REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

Deadline 31 March 2019 for possible inscription in 2020

Instructions for completing the nomination form are available at: https://ich.unesco.org/en/forms

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

States Parties are further encouraged to consult the aide-mémoire for completing a nomination to the Representative List of the Intangible Cultural Heritage of Humanity, which is available on the same webpage.

A. State(s) Party(ies)

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

Bangladesh

B. Name of the element

B.1. Name of the element in English or French

Indicate the official name of the element that will appear in published material.

Not to exceed 200 characters

Traditional art of nakshi kantha embroidery

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

ঐতিহাসিক নক্ষি কাঁথা সূচিপত্র

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.

Nakshi kantha-making
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

Based on the regional variations in nakshi kantha embroidery, the districts of Jessore, Kushtia, Chapai Nawabganj and Jamalpur form a community each.

The functional operation of the nominated element is family-based. In rural Bangladesh where the element is predominant, a small homogeneous group is the extended family. Characterized by contiguous residence, each extended family includes several nuclear families united by agnatic kinship bonds. The homestead of an extended family comprises a cluster of adjacent dwellings, each of which accommodates a nuclear family. While a nuclear family consists of a man, his wife and their children, an extended family is characteristically made up of the grandfathers, grandmothers, fathers, mothers and children or grandchildren. The size of an extended family depends on the number of generations that have elapsed since the founding father established the homestead.

All the extended families function as small groups across the villages of the four districts.

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 nominated element is found throughout Bangladesh except in the areas where the tribal communities live. However, the element is more prolific and of a much higher quality in the districts of Jessore, Kushtia, Chapai Nawabganj and Jamalpur. For this nomination file, therefore, the geographical location and range of the element is limited to these four districts.

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>Ahmed</td>
</tr>
<tr>
<td>Given name:</td>
<td>Md. Reaz</td>
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<tr>
<td>Institution/position:</td>
<td>Director General</td>
</tr>
<tr>
<td>Address:</td>
<td>Bangladesh National Museum</td>
</tr>
<tr>
<td>Telephone number:</td>
<td>+88-0171-200-0063, +88-02-966-7693</td>
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<tr>
<td>Email address:</td>
<td><a href="mailto:dgmuseum@yahoo.com">dgmuseum@yahoo.com</a></td>
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<tr>
<td>Other relevant information:</td>
<td>website: <a href="http://www.bangladeshmuseum.gov.bd">www.bangladeshmuseum.gov.bd</a></td>
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</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.

N/A

1. Identification and definition of the element

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

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

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

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

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

The nakshi kantha is an embroidered quilt with a pictorial design and/or a floral pattern covering its surface on either side. It is exclusively the creative work of women. Nakshi kantha embroidery, as the process of its making shows, is the art of sewing a wide range of stitches that produce nakshi kanthas with elaborate pictorial and/or decorative needlework. In Bangladesh, the nakshi kantha is essentially a patched cloth. When saris or other non-tailored garments become frayed, they are reused in making nakshi kanthas. Lengths of unbroken cotton cloth are cut, wrapped and folded to bring the nakshi kantha into form. It is composed of several layers of cloth, stitched together and embroidered. According to the thickness of the nakshi kantha and its...
size, it is used as a floor mat or as a wrap to be worn, folded as a bag, or fashioned to serve any other purpose. The traditional art of nakshi kantha embroidery is being handed down from generation to generation within families blessed with daughters. It is, therefore, being passed on from grandmother to granddaughter, from mother to daughter, and from elder sister to younger sister. Nakshi kanthas are primarily not for sale as these handcrafted products are used by the practitioners in their homes aesthetically as well as for giving as gifts to their loved ones. However, whenever they can produce more nakshi kanthas at their leisure, they sell them at fairs on festive occasions and to roving vendors.

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

The bearers and practitioners of the element are all women, both married and unmarried, living in the homestead of an extended family. These women fall into three categories: the grandmothers who are old; the mothers who are young; and the girls who are younger and still unmarried. The grandmothers enjoy the distinctive privilege of teaching their granddaughters nakshi kantha embroidery. The mothers also teach their daughters this art. Even the elder sisters teach their younger sisters.

Nakshi kanthas fall into many types, each with its specific name. The sujni is a large spread for seating guests on ceremonial occasions. The asan is a spread for feeding a bridegroom and his close relatives. The dastarkhan is a spread laid out on the floor for placing plates and serving food. The lep is a wrap used as a blanket in winter. The jainamaz is the Muslim prayer rug in the form of a nakshi kantha. The bostani is a wrap used for covering a book. The oar is a pillow cover. The arshilata is a cover for a mirror. The batua, durjani or thalia is used as a purse. The rumal is used as a plate covering rather than as an absorbent wipe. The palkir topar is used for decorating a palanquin. The gilaf is an envelope-shaped nakshi kantha used for covering the Quran.

Two or three women get involved in making nakshi kanthas of the first three categories. The nakshi kantha of every other category is made by a single woman.

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

The knowledge and skills related to the element are transmitted today as in the past by the grandmothers to the granddaughters, by the mothers to the daughters, and by the elder sisters to the younger sisters. The process of transmission goes on by word of mouth and the hands-on-training method. Acquisition of the required knowledge and skills by the learners from their elders is fundamentally based on a harmonious and pleasant relationship of respect and love and is mostly dependent on imitation, thoughtfulness and steadiness. Creativity is achieved by the learners through enjoyment and devotion to work.

The girls begin learning at an early age, usually at the age of 7. By the time they reach puberty they acquire enough competence, and by the time they are 18 years or older they become experts in embroidery with skills in a variety of stitches.

Once a girl learns all the techniques related to the element, she acquires the foundation knowledge to think and develop her expertise. A girl who seriously tries to become a good nakshi kantha embroiderer can make her art really individual and become a master nakshi kantha artist.

The practitioners consider it their solemn duty to pass on their knowledge and skills to the succeeding generations. As a result, the element has survived for centuries.
There are numerous references to the nakshi kantha in folk poems. But it was Jasim Uddin, the great poet of rural Bengal, who made the nakshi kantha immortal in a long poem (The Field of the Embroidered Quilt). The poet describes the deep attachment of a woman to the nakshi kantha that she was embroidering for her husband. Depicting different motifs of folk art, the nakshi kantha represents the imagination and aspirations of the women of rural Bangladesh, and it is being recreated in response to their environment. Our understanding of the nakshi kantha hardly touches its depths, but we can easily recognize its social functions. It acts as a bond of social harmony and serves aesthetically many household needs from sleeping to sitting, from serving to covering, from folding to wrapping. Nakshi kantha embroidery enlivens the senses—its dribbled surface offers an incentive to the fingers to play their role in embroidering, its subtle and exquisite colors and its decorative motifs delight the eye. Embroidering nakshi kanthas as vividly as embroiderers can, they are pulled toward a realization of the universe and how they act in it. So compact are the cultural meanings in the nakshi kantha, so opulent is its expressive force, that embroiderers cannot but meditate upon every nakshi kantha. As their culture believes in the significance of life energy, a spiritual force is always held to emanate from this art. The energy flowing through embroiderers speaks of their dynamic quality and their vigorous exertion of power.

There is not any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development. The empowerment of women in rural Bangladesh is best reflected in the element which is reserved exclusively for them, and it serves as a manifestation of their imaginative power and resourcefulness for creativity. The use of worn-out and abandoned cotton fabrics lies in the fact that waste has never been part of their culture. Since time immemorial recycling has been a tradition to which they are determined to adhere; therefore, their historical habit contributes to sustainable development. They also hold a philosophical view to justify recycling. Reassembling cloth, the bearers and practitioners of the element reassemble the universe. Their traditional art parallels the mythological acts of reconstruction that follow destruction to mark a cyclical sense of time within an enfolding oneness. "Making new unities out of fragments of old unities, we participate in the cyclical reconstruction of the universe," they assert. It is worth pointing out here that they are women irrespective of caste, creed and religion. The element is indeed an epitome of cultural unity in a pluralistic society.

The bearers and practitioners enjoy displaying nakshi kanthas at rural fairs, especially at Baishakhi mela which opens on 14 April, the first day of the Bangla New Year. The general people feel delighted at the sight of a wide range of nakshi kanthas.

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

ForCriterion 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 element constitutes a source of identity and cohesion among the families of the communities concerned. Stitching and embroidering quilts to make them meaningfully pictorial or ornamented, the women of Jessore, Kushtia, Chapai Nawabganj and Jamalpur make their families harmonious and amicable. The nakshi kanthas they make out of their old saris and other non-tailored abandoned fabrics in their pastime depict scenes they see around them, folk tales they have heard from their grandmothers and grandfathers, objects they are familiar with, birds and animals they consider culturally significant, and creepers, vines and foliage available in their surroundings. Inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity would, therefore, elevate the prestige of the families concerned and their artistic endeavour in addition to contributing to the visibility of the intangible cultural heritage in general and raising awareness of its importance at the local level.

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

Not fewer than 100 or more than 150 words

The nakshi kanthas that the practitioners make enliven homes aesthetically. Mothers give them to their sons-in-law when their daughters get married. Sisters give them to brothers so that they can sleep in comfort in winter. Daughters give them to fathers to enjoy the blessings of the latter. Wives give them to husbands who roll themselves up in nakshi kanthas to feel warm from the soft hands of their beloved women. This tradition of amicable relationship through such gifts prevails wherever the element exists in Bangladesh. The Constitution of Bangladesh, when first published, was so designed as to be wrapped in a gorgeous nakshi kantha. This affirmed the element’s nationwide popularity. Calendars and postal stamps with nakshi kanthas, museums displaying them, and connoisseurs collecting them as artistic objects also make the element popular. Inscription of the element would, therefore, contribute to raising awareness of the intangible cultural heritage at the national level.

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

Not fewer than 100 or more than 150 words

The element first received international recognition when Stella Kramrisch, a famous American art historian, wrote on the philosophical and creative aspects of nakshi kantha embroidery in the Journal of the Indian Society of Oriental Art in 1939. At her initiative the Philadelphia Museum of Art collected nakshi kanthas from Bengal, especially from East Bengal that now constitutes Bangladesh. Since then the element has been extensively studied by renowned scholars of West Bengal, Bangladesh, Japan, Australia, the United Kingdom and the United States of America. Because of the writings of Joss Reiver Bany, Raymond Lee Owens and Henry Glassie of the United States, Veronica Murphy and Beth Stockley of the United Kingdom, and Sila Basak of West Bengal, India, in the last fifty years the element has attained worldwide fame. Inscription of the element would, therefore, raise awareness of its high artistic value at the international level.

(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

Dialogue is embedded in the element because without it neither learning nor transmission is possible. Grandmothers, mothers and elder sisters are in dialogue with granddaughters,
daughters and younger sisters respectively. The conventional pattern of a nakshi kantha has a lotus medallion in the centre, and each of the four corners has a tree. When a grandmother teaches a granddaughter how to embroider this conventional feature, she also explains that the central lotus symbolizes the universe and that each tree represents the Tree of Life. The rest of the field is embroidered with birds, fishes, animals, people, domestic scenes, allegorical figures, and ornamental devices. Depiction of innumerable motifs results in intense dialogue among the practitioners. Dialogue transcends beyond the bounds of families because nakshi kanthas are favorite objects for display in museums and for illustration in calendars and diaries. Dialogue would, therefore, be encouraged by the inscription of the element.

(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

Nakshi kantha embroidery features regional characteristics. The lotus is the predominant motif of the nakshi kantha except in Chapai Nawabganj. Its design relies in principle on a central circle occupied by the lotus. Hindu women consider it auspicious because it is the symbol of the goddess of beauty and bounty. Muslim women admire the beauty of the lotus and embroider it with zeal. The entire ground around the lotus is filled with figures, objects, ornamental devices and scenes whose shapes and combinations are dictated by the imagination of the embroiderer herself. Nakshi kanthas remain non-figural in Chapai Nawabganj. Everywhere nakshi kanthas are not alike but remarkably varied. Constant recreation is an inherent criterion of nakshi kantha embroidery. Each nakshi kantha is the manifestation of a creative process that its embroiderer brings forth vividly. Inscription of the element would, therefore, promote human creativity and respect for 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

The viability of the element is primarily ensured through transmission by the practitioners living in the villages of the four districts. Baishakhi mela (fair) takes place annually in every village. Handicraft fairs take place in district towns. Many practitioners sell nakshi kanthas in these fairs. Embroidery competitions are held in district towns. The organizers give awards to the best embroiderers. The local leaders provide the required funds.

Extensive cultivation of flowers in Jessore district has made it famous in Bangladesh. Flowers are vividly embroidered in nakshi kanthas of this district. Famous Poet Michael Madhusudan Datta, whose paternal house is now a museum in Jessore, inspires the practitioners.

The shrine of Lalon Fakir, the greatest mystic poet of Bengal, is located in Kushtia district. He is a source of inspiration to the practitioners of this district. Nobel-laureate poet Rabindranath Tagore lived his early life at Shelaidaha in Kushtia. His mansion is being protected as a monument of pride. He collected nakshi kanthas at the turn of the twentieth century. He is also a source of inspiration to the practitioners.

Chapai Nawabganj district is full of mango orchards and renowned for Gambhira, a folk song concerned with contemporary social problems. While the mango is a folk motif in nakshi kanthas, Gambhira influences the practitioners to replicate aspects of social life.

Gunaibibir Gaan, Jarigaan of Khairun and Palagaan of Rupban are the most popular folksongs in Jamalpur district. These folksongs inspire the practitioners to depict folk heroes and heroines.
in nakshi kanthas abundantly.

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

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

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

Not fewer than 150 or more than 250 words

The State Party safeguards the element through the activities of three statutory institutions, the local governments and the Bangladesh Small and Cottage Industries Corporation (BSCIC). Realizing that the element is primarily safeguarded by the practitioners, the State Party’s principal focus is on identification, documentation and research as well as on promotion and enhancement.

Since the 1960s the Bangladesh National Museum has been collecting nakshi kanthas and has published books, descriptive catalogues and exhibition catalogues based on identification, documentation and research. Bangla Academy, a national institution of arts and letters, has published many books with specific chapters on the element. The publications of these two institutions, apart from creating an awareness in general of the intangible cultural heritage, have established the fame and significance of the element at home and abroad. These publications have also brought into public attention the profiles of the master nakshi kantha embroiderers.

Since the late 1990s the Bangladesh National Museum and the Bangladesh Folk Arts and Crafts Foundation have been holding annual exhibitions of handicrafts that include embroidered quilts. Similar exhibitions are held in towns of Jessore, Kushtia, Chapai Nawabganj and Jamalpur under the auspices of the local governments. BSCIC in collaboration with Bangla Academy sponsors Baishakhi melas at the premises of the latter. It features a mammoth exhibition of handicrafts that begins on 14 April annually and lasts for a week. To all these exhibitions nakshi kantha embroiderers are invited. They display nakshi kanthas and demonstrate meticulous embroidery. They also sell nakshi kanthas.

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
The Jessore, Kushtia, Chapai Nawabganj and Jamalpur communities have maintained and safeguarded their rich traditions of nakshi kantha embroidery amid considerable national and international attention. Thanks to developments in the preservation and protection of the element at the initiative of cultural activists like Rabindranath Tagore, Jasim Uddin, Gurusaday Dutt, Dinesh Chandra Sen, Shilpacharya Zainul Abedin and Mohammad Sayeedur Rahman, nakshi kantha embroidery rose to fame both domestically and internationally in the twentieth century, becoming today the embodiment of Bangladeshi folk art and a national symbol. In museums and private collections throughout Bangladesh and in America, Australia, Europe, India and Japan, nakshi kanthas represent Bangladesh. From 1915 Rabindranath Tagore collected nakshi kanthas in Kushtia in apprehension of the decline of the element because of industrial production. Jasim Uddin published his long poem in 1929. This poem caught the attention of the elite in their nostalgia for the element and invoked an interest in its preservation, protection, promotion and enhancement. They extended patronage to the practitioners by organizing exhibitions and buying nakshi kanthas. Gurusaday Dutt, a renowned person of Sylhet in Bangladesh and the pioneer for the preservation of folk art in Bengal, began collecting nakshi kanthas among other objects in the 1930s and organized, in Calcutta in March 1932, an exhibition that showcased nakshi kanthas. This exhibition that he organized, the lectures that he delivered at home and in London, and the articles that he published created among educationists and art critics a lively interest in the element. The great literary historian Dinesh Chandra Sen collected nakshi kanthas about the same time in the Mymensingh region that includes Jamalpur and highlighted the element in his famous book Brihat Banga (1935). Shilpacharya Zainul Abedin, the most celebrated figure in terms of painting and the art movement in Bangladesh, built up a collection of nakshi kanthas in the 1960s and 1970s, and he was the progenitor of the Folk Arts and Crafts Foundation which was established in July 1975. Mohammad Sayeedur Rahman, a prolific collector, researcher and writer, collected nakshi kanthas for the Folk Heritage Museum of Bangla Academy from 1963 to 1995.

It is precisely these events that instilled in the communities a sense of awareness of their intangible cultural heritage. They initiated a conscious and concerted effort to plan and implement safeguarding measures. At present their activities/practices have become systematic, a form of income for practitioners, and a form of artistic expression, thanks to exceptionally talented practitioners.

Consequently, advantages of inscription of the element on the Representative List would far outweigh any disadvantages resulting from industrial production. Widespread popularity experienced so far has actually facilitated its development and safeguarding. The past experience of over 100 years shows that external recognition and increasing popularity had a cohesive effect on the communities, and now this experience serves as an incentive to protect the element while developing the capacity to recreate it. The internal cohesive force of the communities is evident not only in the villages but also in the towns.

Throughout history and today there have been great numbers of practitioners who are committed to transmitting their knowledge and skills to their granddaughters and daughters. Obviously a real receptiveness and commitment to the safeguarding of the element continues. They are bearers of a rich cultural heritage that has survived organically for centuries. The recreative process is manifold and holds true to the wealth of motifs and decorative patterns, imaginative power and creative capacity behind it, coupled with a value system placing folk art in the focus.

The Planned safeguarding measures include:

Let transmission be the primary aim of the communities.

The element reflecting the intangible cultural heritage of the past, lives on and will be augmented by new buildings and spaces conducive to organized community safeguarding.

The local leadership will encourage community safeguarding and will recognize the opportunities inherent in it. This recognition is going to be not merely scholastic or pedantic but a desire to strengthen the communities' internal cohesion and willingness to disseminate the element beyond the households for sustainable development.

The town leadership will be backed up by intellectuals/professionals, educators and experts to intensify heritage awareness and bring further recognition by facilitating practical implementation within an institutional framework.
Museums will be established at the community level in towns, and these museums will be encouraged to manage the documentation/display of considerable collections of nakshi kanthas. Local ethnographers and folklorists will examine the effects of inscription on the Representative List and Ph. D. students will be encouraged to conduct research.

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

The State Party will construct new buildings in the district towns to create spaces conducive to organized community safeguarding. These proposed new buildings will enable the practitioners from the villages to get together to strengthen the communities' internal cohesion and willingness to disseminate the element beyond the households for sustainable development. These new buildings, once ready for use, will provide spaces for both work as well as exhibitions on festive occasions. The State Party will ensure that the communities concerned are the primary beneficiaries of job opportunities in the proposed new buildings. The State Party will promote productive employment and decent work for the practitioners in the practice and transmission of their intangible cultural heritage.

As the practitioners will get opportunities to sell nakshi kanthas in public spaces beyond their villages in their district towns, it is very likely that their products will attract tourists. The State Party will ensure that the viability, social functions and cultural meanings of their heritage are in no way diminished or threatened by such tourism. Further, the State Party will ensure that the communities are the primary beneficiaries of any tourism that may be associated with their own intangible cultural heritage while promoting their lead role in managing such tourism.

The State Party will provide funds to the district authorities to establish museums at the community level in district towns, and these museums will be managed by the practitioners themselves. They will build up considerable collections of nakshi kanthas in these museums.

(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?

The communities concerned express an urgent need for the development of an internal system of quality control. When the practitioners are engaged in nakshi kantha embroidery to make nakshi kanthas for use aesthetically in their homes, they work very meticulously and take as much time as they need to produce highly decorative nakshi kanthas. However, when they make nakshi kanthas for sale, some of them are less meticulous. Now that the demand for nakshi kanthas has increased substantially and is still growing in towns and cities, the practitioners, all of whom are rural women, are getting opportunities to earn; it fact, the element now provides a steady source of income for rural women. These opportunities are much greater today than in the past. The overwhelming majority of the practitioners still believe that nakshi kanthas are primarily not for sale but for use domestically and as gifts to their loved ones. The present reality demands that efforts be made at the community level to maintain excellence in nakshi kantha embroidery while taking advantage of the increased demand. They are determined to safeguard the social functions and cultural meanings of the element. The town leaders, intellectuals/professionals, educators and experts also feel the same way. The community leaders will work with them to intensify heritage awareness and bring further recognition by facilitating practical implementation within an institutional framework so that quality is not compromised with demand.

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.
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

The Bangladesh National Museum, a statutory national institution funded by the State Party, has prepared the nomination file. In the preparation of the nomination file the Bangladesh National Museum has ensured the widest possible participation of the communities concerned. Representatives of the Jessore, Kushtia, Chapai Nawabganj and Jamalpur communities took part in the process of preparing the nomination file and in expressing their views and sharing their ideas about the need to safeguard the element. The researchers of the Bangladesh National Museum visited them to discuss all pertinent issues with them freely and intensively. Representatives from these four communities also came to the Bangladesh National Museum to attend in-depth discussion meetings. They were informed of the objectives of the proposed inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity. Representatives of the four communities were forthcoming actively at all stages of the nomination process and gave careful consideration to all details and aspects of the inscription. They strongly believe that industrial products will never be able to eliminate embroidered quilts because nakshi kantha embroidery is their creative art and pastime. Characterized by ingenuity, originality, texture and loveliness, each nakshi kantha is a painting in fabric, pattern and color. In spite of the preponderance of industrial products at the markets the demand for nakshi kanthas is not on the decline; on the contrary, it has substantially increased because nowadays townspeople and city-dwellers love to use nakshi kanthas as coverlets, bedcovers, pillowcovers and tablecloths, even as decorative specimens of art within wooden frames against walls. When asked whether the increased demand for nakshi kanthas will lead to commercialization, they have differentiated nakshi kanthas meant for use in rural homes from those that are being made for use in the urban context. Rural nakshi kanthas, varying in shape, size and thickness, have diverse social functions and are generally more ornate and intricately embroidered. Further, large nakshi kanthas of rural Bangladesh have several layers of old cloth stitched. Getting the benefits of insulation from layered nakshi kanthas has been a strong tradition in rural Bangladesh. Moreover, nakshi kanthas created on traditional craftsmanship are in no way comparable with machine-made products. All nakshi kanthas, whether used in villages or cities...
or collected for visual enjoyment, are traditional.

The participation of representatives of the four communities in the nomination process will be evident from their consent letters. It is also worth pointing out that representatives of the four communities take part in the exhibition of traditional arts and crafts that the Bangladesh National Museum organize annually.

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

A consent letter in both Bangla and English from representatives of the Jessore community: They have given their free, prior and informed consent to the nomination of the element for inscription on the Representative List of the Intangible Cultural Heritage of Humanity on behalf of the entire Jessore community. They are all women. They actively participated in the nomination process.

A consent letter in both Bangla and English from representatives of the Kushtia community: They have given their free, prior and informed consent to the nomination of the element for inscription on the Representative List of the Intangible Cultural Heritage of Humanity on behalf of the entire Kushtia community. They are all women. They actively participated in the nomination process.

A consent letter in both Bangla and English from representatives of the Chapai Nawabganj community: They have given their free, prior and informed consent to the nomination of the element for inscription on the Representative List of the Intangible Cultural Heritage of Humanity on behalf of the entire Chapai Nawabganj community. They are all women. They actively participated in the nomination process.

A consent letter in both Bangla and English from representatives of the Jamalpur community: They have given their free, prior and informed consent to the nomination of the element for inscription on the Representative List of the Intangible Cultural Heritage of Humanity on behalf of the entire Jamalpur community. They are all women. They actively participated in the nomination process.

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

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

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

Not fewer than 50 or more than 250 words

Access to all aspects of the element is open. There are no customary practices governing access to the element. The practitioners are all women irrespective of caste, creed and religion. Most of them work in their homes, and some of them work in community ateliers. Beauty and complexity are the hallmarks of the nakshi kantha. The people, irrespective of caste, creed, gender and religion, appreciate the element and use nakshi kanthas.
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.:

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<tbody>
<tr>
<td>a.</td>
<td>Name of the entity: Jessore Community for Traditional Nakshi Kantha Embroidery</td>
<td>b.</td>
<td>Name and title of the contact person: Nurjahan Begum, Master Nakshi Kantha Embroiderer</td>
<td>c.</td>
<td>Address: Village: Durgapur, Post Office: Narail, District: Jessore, Bangladesh</td>
</tr>
<tr>
<td></td>
<td>d. Telephone number: 0171-157-0156 (Cell)</td>
<td>e.</td>
<td>E-mail: None</td>
<td>f.</td>
<td>Other relevant information: N/A</td>
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<tr>
<td>a.</td>
<td>Name of the entity: Kushtia Community for Traditional Nakshi Kantha Embroidery</td>
<td>b.</td>
<td>Name and title of the contact person: Rashida Khatun, Master Nakshi Kantha Embroiderer</td>
<td>c.</td>
<td>Address: 10 SCB Road, Post Office: Amlapara, District: Kushtia, Bangladesh</td>
</tr>
<tr>
<td></td>
<td>d. Telephone number: 0171-945-6925 (Cell)</td>
<td>e.</td>
<td>E-mail: None</td>
<td>f.</td>
<td>Other relevant information: N/A</td>
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<tr>
<td>a.</td>
<td>Name of the entity: Chapai Nawabganj Community for Traditional Nakshi Kantha Embroidery</td>
<td>b.</td>
<td>Name and title of the contact person: Runa Begum, Master Nakshi Kantha Embroiderer</td>
<td>c.</td>
<td>Address: Village: Goylbari, Post Office: Baroghoria, District: Chapai Nawabganj, Bangladesh</td>
</tr>
<tr>
<td></td>
<td>d. Telephone numbers: 0175-965-4535 (Cell)</td>
<td>e.</td>
<td>E-mail: None</td>
<td>f.</td>
<td>Other relevant information: N/A</td>
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<tr>
<td></td>
<td>d. Telephone number: 0171-217-6667 (Cell)</td>
<td>e.</td>
<td>E-mail: None</td>
<td>f.</td>
<td>Other relevant information: N/A</td>
</tr>
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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:

Traditional Art of Nakshi Kantha Embroidery: An Element of the Intangible Cultural Heritage of Bangladesh

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

Bangladesh National Museum acting for the State Party (the Ministry of Cultural Affairs)

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

Traditional Art of Nakshi Kantha Embroidery
An Element of the Intangible Cultural Heritage of Bangladesh

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

Originally included in December 2007, updated in March 2019

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

In 2005-06, the State Party commissioned a cultural survey which resulted in the publication of Living Traditions in December 2007. Chapter 17 of this volume is Nakshi Kantha. This chapter explains how the element was identified and defined, including how information was collected and processed with the active participation of the communities concerned.

In 2018, many practitioners of the communities concerned were extensively interviewed to update the element for inclusion in the inventory published exclusively for this element in March 2019.

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

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

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

a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. The information should be
translated if the language used is not English or French.

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

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

| One copy of Traditional Art of Nakshi Kantha Embroidery: An Element of the Intangible Cultural Heritage of Bangladesh |

6. Documentation

6.a. Appended documentation (mandatory)

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

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

6.b. Principal published references (optional)

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

Not to exceed one standard page.


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: Md. Abu Hena Mostafa Kamal, ndc

Title: Secretary, Ministry of Cultural Affairs, Government of the People's Republic of Bangladesh

Date: 24 March 2019

Signature: [Signature]

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

N/A