Representative List
ICH-02 – Form

REPRESENTATIVE LIST OF
THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

Deadline 31 March 2021
for possible inscription in 2022

Instructions for completing the nomination form are available at: [https://ich.unesco.org/en/forms](https://ich.unesco.org/en/forms)
Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

A. State(s) Party(ies)

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

- Mozambique

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.*

- Mozambican Lamellophones (Mbira/Santse/Kalimba/Chityatya)

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).*

- Mbira/Santse/Kalimba/Chityatya

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.*

- Chityatya, Kasasi, Nyonganyonga, Marimba, Mbira ya Xindawu, Nyunganyunga, Xidhiangari.

C. Name of the communities, groups or, if applicable, individuals concerned

*Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.*

Not to exceed 150 words
The lamellophone practitioner listed below are members of the Southern African Bantu ethnic groups.

**Group Names:** Makonde, VaNyungwe, vaShona, vaSena, vaNdawu, vaTewe, vaTsonga ethnic groups of Mozambique and their dissemination.

**Habitat and Dissemination:**
- Makonde people -inhabit the northern province of Cabo Delgado and the South of Tanzania;
- Nyungwe - indigenous of the Tete Province in the center of Mozambique, along the Zambezi River, and have close relationships with the Chewa people, most of whom live in Malawi;
- VaShona and the vaSena - inhabit Manica and Sofala Provinces of Central Mozambique; The vaShona are also indigenous of Central Zimbabwe;
- VaNdawu -from the Manica and Sofala in the centre, and north of the Inhambane and Gaza Provinces, but they also inhabit South East Zimbabwe;
- VaTewe - from the central Manica Province of Mozambique, centered in the Bárwe District;
- Vatsonga - Inhambane, Gaza, and Maputo Provinces in Mozambique; Southeast Zimbabwe; and, Northeast South Africa.

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*

**Occurrence/dissemination of Lamellophones in Mozambique**

- Manica and Sofala provinces: Mbira, Nyonganyonga, Xidhiangari.
- Cabo Delgado, Nampula and Niassa provinces: Chityatya/Chitata
- Zambézia province: Kasasi
- Tete province: Santse, Nsantse, Kalimba
- Inhambane province: Marimba
- Gaza province: Mbila ya Xindawu
- Maputo City and Maputo Province: Mbira Nyunganyunga, Dzavadzim

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.): Mr
Family name: Mucavel (Mukhavele)
Given name: Lucas Johane (Luka)
Institution/position: The University of Music Franz Liszt Weimar/Lecturer and Doctoral student
Address: Bauhausstrasse 3, Weimar, Thüringen, Germany
Telephone number: +4917676426128
Email address: lukamucavele@yahoo
Other relevant information:
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.

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) (Lamellophones embed a lot of historical and technological values, e.g. depicting African iron technology, and genealogical history)

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
**Physical Description**

Lamellophones are idiophone instruments consisting of a wooden board, in average of 20 x 25 x 2 cm, width, length, and thickness, respectively, with metal keys mounted on their upper side. They are played by plucking the keys with the thumbs and forefingers.

**Historical description**

As hypothesized by Kubik, the lamellophone Mbira was invented twice in Africa.

In present-day Mozambique, Mbira was first documented in 1586, by the Portuguese missionary João Frei dos Santos, in the Kiteve Reign. For Andrew Tracey in “The Original African Mbira”, the prototype of almost all the lamellophones of the region is an 8-key kalimba, whose tuning plan is given in.

Mbira dzaVandawu, almost extinct, had once the widest dissemination, covering the provinces of Manica, Sofala, north of Inhambane, about half of Gaza province, in Mozambique; the Chipinge District in Zimbabwe; and overflowing to South Africa (figure 5).

**Performance of the Instrument**

The performer plucks the keys with the right and left thumbs and the right forefinger, and sometimes the left forefinger, too. With the exception of Mbira dzaVandawu, most Mozambican lamellophones have the low notes in the center of the keyboard (figure 8).

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_(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?_  
_Not fewer than 150 or more than 250 words_

Among the vaNyangwe, vaShona, vaSena, vaNdawu, vaTsonga ethnic groups of Mozambique Mbira music is performed and transmitted by people of all ages. Both men and women have responsibility for its practice and transmission, so those who are already experienced in any specific songs or aspect of the instrument helps others. There are several activities involved in mbira practice, namely, performance, manufacturing, and teaching. In its turn, the teaching could be in the area of performance or construction of the instrument.

Mostly, the construction of the instrument is done by men, presumably, due to the fact that it is a strenuous work. But performance is done by both men and women, without any rigid age restriction. Some institutions, as the National School of Music; the Escola de Comunicação e Artes, of Universidade Eduardo Mondlane; some private projects as Mukhambira, Xitata Lutheria Africana; Wakambira do offer lessons on the performance and construction of the instrument.

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_(iii) How are the knowledge and skills related to the element transmitted today?_  
_Not fewer than 150 or more than 250 words_

The knowledge and skills related to the element are transmitted through both formal and informal ways. For example, Ivan Mucavel, has been making a very positive use of social medias to share his work, findings, and activities pertaining the construction and performance of the lamellophones. Likewise, Pedro Sitoe, a lecturer at the Escola de Comunicação e Artes, of Universidade Eduardo Mondlane, has successfully introduced the teaching mbira in that institution.

The various actors in the music sector, who have interest in mbira use their means to transmit their knowledge about the instrument. Concerts, workshops, and seminar play a major role as well, as for example, both Mukhambira and ECA, have been holding various events involving mbira. In such events there are offer the medias, who then collect and channel the information to the public.

Beauty Sitoe, one of the most active “female mbira envoys”, has a school in a community centre, where she teaches local children, but also adults about mbira.
(iv) What social functions and cultural meanings does the element have for its community nowadays?

Not fewer than 150 or more than 250 words

Mbira is an integral part of in healing, spirit invocation ceremonies, therapy, rituals, festivities/recreation, dances, which manages to bring and hold people together;
It provides an important socialization, and experience exchange platform in Mozambique, where its contemporary practice underlays and informs various social cohesion and intergenerational recreational activities;
Mbira traces and redraws faint genealogical and historical connection between different ethnic groups of several African countries;
Its manufacturing, execution and instruction is also a financial support for the families of the Mbira masters which illustrates its social role in communities.
Its instruction in prisons, for example, aims to install a spirit of entrepreneurship to prisoners through various practices derived from its performance;
Mbira is taught in Mozambique, E.g at the National School of Music and at ECA, playing a role in representing traditional African musical instruments, as well as for the perpetuation of the musical legacy of Mozambican-African cultural identity.

(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

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 the local level the inscription of the lamellophones on the Representative List of ICH contributes to reinvigorate the culture of this family of instruments, which has been in danger of extinction in Mozambique, as a way of immortalizing it and empowering its practicing communities. It also awakens the communities' historical consciousness, highlighting the role of this heritage in their indigenous forms of educational, socialization, knowledge sharing, and the whole culture that produces this knowledge. Experienced members of communities will be responsible of organizing periodical performances, workshops and practices of Mbira involving music, dance, poetry, ceremonies/rituals, recreation, and festival according to the values of each community. These activities may open new horizons for community tourism, allowing a great artistic-musical-cultural involvement of all stakeholders.

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

Not fewer than 100 or more than 150 words
There is a consensus among Mbira Mozambicans builders, performers, researchers/scholars, individuals, communities, and government authorities that lamellophones need urgently to be safeguarded, maintained alive, and perpetuated in the communities, and other platforms, through joint efforts.

At the national level the inscription of the lamellophones on the Representative List of ICH enables an indispensable involvement of Mozambican academic and cultural communities in the process of study, documentation and accumulation of experiences on the details and particularities of Mozambican lamellophones; as well as in the creation of a spirit of autonomy in the safeguarding and management of the Heritage;

It helps to understand the lamellophones's terminologies which embed resources of linguistic, and historical elements pertaining different traditions, spaces, times, daily activities, timbres, raw material, and ecology accumulated and practiced by the different ethnic groups of Mozambique;

In addition, it contributes to comprehend their particularities and unique identities in terms of size, tuning, tone and the intended use since lamellophones are generally and traditionally handmade for self-use.

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

Mbira is an ancient heritage in Mozambique, Zimbabwe, Malawi, Zambia, and other countries. However, due to colonial suppression, in Mozambique it got almost extinct, which would have been a catastrophic loss for practicing communities, but also for Humanity. Its practice embeds several recognized sciences of study: Musicology, Metallurgy, Carpentry, Acoustic Physics, Design, Visual Arts, Therapeutic Sciences, and more.

At the international level the inscription of the lamellophones on the Representative List of ICH allows the consolidation, appreciation and celebration of Mozambican's cultural unity with Zimbabwe, Zambia, Malawi and more; as well as allowing the study of several sciences;

Lamellophones embed and communicate a complex and large rhythmic, melodic, and harmonic aesthetics of African musical traditions (including dances) to the whole world;

Disseminated around the world by African slaves and scholars, Mbira influenced the development of various techniques and mechanisms for the construction and performance of several instruments from different cultures; its performance techniques have been transposed to other instruments, specially when it was banned by the colonial system; So Mbira may be helpful to trace relationship between African itself and other continent's culture.

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

Initially, geographic mapping of communities and masters practicing lamellophones in Mozambique will be carried out;

Then, a dialogue will be created between practicing communities, builders, researchers and institutions through performances and debates promoted both in communities and in formal education institutions. Mbira's masters will be invited to exhibit their cultural activities, to share their experiences on manufacturing and playing the instruments, as well as contributing with ritualistic knowledge that establishes the dynamics of Mbira music.

It should be highlighted that, since 2005 Lamellophones's masters are being interviewed and invited to delivery workshops in several institutions/projects such as Mukambira, Xitata Luthier africana, ECA-UEM, RADIO and TV programs and more.

(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
The design of Mbira's keys and its soundboards is a true human creativity. Both keys and soundboards formats show the natural inspirational processes of the builder or owner of the instrument. Such creativity is also heard in poems and sound structures performed on a small instrument and with relatively few keys, which requires a real creative act on the part of the performer. Mbira's performance involves African traditional dances like Madowa, Ngalanga, Nyau, Makhwayi, Mutxongoio, and more which symbolizes the Mozambican social and cultural diversity. In addition, the performances involve local rituals, clothing, drinks and other elements that represent the diversity and cultural respect of Mozambicans traditions and ethnic groups.

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?

Through experimental artistic research, literature / bibliography review, iconography, videography, photography, focused on lamellophones, started in 2005, at Mukhambira, followed by Xitata Luthier Africana, Waka Mbira and other institutions / projects, it was possible to reinvigorate the culture of this family of instruments in danger of extinction in Mozambique. As mentioned previously, lamellophones' masters have been interviewed and invited to delivery workshops in several institutions such as ECA-UEM, and more.

At recently established Festa de Mbira, and Festival Raiz Tradicional held annually in Mozambique, Mbira gathers crowds of different ethnic provenance, social stratus, and generations. In this contexts, experiences are exchanged during reharshing processes and at performance presentation (figure 17 COLOCAR A FOTO DA FESTA DE MBIRA, 2018).

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?

Lamellophones first records in Mozambique, dating back to 1586 by European missionary, were consolidated in the 1960s by International Library of African Music based in South Africa. However, in present-day its technologies still need more in-depth intervention and updating by Mozambicans and foreign researchers, scholars, and performers;

Researchers from public and private institutions - Eduardo Mondlane University, Mozambique Institute for Social and Cultural Research (ARPAC), Mozambique Television, and more - have been carrying out field work researches in several provinces of Mozambique to perpetuate these icons of African identity.
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

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

Not fewer than 150 or more than 250 words

For the preparation of the Mozambican Lamellophones - Mbira/Santse/Kalimba/Chityatya - candidacy, a National Preparatory Committee will be formed, which in co-ordination with the FOMUTRAMO (FÓRUM DE MÚSICA TRADICIONAL DE MOÇAMBIQUE), Provincial Directorates for Culture, will identify the communities and types of lamellophones that are proposed for candidacy. The proposal of Lamellophones for the Intangible Cultural Heritage of Humanity will be approved unanimously by the National Council (Mbira masters included). It should be noted that, the FOMUTRAMO, National Directorate of Cultural Heritage and ARPAC-Institute for Social and Cultural Research have to be invited to compose this committee.

(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

Firstly, research concerning existing bibliography, iconography, videography, photography, and other documentation on Lamellophones is been carried out by researches from ECA-UEM, Mukhambira, Xitata Luthier Africana, Waka Mbira, and more

Secondly, several public and private institutions as well as representatives of the civil society (including Mbira masters) will invited to be involved in the preparation process of the candidacy, and contributed to various activities such as performance, manufacturing and instructing processes - is been done.

Thirdly, technicians from Mozambique Television (TVM) and FOMUTRAMO will be involved in the filming and editing of the professional video.

Fourthly, the Provincial and Distrital Directorates of Culture will gather data about the Mbira and all the activities related to its performance by interviewing and meeting Mbira’s practitioners (builders, players, dancers) and the respective community leaders.

Fifthly, the FOMUTRAMO have been participating actively in the preparation work by supplying documentation concerning Mbira, and the translation of the data gathered from the practitioners from local languages to Portuguese and English, in case its necessary.

Finally, the active participation and involvement of Mbira practitioners, community leaders (BOAVENTURA INICIOU ISSO) and FOMUTRAMO members have been allowing the gathering of fundamental data, which is the basis for the preparation of the Action Plan of the candidacy.
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: FOMUTRAMO
Name and title of the contact person:
Address:
Telephone number:

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

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

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

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.

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:

(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:

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

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

(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).

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

(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).

(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:

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.
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.

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:
Title:
Date:
Signature:

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