REPRESENTATIVE LIST OF
THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

Deadline 31 March 2022
for possible inscription in 2023

Instructions for completing the nomination form are available at: 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.

Nigeria

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

Sango Festival, Oyo

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

Odun Sango Oyo

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.

World Sango Festival

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 Festival initially found its expression in the Old Oyo Empire which has become Oyo
Community in modern times and involves the Yoruba nation cutting across the South-western part of Nigeria which includes Oyo, Osun, Ondo, Ogun, Ekiti, Kwara and Lagos States with two broad groupings of Sango devotees namely Sango Koso and Sango Mogba. The individuals concerned with the element are His Royal Majesty, Iku Baba Yeye, Oba Olayiwola Atanda Adeyemi, III, the Alaafin of Oyo, who is the direct descendant of Sango and the custodian of the Yoruba Culture, the eldest Queen called "Iya ile Koto"; The Sango Chiefs and Devotees such as the Baale Sango, Otun Sango; Adosu Sango; Elegun Sango; Jagun Sango; IyanasO; Otun Efa; Alase; Ipeere Okunrin; Ipeere Obinrin, etc.

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

The Sango Festival of Oyo has participants drawn across a wide area of Yoruba land due to the vast Oyo Empire coverage in the past. The aboriginal place of this cultural event is the Oyo Community in the present Oyo State in the South- western part of Nigeria. It is a ten-day long festival which begins from Koso, the suburb of Sango, where the ancient Koso Temple is, and moves round Oyo Community before its climax on the tenth day with the final entry of Sango Koso (Ancestral Sango) into the Palace of the Alaafin of Oyo. The element is one of the most popular cultural events which attract all Sango devotees of Yoruba extraction to celebrate the annual Sango Festival. It marks the beginning of the Yoruba New Year in August of every year. The element is also celebrated by the Africans in the Diaspora.

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>
</tr>
</thead>
<tbody>
<tr>
<td>Family name:</td>
<td>Odekanyin</td>
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<tr>
<td>Given name:</td>
<td>Emmanuel Adeniyi</td>
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<td>Address:</td>
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<tr>
<td>Other relevant information:</td>
<td><a href="mailto:yenvadu@gmail.com">yenvadu@gmail.com</a></td>
</tr>
</tbody>
</table>

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) ( )

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

Sango Festival of Oyo is the expression of the intangible cultural heritage of the Yoruba people uniting diverse forms of socio-cultural practices in Oyo Community and marks the beginning of the Yoruba Traditional New Year in August. It is an ancestral worship which starts from the suburb of Sango called Koso where the ancient Koso Temple is situated. The ten-day long festival is strongly connected to the social, religious, cultural and political institution in Yoruba land.

The festival holds in commemoration of Tella-Oko, the Third Alaafin (King) of Oyo Empire, believed to be the incarnation of the mythical Sango, the Yoruba Orisa divinity of thunder and lightning. When the festival commences on the Yoruba new year eve in August, roasted new yam and palm oil are shared and eaten by Sango devotees and followers. Sango devotees (male and female) plait their hair and wear red dress while putting around their necks and wrists white and red beads.

The Sango Chief Priest known as Baba Mogba does not plait his hair. The Festival encompasses different rites, the ritual items include: Bitter cola, palm oil, gin and ram. It involves dancing, praise singing, drumming and magical display revealing different techniques, skills and crafts through which cultural values and customs of the people are manifested. Sango Festival reflects the traditional diversity of the people. The efficacy of its spirituality, knowledge of nature and universe for curbing crime and administration of justice till date is highly revered by the Community.
(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

Although the event mobilizes the whole community, some key roles are strictly distinct such as:

The Alaafin of Oyo - the Custodian and guardian of Yoruba Culture.

Iya ile Koto - the Queen who welcomes Sango Koso to the Palace

Traditional Council (Oyo Mesi) - Cabinet of Chiefs of Alaafin serve as traditional administrators.

The Traditional Religious Council- The Chief Priests controls all liturgical rites.

The Mogba Koso- The Supreme Chief of Koso and guardian of the ancient crown of the Alaafin and Sango Koso Shrine, responsible for the coronation/initiation of the new king into Sango Cult.

The Iya-Naso- The guardian mother of the ancestral shrine inside the palace.

The Elegun Koso- He is a traditional priest, personifies the physical representation of the ancestral spirit of Sango.

Adosu Sango - apprentices to the Sango Priest. They are male and female with plaited hairs which could only be shaved off when their master dies and they become masters of the practice - Agbosu.

The Baale Sango- The head priest of all Sango community who understand and supervise all the traditional performances.

Female Sango devotees chant Sango's oriki (cognomen), compose new songs, clean Sango shrine, prepare food, teach the children and youth to chant and sing.

The Otun Efa, palace attendant attached to Alaafin's most senior Queen, responsible for the transmission of messages between the palace and Sango Shrine at Koso.

The youths understudy elders, dance and support in taking care of the shrines and temple of Sango.

The Bata drummers.

(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 associated to Sango festival are transmitted to the younger generation through the following approaches: The daily life practices of the older generation are observed and emulated by the younger generation. Such practices and skills include chanting, divination, singing, storytelling, dancing, etc., which a displayed every Saturdays during worship at the Sango Temples in Oyo.

The youths as well as children are taught the rudiments of Sango (Pipe) cognomen by the women. They follow the elders to meetings to observe proceedings. Right from childhood, the children learn the arts of divination with the sixteen cowsries (eerindinlogun). At home and during the fifth day meeting at the Palace, the younger generation learns to offer prayers, appeal and enquire from Sango using the bitter kola. The skills of drumming, dancing and interpreting Bata drum are taught to the younger generation by Master Drummers and Elders.

The Elegun Sango trains the apprentices on the magical crafts of Sango, burial and naming rites and so on. They also teach devotees the dos and don'ts of Sango and discipline them if they break any of the rules. The element's activities hold with the full complement of the old and young in presence of bata drummers with opportunities given to the youth to practice all they have been learning from time to time.

There is room for monitoring and evaluation of the growth and development of the younger generation by the older ones. Opportunities also abound for correction of perceived lapses in
(iv) What social functions and cultural meanings does the element have for its community nowadays?

The festival unites Oyo community. The Sango devotees celebrate, eat, drink, dance, sing and fashion out strategies for socio-cultural interaction and economic development for the Yoruba traditional new year which commences in August. The Oyo community considers it worthy to reconnect with their ancestor, Sango, as a way of remembrance, celebration and mediation between humankind and Olodumare (Supreme Creator).

The annual festival represents the summit of the community to a constant linkage and connection to their ancestral world, the appreciation of a productive season and reaffirms the spiritual power of the throne of Oyo.

The Sango Festival remains a socio-cultural mechanism of utmost importance for the unity, mass participation, all-inclusiveness and depiction of the common identity of the Oyo People. This is clearly visible through the intense participation of the elders, youths, male and female gender, bringing all together for the purpose of social development of the community.

The unity displayed and participation of the community at the festival through exhibition and production of indigenous products, special attires, chants, drumming and special Sango dance repertoire, keeps the spirit of the festival alive. The festival encourages and restores pride in the community through identifying, protecting, promoting and revitalizing the heritage, as well as transmitting the knowledge from generation to generation. The Yoruba conventional ways of doing things according to her calendar are preserved as evidenced in the element's root in cultural tradition thereby affirming the community's 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?

No part of the element negates international human rights instruments. Sango festival stands for justice, equity, fairness as well as promotes intercultural dialogue and mutual respect among different traditional religions. People of diverse faith come together to celebrate the festival with day allotted to various Yoruba divinities or deities in the course of the festival.

The element is in conformity with the existing international human rights instruments based on the fact that it maintains tradition as a vehicle for promoting unity, sense of belonging, identity, respect, preservation, continuity, balance and peace, being the substratum to life, mutual understanding and relations within the society. This is the foundation, the basis and the fundamental pivot of human relations and human co-existence.

The element is uplift to the sustainable development due to the engagement, participation and full commitment of the entire community in its activities. The element is compatible and inconformity with existing international human rights instruments because it abhors discrimination among the social classes and genders, by recognizing and practicing equality between genders, eliminating inferiority and superiority complexes. It also encourages strong respect for the environment and protection of the people's tradition, especially promoting unity and peace.

The skills and craft connected to Sango festival like, drumming, calabash carving, weaving attires, sculpture making and leather products are a daily occupation of the people in addition to farming which promotes the right to good life. Thus, the element is a vehicle to promote and encourage communal daily practices of survival.

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

The Sango Festival is a popular event that heralds the traditional Yoruba new year. Most of the performances and spectacles connected with it are held in the public space by individuals, groups and communities. Many domains of the intangible cultural heritage are richly exhibited.

The inscription exposes the stakeholders to the important role of ICH as a tool for strengthening social bond. Inscription fosters the promotion and presentation of traditional skills and practices connected with the element. This leads to improved awareness and visibility for the vast cultural heritage connected with the element.

The traditional knowledge holders would be motivated and better committed to safeguarding cultural heritage. It will impact on the individual, group and Community's psyche positively; encourage research, creativity and knowledge sharing for long-term safeguarding initiatives.

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

Inscription of Sango Festival enhances the visibility for ICH in Nigeria. The National Festival for Art and Culture rotated among the 36 States and the Federal Capital Territory of Nigeria features the element and ICH. Inscription stimulates more exchanges between bearers, engagements between the practitioners, conferences, wider media coverage and reportage in and outside Nigeria.

Inscription of the element supports ICH in general and encourages synergies, partnerships, competitions and dialogues between individuals, groups and communities working for the safeguarding and promotion of the element at the national level. The element and ICH in general adorns public spaces and national museums in Nigeria for adequate visibility and national understanding.

The nation identifies research, document, promote and protect diverse scope of ICH. Finally, the inscription also underscores the important role the 2003 Convention plays in sustainable national development.

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

Sango Festival's inscription on the Representative List of the Intangible Cultural Heritage of Humanity would further enhance visibility for intangible cultural heritage and further promote intercultural dialogue at the international level.

The Sango Oyo Community had performed in Brazil, Cuba and the United States of America to underscore the international visibility for intangible cultural heritage in general. The festival itself when hosted in Oyo Community attracts participants from, and stimulates the home coming of the Yorubas in the Diaspora.

Its inscription will lead to renewed international visibility as expressed in terms of studies, scientific researches and documentation of the tendencies which the element stands for. It would avail the Community the opportunity to extend invitation for participation at Sango festival, Oyo.
to UNESCO States Parties to the 2003 Convention and the international community as it progress from shared to a common 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

Inscription of Sango Festival of Oyo on the Representative List would further stimulate dialogue among Communities, groups and individuals connected with the element. Sango festival involves various groups such as drummers (Ayan), Egbe, Ogun, Yemoja, Obatala, Osun, Obaluaye, Esu and Oya worshippers who participate in the celebration. Days and roles are assigned to various groups but, the drummers are involved in all segments of the festival.

All the groups are part of the dialogues leading to the success of the festival. All Sango devotees, admirers and community interact extensively, dine; drink; sing, chant and dance together. People within and outside the community fix meetings for that period to discuss on the development of Oyo.

Common disputes are settled, friendship strengthened, and communal and individual needs are met. The festival period has become a pilgrimage period where people reignite the bond of relationships with relatives, friends, colleagues, contemporaries and the community.

(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

Human creativity has always been the hallmark of Sango Festival. The artistic expressions, dances, drumming, costumes, chants and praises that are on display as well as the creative impulses manifested during the festival allude its dynamism and evolving cultural diversity.

The human creativity is also visible in the richness of the costumes of the Elegun Sango, Adosu Sango and other devotees. The symbol of authority of Sango is artistically carved with a light wood, the hair of the Adosu and Eleguns are carefully and elegantly plaited to the admiration of the spectators.

Handicrafts like calabash carving, traditional cloth weaving; local cosmetics (Osun) are finely produced to meet the taste of the spectators. The drummers exhibit their drumming skills while the dancers exhibit their dancing dexterity. The element avails individuals, groups and communities with different knowledge and skills opportunity to showcase the dynamism in human creativity and cultural diversity.

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

Transmission – Education

A master – apprenticeship approach to transmission is deployed in daily living between the Sango Priests and devotees which culminates in devotees becoming Priests in their own right at the death of their master. Communal meetings hold every five days to teach and transmit the culture to the younger generation for its continuity.

Identification, Research and Documentation
Since 2016, a minimum of 50 people from the Oyo community are trained annually to effectively identify, research and document the element and ICH in general. This resulted in the establishment of a community based inventory of ICH for Oyo hosted on the website managed by the Department of Culture of the Alaafin of Oyo.

Preservation and Protection

The Alaafin and other stakeholders take steps to preserve the sacred shrine in Koso as well as other temples connected with the festival for sustainability. The Alaafin has also registered Traditional Religious bodies in Oyo with the corporate affairs commission to give the element and the ICH of Oyo Community official recognition and protect them from antagonism from people of opposing views towards the element.

Promotion and enhancement

Several NGOs like Paola Gomes Cultural Foundation assist in promoting skills and practices connected with the element. Sango's Regalia are displayed at the Museum in Oyo for public appreciation. Element inspired art forms like Sculptures adorn Osun Osogbo Grove and the Palaces in Oyo and Ede. Drawings and paintings of the element also embellish the sacred temple in Koso, Oyo and other States.

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

Federal Government of Nigeria has been very supportive of the Sango Oyo Festival and made concerted plans for its safeguarding. Nigeria got funding support from the UNESCO - Japanese Funds - In - Trust to build the capacity of Oyo Community and strengthen the effective implementation of the 2003 Convention in two additional pilot communities from 2015 to 2017. This equipped the Community to develop her community based inventory in 2016.

The Federal Ministry of Information and Culture included the element on the Inventory of Nigerian Cultural Resources in 2017 and provides financial, technical and administrative support to it through the numerous agencies of government responsible for cultural preservation, presentation and promotion, such as the National Council for Arts and Culture, the National Institute for Cultural Orientation, etc.

The Federal government also encourages its safeguarding through provision of national platforms for presentation and promotion of Culture such as the Abuja International Carnival and the National Festival of Arts and Culture done annually to celebrate Nigeria's culture. National Television promotes the event.

Although inadequate funding had been a challenge to ICH, culture's inclusion on the concurrent legislative list avails the element the opportunity to access funding from the three tiers of government in Nigeria.

Publicity and awareness raising activities like Conferences, Seminars and workshops for dialogue and mutual understanding of ICH are enhanced through collaborations of community, NGOs, Culture administrations at all levels and the academia in Nigeria. Element's inclusion on the national inventory has also strengthened its safeguarding.
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

Inscription of the element will enhance its viability since it is strongly rooted in the traditional kingship institution of Oyo Community. As a community heritage, the King and associative structures connected to the element and ICH play crucial roles at ensuring its transmission and viability. A number of collaborative working group are forming around Sango Festival comprised of the bearer, practitioners, representatives of the local Community, socio-cultural workers, researchers, experts and national authorities on ICH to address and control issues of over commercialization, decontextualization and over exploitation of the element.

Based on the wishes of the individuals, groups and Community concerned the following safeguarding measures were elaborated by the working groups to strengthen the Sango Festival's viability:

(a) Investigation and Identification (2022 – 2023): to conduct a general survey of cultural resources connected with Sango Festival, Oyo. This is exercise is to identify research and document all the safety nets that cannot be disregarded during the festival and also update inventory. It would prioritize identification – oriented researches on Sango Festival’s expressions and practices in Oyo Community and its suburbs. The national cultural authorities, NGOs and tertiary Institutes for Cultural Studies are providing technical support to the community in this regard.

(b) Capacity Building (2023 – 2024): The frequencies of informal training and lifelong learning skills and practices connected to the element to be increased to avail younger successors the opportunity to acquire all necessary skills. It is mandatory for youth and children to observe their elder’s performance and practice same. The Alaafin (king) of Oyo, as the bearer and custodian of Oyo cultural heritage has approved for the Cultural Department within the Palace Administration in conjunction with the Paola Gomes Cultural Foundation and the National Institute for Cultural Orientation to provide training and re-training programmes for Sango Devotees to sustain the essence of the festival from 2023 – 2024. It is aimed at improving knowledge sharing and strengthening of traditional know- how of the stakeholders connected with the element and scheduled to hold at the Palace once every quarter. It is also mandatory for the traditional bearers and practitioners of the heritage to respect the timings and observe every activity built around Sango worship at the palace and various shrines throughout Yoruba land. All these engagements are preparatory and veritable grounds for younger devotees to learn and master the skills and practices connected with the heritage.

(c) Preservation and Documentation: resolve to take solutions for conservation of cultural objects and preservation of sites, including temples, places and routes connected with the Sango Festival; collecting and recording of oral repertoires, skills and performances,
ritual and customary practices, etc. connected to the element for continuous analysis and better understanding.

(d) Scholarly Research and Academic Exchanges (Ongoing): to increase scholarship due to collaboration and partnership with tertiary institutions of learning that are providing interface with practitioners for formal research and comprehensive documentation of the element's overall processes.

(e) Collaboration and Protection: to improve collaboration among all stakeholders connected with the element through meetings, seminars, symposia and workshops facilitating dialogue and mutual understanding; stimulating appreciation of the element and ICH in general without opposition. Sites and Sacred places connected to the element are conserved and equally protected. Hence, tradition holders and practitioners of the element are protected from any opposition to its public performances in the future.

(f) Presentation (Annually) Every month, planning meetings are scheduled for the annual event targeting individuals, groups, community, NGOs and national authorities connected with element to ensure all safeguarding measures designed by the practitioners and documented by the stakeholders are followed to a successful event.

(g) Dissemination and Promotion 2024 – 2025 to address the creation of a digital database for Sango Festival put on a dedicated website to facilitate public access to what need to be known about the element, thus disseminating the knowledge of Sango Festival, Oyo among the general populace to strengthen public interest in local and national events connected to the element.

From the foregoing, it is clear that the inscription of the element would not jeopardize or lead to over-exposure or frequent enactment of Sango Festival since there are informal and formal safety valves effectively put in place by the bearers, practitioners, community, working groups and the national authority to control the frequency of the festival's enactment.

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

Not fewer than 150 or more than 250 words

Nigeria has ratified the 2003 Convention and commits to implementing and positively responding to her obligations in this regards. Culture is on the nation's concurrent legislative list, thus, government at all levels shall bear the responsibility for safeguarding ICH and increase public awareness of the importance of such element.

The Federal Ministry of Information and Culture shall give administrative and technical aids to the local communities for safeguarding of their ICH from the onslaught of modernization and urbanization. Cultural agencies such as the National Institute for Cultural Orientation and the National Council for Arts and Culture aid local authorities in safeguarding ICH.

In line with the law, government at all levels shall allocate funds from its annual budget to strengthen the safeguarding of the element and support the bearers and practitioners through researches, trainings and giving of awards to living human treasure to motivate generational transmission and ensure element's sustainability while equally strengthening continued collaborations among the stakeholders.

The Federal Ministry of Information and Culture and her agencies shall equally take steps to support the implementation of the proposed safeguarding measures through promotion of research, policy making, pragmatic monitoring and evaluation of same, reinforcement of logistics
or support for ensuring the viability of the festival's cultural ecosystem. Partnership between public institutions, non-governmental organizations, experts and researchers working on the safeguarding of the element will be strengthened.

On the basis of prevailing circumstances, the states and local governments shall also formulate definite methods for safeguarding the element.

(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

Local communities, groups and individuals have actively participated in, and expressed their unwavering support for the work of preparing the safeguarding plan. The Community Based Inventory Workshop organized by UNESCO and national authority for the community in November 2016 leading to the elaboration of a local inventory marked the beginning of commitment. 6 months fieldwork, 3 Workshop and over 15 meetings held to elaborate the safeguarding plans for the element. The local communities demonstrated their support in several ways:

(a) Voluntarily preserving temples and sites connected with Sango Festival and constantly contributing labour, skill and resources for their enhancement while working with relevant government agencies and NGOs to realize the objectives.

(b) The King approving the Palace Sango Temple and surrounding spaces for quarterly workshops and trainings for an all gender inclusive theoretical and practical exchanges on the various components of the element.

(c) actively participate in the work of gathering materials concerning Sango Festival, supports relevant government agencies and the academia to collect, collate, document and transmit the liturgical texts and various kinds orally transmitted materials; voluntarily contribute materials connected to dances, drumming and musical performances, like the costumes and properties utilized; voluntarily serve as local guides in exchanges.

(e) The inheritors have expressed their support to transmitting local knowledge and skills by volunteering to train young people within their locality to strengthen intergenerational transmission of the element.

The process of implementation will be community based while cultural liberty and rights of supervision by community shall be respected.

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: The Palace Institution of the Alaafin of Oyo
Name and title of Dr Paola Gomes, Head of the Cultural Department
the contact person:
Address: Alaafin's Palace, Oyo Town, Oyo State, Nigeria
Telephone number: + 2348167537580 / 8058635290
Email address: alaafinculturaloffice@gmail.com
Other relevant information:

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

His Royal Majesty, Oba (Dr.) Lamidi Olayiwola Adeyemi, III, J.P., CFR, LLB, the Alaafin of Oyo who is the Chief custodian of Yoruba culture in general and a direct descendant of Sango was the first to give his total support and approval to the nomination process when he met with the team from the Federal Ministry of Information and Culture and the National Institute for Cultural Orientation. His Imperial Majesty thereafter summoned the meeting of all the Sango Communities, groups and individuals and briefed them on the rationale for the nomination of Sango festival. He requested for and got their maximum cooperation which led to the success of the nomination exercise. The King provided the historical background to the festival and took the nomination team to sacred places in the palace for them to have adequate information on the element.

The practitioners of the element from all the groups within the Community, alongside key leaders, like Baba Mogba, Iyanaso, Otun Efa, Elegun Sango Koso, Adosu Sango, Iya ile Koto, Paula Gomes, etc., actively participated in the nomination process. They voluntarily collaborated, providing guided tours to places connected with the element and information on the various components of the festival to the government agencies, NGOs and other stakeholders that are part of the nomination team.

All the title holders of the Sango divinity meticulously provided necessary and adequate information at various stages of event, covering the apprenticeship to mastery level. The women sang the praise of Sango, the youth and children sat down with the elders to understudy the divination component and danced to the Bata rhythm. The local governments within Oyo community; Atiba, Affijo, Oyo west and Oyo Central provides financial support towards the celebration of the festival and assist with the documentation of all stages of the festival.

The Oyo community and its neighboring towns such as Akinmoarin, Aawe, Ilora, Fiditi, Iware, Jobele and Fasola graced the festival with exhibition of traditional crafts exclusive to the area, which included; Soap making, drum making, cloth weaving, calabash carving and other side attractions like dances and songs. At the state level, the host government of Oyo state involved all other Yoruba speaking states in the celebration of Sango festival, Oyo.

The states that actively participate are Oyo, Osun, Ogun, Ondo, Ekiti, Kwara, Kogi, Edo and Lagos States. States' troupes showcase the element on the last day of the festival. Other groups that feature actively at the festival, included; Osun, Ogun, Oya, Yemoja, Obaluaye, Masquerade and Oya devotees.

The Non-Governmental Organizations that featured during the nomination process included the Paula Gomes Cultural Foundation, The RAA Heritage Resources and the Centre for Black Culture and International Understanding (CBCIU), Osogbo.

At every stage from the conception to preparation of nomination for the element as well as the planning and implementation of safeguarding measures for the element the inheritors and concerned communities were actively involved throughout the entire process.
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 regiments 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 pre – visit to Oyo by the Officials of Federal Ministry of Information and Culture as well as its support agency on ICH implementation, the National Institute for Cultural Orientation followed by several interactions to elaborate the community’s obligations and rights within the 2003 Convention gave the Communities, groups and individuals connected with Sango Festival, Oyo the understanding as well as impetus to voluntarily express their grant of free, prior and informed consent in writing in Yoruba and English languages. The letters addressed to the the Secretary of the 2003 Convention and Chief of Living Heritage Entity at UNESCO Headquarters in Paris, France in respect of the nomination as listed below:

(a) the Alaafin of Oyo, the Chief custodian of Orisas in Oyo Community and Sango incarnate;

(b) 3 letters from Sango Devotees of Oyo Empire (covering Men, Women and Youth and Children’s Wings);

(c) Mogba Sango Koso;

Further more, the following communities, groups and individuals with strong cultural affinity to the element equally gave their letters of support to the nomination:

(d) the Council of Orisa Chiefs of Alaafin Oyo;

(e) Asa Orisa Traditional Religion Worshippers Association Alaafin Oyo;

(f) World Sango Festival Planning Committee;

(g) The Sango Devotees from Oyo, Osun, Ogun, Ondo, Ekiti, Lagos, Edo, Kogi and Kwara States of Nigeria.

All the foregoing underscored the Communities’ zeal to have their element inscribed on the Representative List.

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

Virtually all aspects of the element are open to public access except for two key places in Sango Festival celebration where there are restrictions. The first is the sacred shrine of Sango at Koso in Oyo and the second place is the Shrine of Esu at Akesan Market in Oyo.

The Sango Main Shrine at Koso is the place to conclude the initiation rites for the king-elect before his final emergence with the Sango beaded crown and recognition by his people as their
king. After the Sango rites are performed on the king by Baba Mogba, the Chief Priest, custodian of the secret of the divinity's power and the Sango beaded crown, the king embodies the spirit and power of Sango. Only the Alaafin (King) and Baba Mogba, (the Chief Priest of "Sango at Koso) know the secrets of the initiation. Throughout the reign of an Alaafin, he is not allowed to return or enter the Koso Main Shrine again. Access to the main shrine at Koso is also forbidden to non-initiates.

The second place where public access is restricted and recording is not allowed is at the Shrine of Esu at the centre of Akesan Market in Oyo during the performance of rites by the King with Koso drummer.

The devotees respect these traditions and regulations laid down by Sango till today and educate/inform the public on the need to respect these customary practices governing access to the element as well.

### 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. | CULTURAL DEPARTMENT OF THE ALAAFIN |
| b. | Dr. PAULA GOMES |
| c. | Palace of the Alaafin, Oyo, Oyo State, Nigeria |
| d. | (+234) 816 753 7580 |
| e. | alaafinculturaloffice@gmail.com |
| a. | IJO SANGO ALABOLA (SANGO OYO COMMUNITY) |
| b. | CHIEF SANGODELE IBUOWO, The Elegun Sango of Oyo Empire |
| c. | Owotapo Compound, Asipa, Oyo. |
| d. | (+234) 803 582 8796 |
| e. | ibuowosangodiran@gmail.com |
| a. | Asa Orisa Traditional Religion Worshippers Association Alaafin Oyo |
| b. | Chief Oke Adejare Adisa |
| c. | P.O. BOX 15, Palace of the Alaafin |
| d. | +234803 9101 918 |
| e. | asaorisa@gmail.com |
| a. | World Sango Festival Planning Committee |
| b. | Prince Totoola Adeyemi |
| c. | Afin Oyo |
| d. | +234 807 615 5498 / +234 803 396 8525 |
| e. | www.worldsangofestival.com |

### 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:

| Inventory of Nigeria Cultural Resources and Inventory of Oyo Intangible Cultural Heritage |

(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:

| The UNESCO Division within the International Cultural Relations Department of the Federal Ministry of Information and Culture of the Federal Republic of Nigeria is saddled with the mandate to maintaining and updating the inventory of Nigeria Intangible Cultural Resources while the Inventory of Intangible Cultural Heritage of Oyo is maintained by the Culture Department of the Alaafin of Oyo Administration. |

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

| The element is found on Excel Spread Sheet 3 at No: 23 Under the Social Practices, Rituals and Festive Events section of the Inventory of Nigeria Cultural Resources and the name is Sango Oyo Festival. The element is at number 1 on the Inventory of Intangible Cultural Heritage of Oyo and also bears Sango Oyo Festival. |

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

It was included on the Inventory of the Inventory of Nigeria Cultural Resources on 15th of January 2017 while it was included on the Inventory of Intangible Cultural Heritage of Oyo on 16 August 2016.

(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).

Although the element has been recognized and identified by the Community as their intangible cultural heritage since time immemorial, definition of Sango Festival, Oyo was documented by the King and the Community between 2015 and 2016 after the capacity of 15 selected members of the Community were built by the Federal Ministry of Information and Culture with the active and funding support from the UNESCO Japanese Trust-in-Funds.

At the completion of the Inventory Making Workshop, ten members of the community (five male and five female) were engaged to carry out the inventory of the Intangible Cultural Heritage of Oyo. Technical and administrative guidance was provided by the officials from the Federal Ministry of Information and Culture; UNESCO gave the local team salary to implement the task; the Institute for Niger Delta Studies of the University of Port Harcourt, Rivers State, Nigeria provided expertise support. Paula Gomes Cultural Foundation (a cultural NGO) coordinated the research to document the intangible cultural heritage of Oyo Community together with some Sango Devotees on a regular basis for over six months and Sango Oyo Festival was included on their final inventory submission to the Federal Ministry of Information and Culture.

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

The Inventory of Nigeria Cultural Resources is updated and revised quarterly after any cultural engagements among the Communities who own these elements and the Ministry of Information and Culture and her agencies. The Ministry is responsible for monitoring and evaluation of heritage resources in Nigeria. As such, the data gathered by the Culture Officers and NGOs operating within those communities based on interaction with the bearers and practitioners of the various elements are analyzed and used for updating the Inventory regularly. Elements'
upgrading, new additions and removals are effected on the national inventory every quarter as appropriate.

(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).

The officials from the UNESCO Division of the Federal Ministry of Information and Culture and Agencies under her supervision are invited to attend activities planned for the intangible cultural heritage by the Communities on a regular basis as observers. Their reports on these events are used to update the national inventory taking into account the innovations and efforts of the communities aimed at revitalizing those intangible cultural heritage elements.

In other words, the participation of the officials avail them the opportunity to take stock of the elements, determine the changes and these form the basis for revision of the existing information on the evolution of the elements. On the strength of those findings, information about elements are updated, new elements are added and in some cases removed from the national inventory.

(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 11.2 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. Attach to the nomination print-outs 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 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:

A hard copy of the Inventory of Nigeria Cultural Resources is attached to this application while the link to Sango Festival Oyo on the Inventory of Oyo Intangible Cultural Heritage is at http://www.alafinyo.com/heritage/

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.

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: Dr. Ifeoma A. Anyanwutaku (Mrs.)
Title: Permanent Secretary
Date: 16th March, 2022
Signature:

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

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