CONVENTION FOR THE SAFEGUARDING
OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE
SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Sixteenth session
2021

Nomination file No. 01711
for inscription in 2021 on the Representative List
of the Intangible Cultural Heritage of Humanity

A. State(s) Party(ies)

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

Democratic Republic of Congo and Republic of Congo

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

Congolese rumba

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

For the communities concerned, Congolese rumba is referred to as ‘rumba’.

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.

In the Democratic Republic of Congo and Republic of Congo, there are many variations of rumba in popular languages: rumba-odemba, rumba-cavacha, rumba-rock, rumba-bouchez and rumba-ndombolo.
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

Congolese rumba, as a component of modern Congolese music, was originally produced by the colonial cities (Belgian and French). It is the product of semi-traditional groups which formed as structured orchestras over time. Congolese rumba therefore became a multicultural and multilingual form of expression. Orchestras, bars and ‘miziki’ recreational associations were the places of this multicultural expression.

Congolese rumba is created by professional and amateur music groups (youth orchestras, women’s orchestras and groups of dancers); it is a practice that is part of the entire social fabric: family and religious circles (choirs and orchestras), griots and traditional and tradi-modern orchestras.

D. Geographical location and range of the element

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

Not to exceed 150 words

Congolese rumba as a modern Congolese music, as well as its derivatives of dance and fashion, is played and experienced across the nations of the Democratic Republic of Congo and the Republic of Congo, above all in cities and urban centres as well as in a few central African countries (Angola, Gabon, Cameroon and Central African Republic). It has also been exported to other regions in Africa, the West Indies, France, Belgium and other countries, through the diasporas of the two Congos.

E. Contact person for correspondence

E.1. Designated contact person

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

Title (Ms/Mr, etc.): M.
Family name: Yoka Lye Mudaba
Given name: André
Institution/position: Commission Nationale pour l'inscription et la promotion de la rumba, Président; Directeur Général de l'Institut National des Arts de Kinshasa
Address: 1, avenue du commerce, Commune de la Gombe, Kinshasa/République Démocratique du Congo
Telephone number: +243 998202777/ 998010802
Email address: cnip.rumba.rdc@gmail.com; andreyokalye@yahoo.fr

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.

For the Republic of Congo:
Name: TSHIBANDA Brain
Institution/position: Vice-président de la Commission nationale pour l'inscription et la promotion de la Rumba congolaise (Ministère de la Culture et des Arts)
1. Identification and definition of the element

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

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

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

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

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

The Committee should receive sufficient information to determine:

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

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

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

Not fewer than 150 or more than 250 words

Congolese rumba is both a musical genre and a dance. Its origins lie in an ancient dance, called Nkumba (waist), which was danced by a male/female couple, waist to waist, in the ancient kingdom of Kongo. Today, Congolese rumba is a music in two-four, three-four or four-four time which is accompanied by the eponymous dance. The most common variant of Congolese rumba nowadays in the two Congos is a slow rumba in four-four time structured around a mixed male/female couple and beaten by the claves in a throbbing one-two-three/one-two rhythm.

Rumba is first and foremost music, with a diversity that has not only been imbibed by ‘mixed’ influences since its beginnings, but also thrives in related forms such as dance and fashion.
Rumba, as music, dance or fashion, is a cultural and sociological reality that continues to travel throughout the two Congos, Africa and the world. It is currently a very representative element of the identity of the Congolese people, and even the diaspora. It is present at all official and non-official events, both public and private. It has even integrated religious circles (in particular the Christian churches).

Today it is sung in all the national languages, including international languages (French, Spanish, English, etc.). It conveys the values and social practices of the Democratic Republic of Congo and the Republic of Congo.

(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?

While at the outset this modern Congolese music concerned former pupils who were members of parish choirs (Joseph Kabasele, Paul Kamba and Tabu Ley, for example), in particular in the main cities such as Kinshasa, Brazzaville, Lubumbashi or Kisangani, and therefore a 'literate' category of urban society in contact with the successive exoduses of European and above all West-African immigrants employed by the colonial administration, the tradition and practice of rumba have been passed down to even younger generations, with constantly renewed formulations and styles.

The leaders of the Congolese rumba element are rumba-style orchestras (formal or informal), more and more choirs, and musicians who perform individually. To these categories should be added families, public spaces, in particular bars, as well as music schools and organized fan clubs. For singing, throughout this development women have played a predominant role, and in particular at the outset brought the elegiac notes of mourners before adopting more romantic styles.

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

Rumba is essentially a city phenomenon, with Kinshasa and Brazzaville as the main centres. In Congolese cities, the neighbourhood is a real ‘village’, with its informal codes, but above all its natural leaders who include rumba musicians. These musicians maintain ‘fan’ clubs and apprentice artists around them to carry on the tradition. Through them, this know-how is passed on by ‘popular’ routes, not only in terms of the practice but the manufacture of traditional, tradi-modern and modern instruments. Furthermore, the opportunities offered by information and communication technologies are used to transmit the music to young generations. More formally, musician training schools exist today: the National Institute of Performing Arts (Institut National des Arts du Spectacle, INAS) and National Institute of Arts (Institut National des Arts, INA) train professionals in the varied music careers in the Democratic Republic of Congo; the School of Fine Arts (Ecole des Beaux-arts) and the Academy of Fine Arts (Académie des Beaux-arts) for the Republic of Congo. Furthermore, there are private schools, such as the ‘rumba’ choir training school in Kinshasa (‘Chœur-La -Grâce’ school in Kinshasa) and Brazzaville. This is also the case of organizations that supervise youth groups in neighbourhoods that teach rumba sung and danced by elders in order to keep the element alive.

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

- It plays a role of entertainment and festivity as well as an elegiac role of mourning;
- A role of solidarity through the ‘miziki’ (Lingala term derived from ‘music’): the combination of elegance and mutual assistance within fan clubs and socio-professional groups that promote a festive ambience;
- A socio-political role of citizen awareness adopted by a good number of development NGOs and political parties. Sometimes this role may expand into large-scale initiatives in relation to the urgency of development needs, and the urgency of social cohesion, above all in times of acute crisis, and finally in relation to pan-African peaceful coexistence emanating from the two Congos.
Finally, Congolese rumba is a factor of cohesion between the peoples of the two Congos and the peoples of the two Congos whose histories intertwine. Not only is it present at all official and non-official events in these countries, it is integrated within the life of the Congolese — even those who are not musicians — like a sign that expresses belonging to a mythical Congo and a mythical Africa.

Finally, an economic role, given that Congolese orchestras are increasingly developing cultural entrepreneurship to fight poverty within Congolese society.

(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

Congolese rumba is a festive expression and an opportunity to bring communities together both in terms of its musical and choreographic aspects. Throughout its history, Congolese rumba has accompanied and supported moments of upheaval and positive social change through its themes and appeals. Furthermore, its activity represents an added value in harmony with sustainable development and human rights. It promotes positive economic aspects and the duty of remembrance, which are in harmony with the well-being of peoples, in particular within families, and of various social categories in particular young people and women (who sometimes have specific orchestras) through the themes of social, citizen and moral mobilization. Mutual respect is an undeniable and inalienable foundation, because each musician in an orchestra has their dedicated role and 'lane'. Furthermore, the fact that the performances often include several different orchestras and dancers of all ages is a mark of tolerance and a vector of inter-generational cohesion.

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

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

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

(i.a) Please explain how this would be achieved at the local level. Not fewer than 100 or more than 150 words

At local level, Congolese rumba — and Congolese music — are a neighbourhood affair; sociologically, over time, neighbourhoods have become forums for the expression of cultural diversity, mixing different populations from the four corners of our two countries. Rumba orchestras are the best modern illustrations of the dialogue between cultures and communities. With the inscription of Congolese rumba on the Representative List, the general notion of intangible cultural heritage will be rooted and promoted in the awareness of neighbourhood and city populations, thanks to local opinion leaders who are the founders and coordinators of artistic groups. These cultural and popular opinion leaders have been involved in this process to inscribe rumba in both countries. The leaders of this element are themselves involved in the inscription procedure, which will ensure the message is passed on effectively to their peers, music lovers and society.

(i.b) Please explain how this would be achieved at the national level. Not fewer than 100 or more than 150 words

Current experience shows that there is serious enthusiasm for Congolese rumba in the Democratic Republic of Congo and the Republic of Congo. Numerous music festivals have developed at an accelerated pace throughout the two Congos, many of which are entirely
dedicated to rumba. Most of these festivals have two components: a festive component with concerts — across all styles and generations — and a reflection and discussion component, with themes focused on greater commitment to the cause of promoting intangible heritage, which is most exposed to the dangers of disappearance or deterioration in Africa. Inscription of Congolese rumba on the Representative List of the Intangible Cultural Heritage of Humanity is a reason for national pride and engages the different national communities — mainly the political authorities — in the intellectual, artistic and literary property emergency and that facing the cultural economy, creative industries and cultural diplomacy.

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

Not fewer than 100 or more than 150 words

At international level, a popularization initiative will be aimed at the central African countries, some of which have large numbers of nationals in the orchestras of the two Congos. Through scientific symposiums, the aim will be to emphasize to the peoples of these countries that they have a share in this common intangible cultural heritage. Scientific symposiums will then follow to which the representatives of certain African countries and elsewhere will be invited. Exhibitions must be held on literature dedicated to Congolese rumba and specific emphasis must be placed on the organization of existing and new festivals. At the current stage, scientific studies and research are carried out around the world on Congolese rumba. Congolese artists and creators (including the diaspora) illustrate the prestige of inscription on the Representative List of the Intangible Cultural Heritage of Humanity and strengthen the efforts made by all experts and enthusiasts to promote Congolese rumba as an intangible cultural heritage of humanity.

(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

It should be noted that with Congolese rumba, the dialogue between practising communities remains still constant. With its inscription on the Representative List of the Intangible Cultural Heritage of Humanity, all the practising communities in each of the two countries concerned — which are far from constituting a monolithic block in terms of ethnic groups or sub-groups — will be obliged to cooperate more closely to implement the measures to safeguard and continue to promote the element through mixed committees, at national and transnational level. A common strategy will be put in place to ensure that the media coverage of the inscription of this element will not be counter to its integrity. Therefore, the dialogue between the communities will naturally be strengthened with all the pathways of collaboration that such an exercise may establish. In concrete terms, the experience of the different festivals as a forum for dialogue should be capitalized on with a view to promoting the dialogue between communities within the framework of this nomination.

(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

Meetings and gatherings through reflection and celebration as indicated above provide moments of emulation. Sometimes even competitions rewarding best performances. At the same time, these are occasions to mobilize opinion. If Congolese rumba is inscribed on the Representative List of the Intangible Cultural Heritage of Humanity, this will undeniably provide recognition and a powerful label for amplified media coverage and promotion. The inscription will strengthen diversity and interactions between Congolese rumba practitioners in both states and beyond, by opening up the spaces for performance and practice more broadly and improving social conditions. The many representations in literature, cinema, festivals and different forms of artistic expression would be strengthened, all things that form a means for dialogue and inter-cultural exchange.

3. Safeguarding measures

For Criterion R.3, States shall demonstrate that ‘safeguarding measures are elaborated that may protect and promote the element’.
3.a. Past and current efforts to safeguard the element

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

Not fewer than 150 or more than 250 words

Congo rumba practitioners have performed more and more concerts to safeguard this element. Rumba dance choreographers and enthusiasts have created informal yet dynamic structures for learning rumba involving women and young people. Sponsors and patrons have contributed to the organization of public performances whose evident purpose is to promote this element. Furthermore, recordings on electronic media immortalize the works (on audio and video media). Another no less significant practice in these communities is to establish orchestra fan clubs or personalities who become a constant source of emulation. Let us also note the ever-increasing membership of orchestras, which is no doubt a guarantee that the tradition will be passed on. Communities also use information and communication technologies to ensure the viability of the element: active discussion and sharing websites on Congolese rumba have thus been created and coordinated by individuals (universrumbacongolaise.com, mbokamosika.com).

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

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

(ii) What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?

Not fewer than 150 or more than 250 words

Several initiatives already exist to safeguard Congolese rumba:
- the element is inventoried;
- the element is incorporated in teaching programmes, mainly at INA, and several research projects have been carried out within this framework and emblematic songs transcribed;
- the plan to safeguard the element also involves the regular organization of festivals which aim to popularize knowledge relating to the practice of Congolese rumba.

The latter are managed and/or supported by public institutions (the Pan African Music Festival (Festival Panafricain de Musique) for the Republic of Congo and the Festival Rumba Parade for the Democratic Republic of Congo). To encourage creativity, prizes are awarded for the best group and the best rumba song of the year.

Furthermore, the two states promote the element in public media spaces through dedicated broadcasts. Formal teaching is also given at INAS and INA (in DRC) and the School of Fine Arts and Academy of Fine Arts (in the Republic of Congo). Congolese rumba is promoted at official festivities, in particular national holidays, where popular rumba performances are scheduled for audiences of all ages. In the Republic of Congo, the legislative framework established by the State is favourable to the spread of Congolese Rumba and its practitioners (e.g. Act 9-2010 of 26 July 2010).

However, the disappearance of state music recording studios (and therefore those that record Congolese rumba) to the benefit of private producers which are not always able to satisfy the musicians is a significant handicap.

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
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?

Congolesé rumba is one of the symbols of the identity of the peoples of the two Congos, beyond the fact that it is the particular property of a specific community of practitioners. And the two States would like it to remain so, even after it is inscribed on the Representative List. This is why, to avoid the involuntary consequences of this inscription and the resulting visibility and public attention, the two countries have decided on the following series of measures:

a) to found a museum of Congolese rumba in Brazzaville and Kinshasa with the support of the community of practitioners; with the ministries for tourism in the two countries, to develop tourist offerings incorporating the production of Congolese rumba with an ethical code aimed at tourists and practitioners; to publish leaflets that inform tourists and national audiences of the possible unwanted and involuntary consequences of inscribing Congolese rumba on the Representative List of the Intangible Cultural Heritage of Humanity;

b) to lead awareness campaigns with musicians in particular and the public in general to publicize the negative effects that the inscription of Congolese rumba may have in terms of excessive commercial exploitation (rush of sponsors, production solely for commercial aims, exploitation of practitioners by powerful patrons, practitioners’ disinterest in quality over quantity, etc.) and disagreements caused within groups over the lure of profit;

c) to train musicians on reading sheet music and developing a scientific discourse on Congolese rumba; to extend the transcriptions of works on Congolese rumba so as to create a database for scientific purposes and for transmission to future generations;

d) to strengthen the production of broadcasts dedicated to Congolese rumba in the state media, with a specific emphasis on the possible consequences of its inscription;

e) to strengthen the legislation protecting practitioners and to encourage the creation of local committees to safeguard Congolese rumba within practising communities; to create a committee or joint committee(s) to manage Congolese rumba after its inscription (for both states) involving practitioners of all ages and both sexes so that the presence of this element on the Representative List of the Intangible Cultural Heritage of Humanity does not become simply a question of political prestige;

f) outside the music schools which exist in both countries, to extend the network of art schools so as to strengthen Congolese rumba training within the framework of artistic and cultural education;

g) to create common festivals between the Democratic Republic of Congo and the Republic of Congo that would take place on a rotational basis in small and large cities in the two countries, to encourage a music performance market between Brazzaville and Kinshasa, two UNESCO Creative Cities in the music category;

h) to gather the whole literary corpus available on Congolese rumba (books, articles, theses, dissertations and various works) in university structures and institutions in charge of managing national heritage in the two countries to facilitate access to users through digital technology;

i) with the ministries in charge of the promotion of women, to develop incentive programmes to encourage women to practise this element (singing and playing instruments); to develop specific programmes to promote Congolese rumba for children and young people, in schools, to potentially be incorporated in existing music lessons or through performances, conferences and debates that will highlight the possible involuntary effects of inscription;
(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 Democratic Republic of Congo and the Republic of Congo have a certain number of national normative instruments (constitutions, laws, decrees, deliberations and rulings) which will enable them to ensure the safeguarding measures proposed for the viability and integrity of the element of Congolese rumba are strictly observed. At transnational level and national levels, the committees for management after inscription will also play an oversight role for the safeguarding measures adopted. It is also relevant to note that at national levels, the ministry of culture departments in charge of managing heritage have the natural remit of ensuring the inherent measures for safeguarding intangible cultural heritage are observed. These departments in charge of heritage are not only represented in the capitals (Brazzaville and Kinshasa), but in all the departments (Republic of Congo) and all the provinces (Democratic Republic of Congo). Furthermore, in Brazzaville and Kinshasa (Creative Cities of Music), in the departments and provinces, representatives of Congolese rumba practitioners will contribute, alongside state representatives, to the implementation of all the safeguard measures recommended.

Finally, the two states have agreed to ensure that Congolese rumba is promoted as widely as possible:
- the right to perform freely and organize tours without excessive fees;
- the financial contribution to research programmes on Congolese rumba;
- increased exchanges between artists, students and researchers.

(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 Republic of Congo and the Democratic Republic of Congo have put in place a safeguarding plan that has been developed with the involvement of several partners, a large share of whom are from communities of Congolese rumba practitioners. Indeed, the researchers, ministry technicians and the other members of institutions involved in the issue do not necessarily have the right perspective on the ‘practice of the element’ approach. The practitioners themselves expressed the urgent need for inscription on the Representative List of the Intangible Cultural Heritage of Humanity. In many cases, communities of practitioners where mix and diversity are the rule have always been involved in planning safeguarding measures. They have even been initiators, in particular through associations of Congolese musicians, in the DRC and Congo-Brazzaville, which are the most representative at national level.

They have therefore proposed a series of safeguarding measures that have been enriched by other stakeholders in the Congolese rumba nomination project. Women practitioners (singers, instrument players and dancers) have above all emphasized respect for all their rights in groups, their fair compensation and encouragement in their training in instrument playing. Practitioners will be included in the management committees for after inscription at transnational, national and local level, with particular vigilance regarding gender representation.

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.

Democratic Republic of Congo

Name of the body: Institut des Musées Nationaux du Congo

Name and title of the contact person: BAKUALUFU Paul, Directeur Général de l’Institut des Musées Nationaux du Congo pour la République Démocratique du Congo (Ministère de la Culture et des Arts)
4. Community participation and consent in the nomination process

For Criterion R.4, States shall demonstrate that ‘the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent’.

4.a. Participation of communities, groups and individuals concerned in the nomination process

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

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

Not fewer than 300 or more than 500 words

As part of the nomination process for Congolese rumba for inscription on the Representative List, the communities of practitioners took part in all stages: identification of the element and inventory, completion of the nomination form, collection of required related documents. Therefore, in substance, their contributions may be presented as follows:

a) during the identification phase: Congolese rumba practitioners helped establish the difference between this element and other musical genres, its definition, its different variants and its derivatives. They also contributed greatly to the characterization of the dance in relation to other similar dances. Furthermore, with the prospect of possible joint inscription of this element on the Representative List, the practitioners have worked hard to obtain the adhesion of the vast majority of their peers in the two countries, within a reasonable time frame.

b) during the inventory: Congolese rumba practitioners provided information which, combined with that provided by researchers and other stakeholders, was used to complete the inventory forms. We should note that the practitioners had begun by drawing up pre-inventories in their communities, following awareness campaigns run by those responsible for national heritage in the two countries. They also took part in inventory handover ceremonies, at which they gave demonstrations and presented papers on the ‘Congolese rumba’ element presenting the different characteristics.

c) during preparation of the nomination, conferences, workshops and symposiums were organized on Congolese rumba. Congolese rumba practitioners were major stakeholders during these meetings. The most recent scientific symposium was held in Kinshasa in the Democratic Republic of Congo by the governments of the two countries, from 12 to 13 March 2020; Congolese rumba practitioners in the two countries were involved in organizing this event, while
others presented papers and/or performances. A short time before, a capacity-building workshop to enhance knowledge of the 1972 and 2003 conventions was organized in Brazzaville (from 24 to 26 February 2020) and in Kinshasa (from 27 to 28 February 2020). Both in Brazzaville and in Kinshasa, nationals from the two countries took part in meetings with Congolese rumba practitioners, among others.

d) Congolese rumba practitioners discussed and filled in most of the sections on the nomination form themselves; the editors only gave the suitable style.

e) when putting together the required related documents, the representatives of the community of practitioners played an active role in having photos taken, identifying the performances to film within their natural settings and the practitioners with a clear understanding of the discourse on Congolese rumba (dance and music); they also helped obtain documents giving the prior, informed consent of the practitioners.

The women practitioners, supported by the men, were very vigilant on ‘gender’ aspects. In addition to the different contributions, they insisted on gender being taken into account in the implementation of safeguarding measures, in putting together the required related documents and in management after inscription. Similar concerns were expressed by young people.

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

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

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

Not fewer than 150 or more than 250 words

In the Democratic Republic of Congo, the rumba practitioners (trainers and musicians) and researchers were informed of the inscription procedure at the international rumba symposium (Colloque international sur la rumba) held in Kinshasa in 2020 and other earlier events (festivals, conferences, symposium, special evenings, etc.) as well as when the form appendices were put together

Congolese rumba practitioners from the Republic of Congo (musicians and dancers) met within the Union of Congolese Musicians (Union des Musiciens du Congo, UMC) which is duly registered with the Minister of the Interior under number 009/17/MIDDL/DBZV/SG/DDSP/SG on 12 January 2017. These practitioners express themselves through this organization, after adopting a common position. Within this body, men and women have the same right to express themselves. It was this platform that mainly provided its consent for the inscription of Congolese rumba, following awareness-raising and internal consultations. These practitioners were highly motivated, pleased and enthusiastic about the idea of seeing their element inscribed on the Representative List of the Intangible Cultural Heritage of Humanity. Already, during the 2017 inventory, this body worked hard alongside the Ministry of Culture and the Arts.

To make the respondents’ prior, free and informed consent more eloquent, other opinions on the inscription of this element were requested from other practitioners with vigilance regarding the ‘gender’ and ‘youth’ aspects. The written documents provided by all these people of all generations were also attached to the document that was delivered by the UMC.

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
With respect to Congolese rumba, there are no restrictions as to access to the element. All the information on it may be published without risk of damaging its integrity, provided that it is scientifically verifiable and compliant with the principles of copyright. Any person wanting to learn to practise this element can do so where they want with no initiatory conditions. Anyone wanting to meet the practitioners is not subject to any constraint except the goodwill to accept visits from the latter.

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.:

- Name of the entity;
- Name and title of the contact person;
- Address;
- Telephone number;
- Email address;
- Other relevant information.

République Démocratique du Congo

a. Conseil National des Musiques (CNM)
b. Kabeya Jean-Pierre, Président
c. 1, avenue Kasa-Vubu, Commune de la Gombe/Kinshasa
d. 00 243 906700203
e. conamurduc@gmail.com

République du Congo

a. Union des Musiciens Congolais (UMC)
b. Bonguili Magloire Godefroy, Président
c. Section K N° 252 bis croisement rail rue Mbochis
d. 00 242 055221988
e. papegod@yahoo.fr
f. This organisation includes Congolese rumba practitioners (dancers and musicians) and is duly registered under the identification number 009/17/MIDDL/DBZV/SG/DDSP/SR on 12 January 2017.

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:


For the Republic of Congo: Inventory of the intangible cultural heritage of the Congo (inventory number 2)

(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:

Democratic Republic of Congo: History and oral traditions section of the National Institute of Museums of the Congo (Institut des musées Nationaux du Congo, IMNC), Ministry of Culture and the Arts.
For the Republic of Congo: General Directorate for Heritage and Archives (Direction Générale du Patrimoine et des Archives, DGPA) of the Ministry of Culture and the Arts.

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

Democratic Republic of Congo:
Inventory no. SHOIMNC_INVPCI_2019_REPUBLIQUE DEMOCRATIQUE DU CONGO_00003
Name of the element in the national inventory: Congolese rumba

Republic of Congo:
The element reference inventory number is: 001
The name of the element in this inventory is: Rumba

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

Democratic Republic of Congo: 26 December 2019
Republic of Congo: 28 March 2017

(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 the Democratic Republic of Congo, the element was initially identified by other ICH in the country at the 2003 Convention implementation workshop held in Bukavu. Following this, the investigators collected information on the Congolese rumba element.

For the Republic of Congo, first of all, the agents of the General Directorate of Heritage and Archives, supported by external experts, were deployed in the Departments with the assistance of focal points represented by the Departmental Director of Heritage and Archives and their employees. Already, well before these steps, the Departmental Directorates had carried out the identification of the Congolese rumba element and raised awareness among its practitioners. As such, with the approval and adhesion of these respondents for Congolese rumba, information was gathered in relation to an inventory grid and questionnaire that had been developed in advance. However, the instructions were such that the questions could also go beyond the content of the questionnaire developed, so as to obtain further details. The results of this information gathering were recorded in provisional documents. After that, in Brazzaville, these results were compared with the existing literature and the opinion of several researchers invited for the purpose. From the comparison of these sources, an inventory file was completed for Congolese rumba.

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

Democratic Republic of Congo:
The frequency of the inventory update in DRC is every 3 years. Republic of Congo
For the Republic of Congo, the frequency recommended by the General Directorate of Heritage and Archives for the updating of intangible cultural heritage inventories is four years. However, for various reasons, this frequency sometimes may be longer or shorter.

(vii) Explain how the inventory(ies) is(are) regularly updated. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 200 words).

For the Democratic Republic of Congo, as the current inventory is recent, there is no need for an update. The existing inventory has not yet been updated. When the time comes to update it, an initial identification task will be carried out; it will be completed by an inventory mission. During this new inventory, both for new elements and for existing elements, like for Congolese rumba, files will be filled in following the same procedures. The new information will be added to the inventory forms and obsolete information removed.
For the Republic of Congo, the intangible cultural heritage inventory is not yet exhaustive. The two inventories that exist are partial inventories that supplement each other. However, when each of these inventories is updated, the General Directorate of Heritage and Archives will be deployed as in the case of a new inventory; the same steps will be followed according to the same terms. The information obtained at the end will be compared with the information of the two existing inventory files. In these files, information deemed relevant will be added and information that is obsolete will be removed as the elements evolve.

(viii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. The information should be provided in English or French, as well as in the original language if different.

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

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

For the Democratic Republic of Congo:
INVENTORY No. SHOIMNC_INVPCI_2019_REPUBLIQUE DEMOCRATIQUE DU CONGO_00003 and its appendices on a CD containing photos and videos

For the Republic of Congo, two documents are presented: an excerpt of the document giving the results of the intangible cultural heritage inventory (inventory number 2), in particular pages 1, 2, 3, 4 and 9 and the Congolese rumba inventory file of inventory number 2.

6. Documentation

6.a. Appended documentation (mandatory)

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

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

6.b. Principal published references (optional)

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

Not to exceed one standard page.
Références bibliographiques:
1. La Rumba congolaise: sa splendeur, ses effluves, ses profondeurs. Yao N’Goran, Emmanuel, 244p., 2013
3. Rumba Rules the politics of dance music in Mobutu’s Zaire Bob White, 328 p., 2008
4. La chanson congolaise moderne: de la Rumba fondamentale au Ndombolo Gizanza U Lemba, 286 p., 2005
7. La musique congolaise du 20e siècle, Beau’ D Pro, Mfumu Fila Saint-Eudes, 500 p., 2006

Références filmiques:
3. Congo, rythmes et rumba, documentaire, Dom Pedro, 2006
4. Tango ya ba wendo Documentnaire Mirko Popovitch et Kwami Mambu, 1992

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

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

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

Name: Jean-Marie LUKUNDJI KIKUNI
Title: Ministre de la Culture et des Arts
Date: 17 September 2020 (revised version)
Signature: <signed>

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

Name: Dieudonné MOYONGO
Title: Ministre de la Culture et des Arts de la République du Congo
Date: 17 September 2020 (revised version)
Signature: <signed>