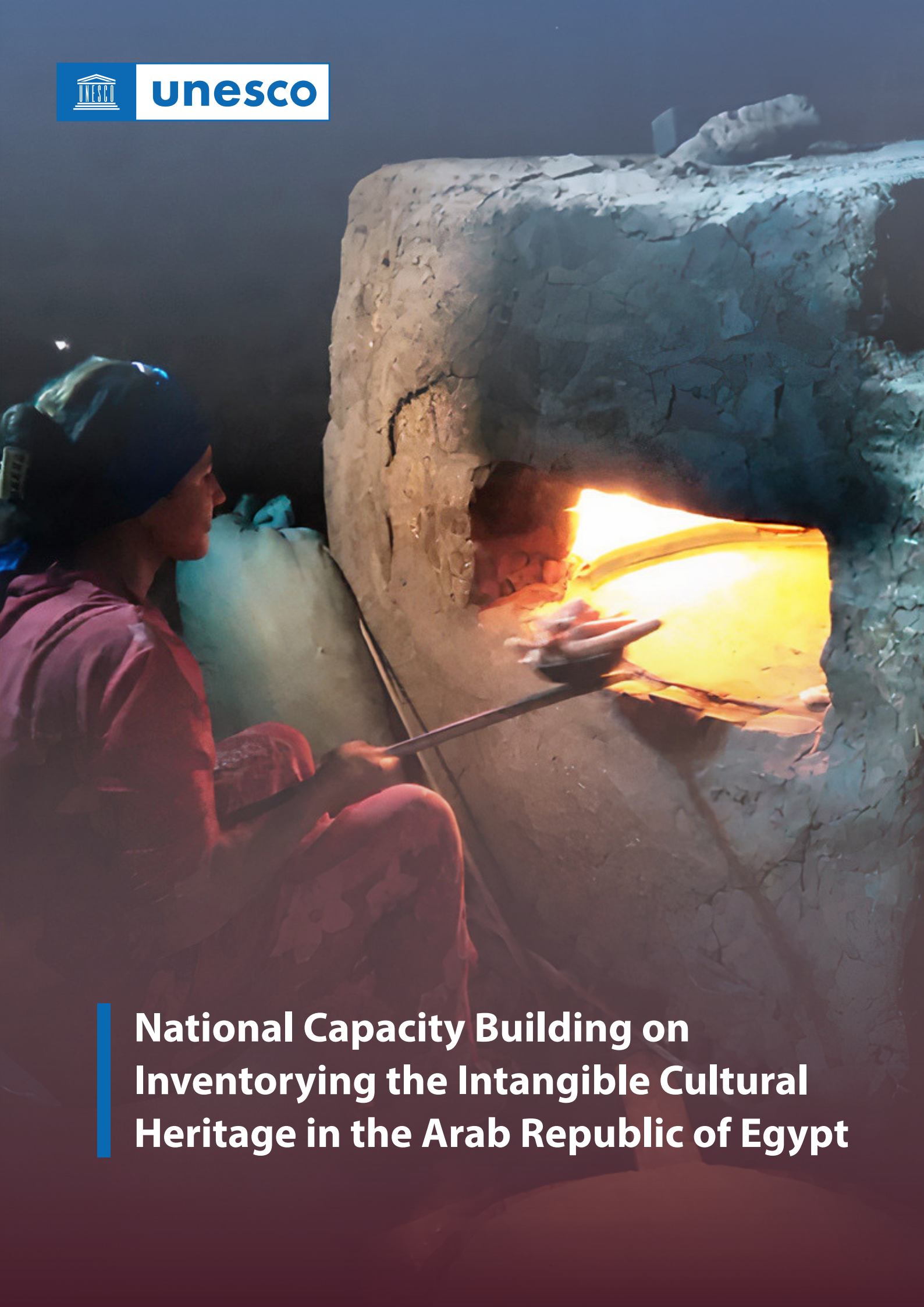




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**National Capacity Building on
Inventorying the Intangible Cultural
Heritage in the Arab Republic of Egypt**

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SHORT SUMMARY

Communities in Egypt are inventorying their living heritage

Egypt is famed for its rich civilization and long history. Egyptian identity is presented not only through archaeological sites and Ancient Egyptian civilization, but also through Egypt's diverse living heritage. More than simply showing who they are today, this living heritage tells the story of how the Egyptians arrived at this point over the generations.

To celebrate this identity and strengthen national capacities to safeguard it, UNESCO, alongside the Egyptian government and civil society, implemented the project **Strengthening National Capacities for Safeguarding Intangible Cultural Heritage in Egypt for Sustainable Development**, which ran from June 2018 to June 2021.

The project focused on community-based inventorying of living heritage. This involved training workshops and a pilot community-based inventorying exercise, which took place in six different locations throughout Egypt (Cairo, Fayoum, Gharbeya, Aswan, Assuit, and Marsa Matrouh).

Thanks to the project, participating community practitioners and heritage bearers are now equipped to inventory their own living heritage.

- This pilot was Egypt's first step to establishing a national inventory of Intangible Cultural Heritage (ICH) under the Ministry of Culture, in collaboration with community practitioners.
- This publication provides recommendations on how to further enhance national capabilities for ICH safeguarding and how to advance community engagement in the inventorying processes in Egypt.





National Capacity Building on Inventorying the Intangible Cultural Heritage in the Arab Republic of Egypt

Preface

The year 2023 marks two decades of implementation of the UNESCO Intangible Heritage Convention. The publication we present here gives a good account of the scope of the commitment of the states and the cultural communities concerned and its conservation challenges. Over the last 20 years, the work of the States Parties of the Convention has reaffirmed the conviction about the intrinsic relationship of all forms of heritage and the importance of the transgenerational transmission of the associated knowledge. In this sense, intangible heritage has established a whole conceptual architecture and methodologies of analysis and systematization of expressions, knowledges, beliefs and uses, which allow the international community to act comprehensively to protect cultural diversity. One of the critical features of the ICH Convention is its community-based approach. At the national level, States Parties must define and inventory intangible cultural heritage with the participation of the communities concerned; adopt policies and establish institutions to monitor and promote it; encourage research; and take other appropriate safeguarding measures, always with the full consent and participation of the communities concerned.

Since 2003 global audiences have enlarged a worldwide commitment that goes beyond the preservation of monuments, sites and cultural objects. Intangible Cultural Heritage (ICH) focuses on living heritage such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe and traditional craftsmanship. ICH is essential in maintaining cultural diversity in the face of globalization and technological transformation.

One hundred eighty countries ratified the ICH Convention. Since it ratified the 2003 Convention in 2005, the Republic of Egypt has actively engaged in safeguarding its rich and diverse living heritage with the participation of knowledge holders and cultural practitioners in cooperation with specialized agencies, academia and civil society organizations.

In celebrating the 20th anniversary of the 2003 Convention this year, the UNESCO Regional Office in Cairo is pleased to present you with the publication National Capacity Building on Inventorying the Intangible Cultural Heritage in the Arab Republic of Egypt. This publication is one of the essential results of the project Strengthening National Capacities for Safeguarding Intangible Cultural Heritage in Egypt for Sustainable Development implemented by UNESCO in cooperation with the Egyptian authorities from 2018 to 2021. The project involved training workshops in creating a corps of national trainers and pilot community-based inventorying exercises in six different governorates in Egypt: Cairo, Fayoum, Gharbeya, Aswan, Assuit, and Marsa Matrouh. The pilot inventorying practices enabled the participating community to learn the methodology and tools for inventorying their living heritage.

The publication documents the process of the pilot community-based inventorying exercises with selected examples from the inventories, together with the guidelines developed explicitly for this exercise, analysis of lessons learned and way forward recommendation. The publication serves as a valuable reference for the ongoing ICH inventorying activities in Egypt. and will allow the continuity of the actions until the national geography is complete.

The UNESCO Regional Office in Cairo reiterates its commitment to accompany the institutions in Egypt in the reinforcement of national policies in favour of safeguarding this fundamental pillar of the national identity in its diversity.

Dr Nuria Sanz
Officer-in-Charge, UNESCO Regional
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We would like to express our warmest thanks to the Egyptian Ministry of Culture and the national consultative platform for the project for its continuous support to UNESCO in implementing all activities within the project's framework, particularly regarding the inventory of intangible cultural heritage (ICH).

We extend our gratitude to the project's sponsor, Abu Dhabi Tourism and Cultural Authority, who facilitated the effective participation of everyone involved in the project and its highly positive outcomes.

We would also like to express our appreciation to the experts and organizations that contributed to the completion of this publication. UNESCO also thanks the various participants from wider Egyptian society who carried out the community-based inventorying of ICH elements. Their willingness to share their knowledge and experiences of their living heritage within the framework of the 2003 Convention, and their participation in fieldwork, has been hugely beneficial in implementing this pioneering project in all its aspects and dimensions.

We would also like to recognize the contribution and guidance of the international facilitators and experts of the 2003 UNESCO Convention, Mr. Hani Hayajneh and Mr. Ismail Al-Fahail, who carried out the initial training of national trainers in community-based inventorying of ICH elements; as well as the contribution of national experts, Mr. Haitham Younes and Mr. Ahmed Bahi El-Din, who supported participants from national institutions and the local community in their initial training in the community inventory workshop, and in their subsequent training in the field.

It is also our honor to thank all those who contributed to the success of this project, especially:

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- Ms. Hadeer Said, participant in the pilot project for ICH Elements Inventorying in Aswan, Egypt.
- Ms. Abeer Abdel Hamid Mohamed, participant in the pilot project for ICH Elements inventorying in Assiut, Egypt.
- Mr. Yasser Hamdy Sayed, participant in the pilot project for ICH Elements inventorying in Fayoum, Egypt.
- Ms. Shorouk Emad, participant in the pilot project for ICH Elements inventorying in Marsa Matrouh, Egypt.
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- Mr. Hani Hayajneh, report reviewer and Arabic copyeditor.
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¹ Their names appear on the page 69 of this report

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Introduction


This ambitious pilot project trained a group of ICH workers and tradition-bearers in Egypt to inventory selected elements of ICH. The project has achieved tangible and outstanding results in building Egypt's national capacity, equipping participants with the skills and knowledge required for the process of ICH inventoring and the identification of ICH fields.

It all began at the UNESCO Regional Bureau for Sciences in the Arab States in Cairo, with a workshop for people working – or simply with an interest – in ICH. The purpose of the workshop was the development of Egypt's national capacity for ICH inventoring, and its outcomes were remarkable. Discussions covered issues and terminology relating to the inventoring and safeguarding of ICH, in accordance with the 2003 Convention for the Safeguarding of Intangible Cultural Heritage. As was to be expected, trainees' initial knowledge of historical and current achievements in the field of ICH was limited, and many were unaware of the existence of the 2003 Convention. Despite the initial challenges presented by this lack of experience, the workshop achieved its goals as trainees became conversant with developments in inventoring and safeguarding in Egypt to date, the Convention for the Safeguarding of ICH, and gained an understanding of the need to raise awareness of the importance of ICH.

In all, the workshop trained 36 ICH professionals and enthusiasts, who were later able to collaborate in an attempt to inventory selected ICH elements in Egypt. Following the workshop, a training program was designed to enable participants to apply their new skills in practice. The workshop enabled them to try out ways of inventoring their heritage according to new concepts that differed significantly from what they were previously accustomed to. The participants were divided into six teams, targeting the Egyptian governorates of Aswan, Assiut, Fayoum, Cairo, Gharbia, and Marsa Matrouh.

Several criteria were considered in forming these teams, including harmony among their members, diversity of age groups, and gender inclusiveness in support of participatory inventory work, which is an essential feature in the field of ICH. By the end of the experiment, these teams achieved a pilot inventory of 272 ICH elements.

A work plan was developed with all the trainees, starting with the selection of a facilitator for each team. This was followed by brainstorming sessions to select the proposed elements to be inventoried and to ensure that the same element would not be repeated in the same team. The process also involved allocating roles to allow each partnership to achieve its desired goal. The training program was tailored to the nature of the trainees and practitioners; there was no pre-established framework nor precedent from similar experiences in another country. Nevertheless, it was accepted from the outset that the inventory should reflect the definitions and perspectives of the practitioners and participants. The teams met regularly to allow feedback on members' activities and to provide opportunities for support within the group.



This training pilot was fortunate to narrowly escape the emergence of the coronavirus (Covid-19) pandemic. Nevertheless, the precautionary measures linked to the pandemic also affected the field of ICH, particularly regarding methods of inventorying and safeguarding. These precautionary measures meant the pilot project needed to invest in new, virtual mechanisms to complete elements that were no longer possible in person. This underlines the need to consider heritage in a rapidly changing world.

The pilot produced significant and profound lessons. It achieved its desired goals in developing Egypt's national capacity for ICH inventorying, and in obtaining heritage material to provide a platform that can be built upon and eventually updated. All observations and methods were documented, and each stage of the work was accurately recorded, in order to maximize the benefits of the experiment. This documentation forms the foundations of a new Egyptian ICH process which can be built upon, invested in, and learned from.

This report presents a detailed overview of the pilot project, starting with the training workshop and its outcomes, the stages the project has gone through, its results, evaluation mechanisms, and lessons learned.

Inventory Training Workshop

The eight-day training workshop was held at the UNESCO Regional Office in Cairo, in cooperation with the Egyptian Ministry of Culture, between the 3rd and 12th of March 2019. The workshop aimed to train Egypt's ICH employees and practitioners in the processes of inventorying ICH elements in accordance with the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.

This was one of the capacity-building workshops for researchers and employees in ICH, members of civil society, and Egyptian governmental institutions concerned with and working on ICH. These workshops took place under the framework of the extra-budgetary project, «Strengthening national capacities for safeguarding Intangible Cultural Heritage in Egypt for sustainable development», run by UNESCO in partnership with the Egyptian Ministry of Culture.



Image 1: Community-based inventorying workshop participants

This workshop was joined by a group of heritage workers from the Ministries of Culture, Local Development, Education and Higher Education, as well as representatives of the media, the Bibliotheca Alexandrina, NGOs, and the UNESCO Cairo Office. All participants shared an interest in ICH documentation, whether in the academic or research field, such as representatives of the Ministry of Culture, or those wishing to raise awareness of heritage and benefit from it locally, such as participants from NGOs. The workshop's main aims were:

1. To introduce the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, to explain its importance, and to recap on previous efforts at regional and international levels.
2. To define the terminology and explain the differences between intangible, tangible, and natural cultural heritage.

3. To explain the five domains of ICH: (1) Oral traditions and expressions, including language as a vehicle of ICH; (2) Performing arts; (3) Social practices, rituals, and festive events; (4) Knowledge and practices concerning nature and the universe; (5) Traditional craftsmanship. A detailed explanation of each area was illustrated with visual examples of intangible cultural heritage from various locations in Egypt.

4. To establish an understanding of the basic concepts and terminology contained in the Convention, such as inventorying, safeguarding, transmission, communities, groups, individuals, cultural diversity, domains of ICH, and sustainable development.

5. To learn about inventories, their structure, how to design them, and what they should include.

6. To interpret the safeguarding measures contained in the Convention and their suitability for Egyptian ICH.

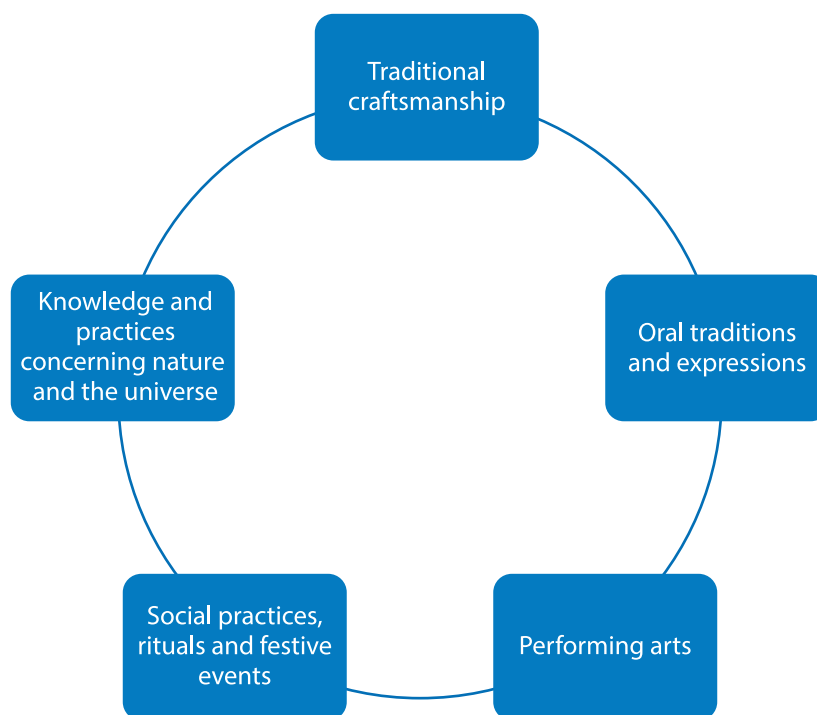


Figure 1: The five domains of ICH

The principal objective was to equip ICH practitioners with the skills to identify ICH elements in Egypt. Inventorying is the first step in identifying living heritage and raising awareness of its importance, which then allows for the design of mechanisms for its safeguarding. During the workshop, it was important to consider the experience of two previous experiments that resulted in two national inventories. The first was carried out by the 2003 Convention accredited NGO, the Egyptian Society for Folk Traditions, in cooperation with the Egyptian Archive of Folk Life and Folk Traditions; and the second by the Egyptian National Commission for UNESCO. These two projects encountered difficulties for a number of reasons, but most notably because those involved lacked the requisite skills and knowledge for effective inventorying.

Trainees

The 36 trainees comprised 17 women and 19 men, with the following distribution:

- 2 aged under 25
- 9 aged between 25 and 35
- 25 aged over 35

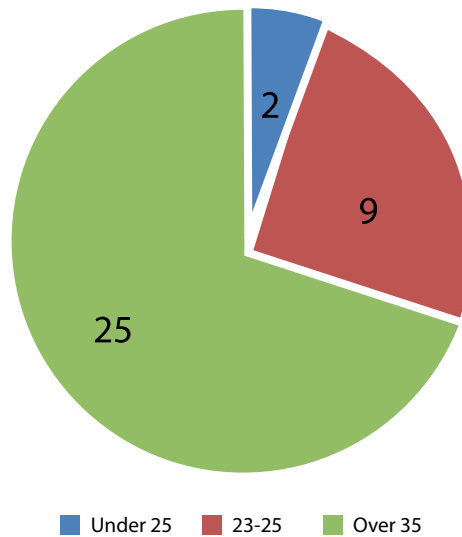


Figure 2: Trainees' age groups

- 12 trainees from the Ministry of Culture
- 2 trainees from the Ministry of Local Development
- 2 trainees from the office of the National Commission for UNESCO
- 20 trainees from NGOs

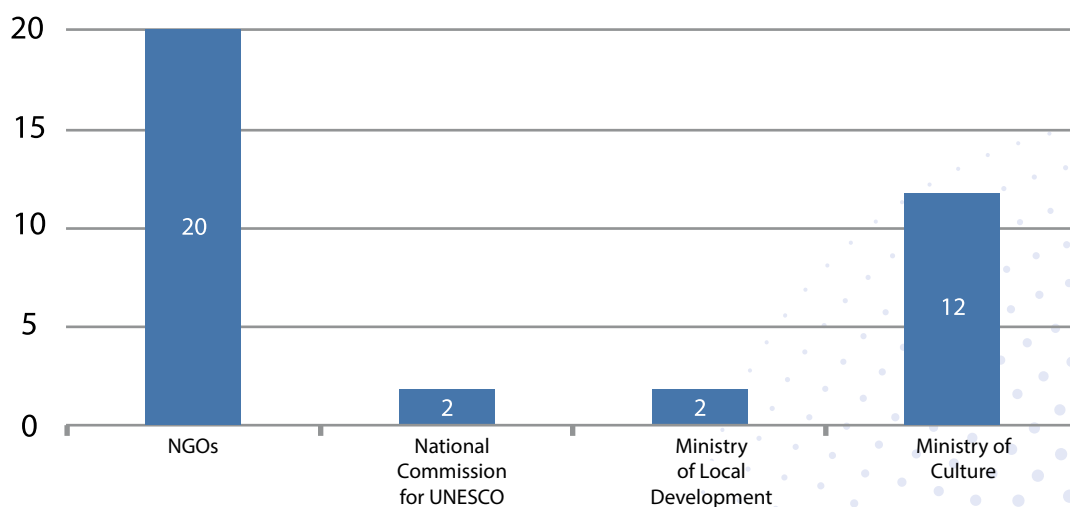



Figure 3: Participants' employers



From the outset, a number of important factors needed to be considered. As previously mentioned, the trainees represented a range of bodies, including the Egyptian Ministry of Culture. Most had never previously met their fellow participants; however, the workshop allowed them to get to know both their colleagues from the same institution and those interested in heritage from other ministries and institutions. The trainees had varying levels of scientific and practical experience in the field of ICH, but none was familiar with the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage and its workings. Most of their knowledge was purely academic, although some had experience in documentation and field collection. Some participants believed that their nomination to join the workshop was a routine matter related to their everyday employment. At the beginning of the workshop, each trainee had their own idea of heritage, according to their perception of folk traditions or folklore (classical terms); and some had already spent years carrying out research or documentation work in the field of ICH. It was therefore necessary to create a context to bring the trainees closer and to familiarize them with the key concepts of the workshop. Another important consideration was the age range of the participants: some were over fifty, while others were in their forties, thirties and even twenties, with those over fifty often being perceived as established practitioners and experts in heritage.

During the workshop, the trainees discussed their perceptions and knowledge of ICH. Every day, participants had opportunities to express their views, explain the role of their institution in safeguarding heritage, or to talk about their experiences and observations. Not only did this help affirm the value of their background knowledge of heritage, it also improved their confidence in talking about themselves in front of their fellow participants.

Inventory

Workshop discussion sessions were devoted to developing a proposed concept for the «inventory» that would be used in the pilot. It was pointed out that the inventory is not a ready-made template provided by UNESCO or the Convention that must be followed. Each country has the right to design its own model to best suit its cultural heritage, its characteristics and the experience of its practitioners, in accordance with its identity and the nature of its culture, and in a manner that shows community participation or dialogue to involve tradition-bearers in the inventorying process. Participatory maps and explanations of how to use them were also included in the inventorying process.

A brainstorming session, during which each trainee expressed their opinion, produced a preliminary conception of an inventory template based on the English-language template on the UNESCO website. The objective was to consider the particularity of ICH in Egypt while dealing with the terms of the inventory to prevent any confusion or misinterpretation.

The Proposed National ICH Inventory for Egypt

Inventory Element	Element inventory code	
	Local element name (as used by the community)	
	Other names (if any)	
	Element community	
	Element geographical location	
	Collectors name	
	Inventory location and date	
	Free, prior and informed consent (community/ individual) for inventorying of the element	
Communication Information	Concerned competent authority	
	Person in charge	
	Signature	
Documentation	Element description (must not exceed 300 words) taking into account the clarity of vision, awareness and promoting community dialogue	
	Current element function	
	Resources (books and references)	
	Audiovisual resources (archived or current)	
	Element's classification as per the Convention (element may be classified in more than one domain)	
Element Characteristics	Tangible aspects of the element	
	Intangible aspects of the element	
	Context of the practice of the element (natural context)	
	Means of transmission	
Safeguarding Measures	Element's current status	
	Current safeguarding measures for preservation of the element (safeguarding measures adopted by the tradition-bearers)	
	Threats to the element (risk of elements vanishing/not transmitting)	
	Proposals of safeguarding measures to be implemented (safeguarding measures)	
Local Community Participation	Names of professional resources and practitioners	
	Description of individuals and communities practicing and sharing the element	
	Entities and institutions sponsoring the element and its practitioners (e.g. associations/unions), if any	
	Responsiveness of tradition-bearers to participation in the documentation and safeguarding of the element	
	Restrictions (if any) on the use of the element data	
	Practices or customs that might affect use of material collected on the element	

General Guidelines for the Completion of an Inventory Form

1. The explicit consent of tradition bearers must be obtained before documentation, and this should be based on their understanding of the nature of the project. In this case, the project's objective was to conduct training on the community-based inventorying of the ICH element. UNESCO will own the rights to the recorded material, whether images, video or audio files. Consent may be handwritten, filmed, or recorded as audio. Each member or group must choose the method that suits the nature, preferences, customs, and traditions of the ICH practitioners.
2. The element must still be being practiced, and its practitioners must agree to its being inventoried. This agreement must come clearly from the whole group and not from a single individual. The inventory must not be misused in any way, such as for commercial purposes.
3. The element must be described as it is actually practiced in its living context and not as the collector imagines it.
4. The collector must document the element's local name and should not choose the name for the element. If the element has multiple names, they must all be documented.
5. The inventorying process must be carried out by the practicing group and not by specific individuals. The collector must not select or reject practitioners or individuals from the community according to their personal preference.
6. The language of the inventory is Arabic, and collectors may translate it into English. Any local dialect terms related to the element should also be listed, with clarification for those unfamiliar with the local dialect, bearing in mind that any dialect of ICH practitioners represents Egyptian dialectal diversity.
7. The inventory is always subject to discussion and dialogue, provided that it is regularly updated by the State.
8. Adequate information about the tradition-bearing individuals or community must be attached.
9. Whenever possible, the collector should produce a participatory map for the element in its areas of practice.
10. Pictures and video files attached to the form should be clearly labeled and include the name of the element.
11. The collector should aim to document the practice of the element in its natural contexts. This is especially important for oral traditions, rituals, and festive events.

Technical Inventorying Devices

During the workshop, training was conducted on the use of the technical devices that are vital for documenting and sharing the inventorying process and its outcomes. Each group should have: a digital camera for filming and taking photographs, a laptop, and a digital voice recorder in order to enhance the audio quality of the documentation. An external hard drive was also provided to ensure the large amount of data was regularly saved in a correct and organized way. Sharing these digital tools among members of the group was conducive to effective team-working and reduced the risk of the collectors working alone.

Initial Field Training during the Workshop


During the national capacity-building workshops for community-based inventorying of intangible cultural heritage, a day was devoted to field practice. This enabled practitioners to apply the Convention's concepts, perceptions and domains in the field.

The penultimate day of the workshop was spent on the inventory of ICH in the Fatimid Cairo region, which was selected by the trainees as the best area in which to conduct the practical inventorying session. Fatimid Cairo was also the location chosen in the previous workshop.

The trainees were divided into six groups, according to the division of the regions that the training would be held in. The aim of the fieldwork practical was to give trainees the opportunity to apply what they had learned in relation to the Convention and to try out the new inventory form. A preliminary list of the heritage elements present in this region was prepared, covering the five domains of ICH. Among them were skills related to crafts in the Al-Moez region in the Al-Hussein district of Cairo, such as copper engraving, Masbahah prayer bead making and tent weaving, as well as skills related to perfumery and traditional cooking, alongside others related to rituals and ceremonies, such as those that take place in the Imam Hussein Mosque.

This training also helped the organizers assess how well the trainees worked together as a team, and to what extent harmony within the groups was achieved. This was especially important given the range of ages and experience among the members of each team.

It was necessary to consider the make-up of the groups when selecting the ICH elements to be inventoried. Some of the elements suggested by trainees during the workshop can only be inventoried by women, such as women's singing, dance and movement during the traditional wedding rituals. Other elements can be only inventoried by men, such as Haḍra – a collective supererogatory ritual performed in Sufism inside the mosque. Though this needed consideration, after discussion it was confirmed that everyone would be able to participate in some way in the inventorying process.



For example, sometimes an element that appears to be only for women may involve a background role for men, and vice versa. In some elements practiced solely by men, women may have a preparatory or audience-based role that may not appear in the final practice or performance. This is demonstrated in the Tahteeb game, which consists of a brief, non-violent interchange between two adversaries, each wielding a long stick. People watch while folk music plays in the background, making it a tradition shared by the whole community.

Training in the use of computers and digital cameras was important to avoid these devices becoming an obstacle between inventorying and the natural practice of the cultural element.

The need to be familiar with the element before beginning the inventorying process was also noted. This means carrying out document-based research and holding sufficient discussions with the tradition-bearing community to trace the element's evolution according to textual accounts and the practitioners' oral history.

After the initial training, notes on the use of techniques and dialogue with practitioners were discussed in order to share positive strategies and help avoid future mistakes. For example:

- Some tradition-bearers seemed overwhelmed by trainees talking too much or in a way that disrupted them, or by trying to impose their point of view on them. It is important to recognize that this was done with the best of intentions, as trainees believed that by doing so, they would help focus practitioners' minds or establish a dialogue characterized by affection and familiarity with the practitioners. The person doing the inventory should therefore be conscious of the risk of their own perceptions overwhelming ICH practitioners during dialogue.
- Regarding naming the elements, trainees had their own perceptions of the name, especially since the elements of ICH in Egypt are generally the same, even if their names vary. Different environments may have different names for the element. Thus, the person undertaking the inventorying process should not name the element according to their personal perception or academic experience; rather, they should document the name of the element as it is identified in the communities. Elements that have various names in ICH in Egypt include skills related to bread making, pottery, decoration of houses, knowledge related to herbal medicine, and more.
- There was a need for further training in documenting local dialect, and in recognizing the literary and formal nature of oral traditions. How do you write down the different kinds of Mawwal (a traditional and popular Arabic genre of vocal music) and folk songs, for example, or the words of chanting in Hadras, while retaining a focus on the nature of the oral performance rather than relying on the texts? Here, the training proved invaluable in helping those doing the inventory describe the cultural context of the element, and the material or natural aspects that surround it or its practitioners.



Image 2: Aswan team



Image 3: Assuit team



Image 4: Cairo team

Field application day in Al-Moez Street - Al-Gamaliya - Cairo

Results of the Training Workshop Phase

Discussion at the workshop included many issues relevant to the inventorying process. Those running this process faced many challenges, namely:

Terminology

The terminology contained in the Convention occupied much of the discussion, as it was not always easy to build on the traditional knowledge that some of the trainees had formed over a long career, and to see their normalized ideas from a new perspective. For example, a considerable amount of time was devoted to discussion of the term “Intangible Cultural Heritage”, as it replaced alternatives such as “folklore”, “heritage”, and “popular culture” (terms that are well-established in Egyptian academic history).

An explanation of the qualitative nature of the term “ICH”, which seemed new and different from the point of view of trainees’ pre-existing perceptions, was therefore necessary. UNESCO conventions containing references to the term were therefore discussed, including the 2003 Convention with its five domains of ICH. Other concepts, such as inventorying and safeguarding, were also examined. During the discussions, it became clear that some of the trainees tended to adhere to what they had encountered in their academic studies or to what they were familiar with in their day-to-day work.

Intergenerational Dialogue

It was essential that all trainees felt comfortable participating in dialogue during the training, especially between the different age-groups. The most prominent topics discussed and debated by the trainees were the new concepts related to ICH/living heritage. Some trainees – especially among the older age range – were initially uncomfortable with the concept and related perspectives, perhaps because of the need to reconsider a well-established and possibly even institutionalized mentality in order to keep pace with the Convention and related issues.

As for the younger trainees, helping them integrate with their older colleagues during the workshop and related activities was challenging at first as, understandably, they felt less experienced and less knowledgeable about heritage practices than their elders. However, this obstacle was soon overcome, and all trainees – old or young; male or female – collaborated impeccably as they worked towards the workshop's main objective.

Inventoring ICH elements is, of course, a process in which all members of the group should be involved, regardless of age, gender, or previous experience. A particular segment or group should not monopolize or claim ownership of heritage. This understanding is an essential feature of community-based inventoring of ICH. What is required is the broad participation of heritage practitioners and transmitters, and their involvement in its safeguarding and the selection of methods for its transmission and inventory.

Cultural Diversity

Cultural diversity was one of the most important objectives of the workshop, as it is closely related to ICH. According to the 2003 Convention, ICH is a crucible of cultural diversity, and awareness of and respect for this are essential. During the workshop, the term "cultural diversity" sparked a rich and illuminating discussion, especially as it was a new term for many trainees. It was necessary to refer to its definition and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The workshop, therefore, established the use of the term, especially in relation to ICH in Egypt.

Egypt's rich cultural diversity is not confined to ethnicity or language. It is also reflected in its living heritage, which is evident in cultural practices across all regions of Egypt. To highlight these nuances, examples of cultural diversity from several regions were presented during the workshop, explaining the distinctiveness of ICH in Egypt for the benefit of the uninitiated. The examples also explored how Egypt's rich cultural diversity – as reflected in its ICH – can confirm the cohesion of Egyptian culture across its regions. This is important as the Convention for the Safeguarding of the Intangible Cultural Heritage stresses that ICH is not restricted to a particular group. It is not acceptable for any one group to attribute any ICH element to itself alone. Hence, this is an issue that should be considered during the process of inventoring any heritage elements.

It should be noted that inventoring, safeguarding and raising awareness of the importance of ICH are carried out by the Egyptian State represented by the Ministry of Culture, as it is responsible for inventoring ICH, the development of safeguarding plans and ensuring the viability of ICH, as well as its transmission to new generations. The Ministry is also entitled to benefit from ICH in sustainable development and ensures that it is not misused for political or religious purposes.

Codification

The codification of oral traditions in particular, and ICH in general, is still an issue and no single methodology has been adopted. In the workshop, sufficient time was devoted to the presentation of methods of inventorying oral traditions in the Egyptian dialect, both visually and orally. All the elements to be inventoried will be in Egyptian dialects, which are characterized by their diversity. These vocal outputs are unique and essential features of Egypt's regions.

The person carrying out the inventorying process must describe the element clearly and accurately. The group practicing the element must be the primary source of this description, which must include the terms used in the practice of the element. Each tradition-bearing community has its own terminology, which is locally called el-Sim (a sign). Accuracy and attention to detail are therefore essential.

Writing down many kinds of oral traditions can be time-consuming, especially oral traditions such as folklore, Mawwal and songs. The inventorying of these elements requires adjusting their original structure and taking into account their rhythmic laws. As for prose, the process may be less complicated, but it takes effort to identify the distinctive features of each dialect. In the training phase, it was agreed that words would be transcribed according to their classical Arabic language counterparts at this stage. For example, the jim (a letter in Arabic alphabets) which is pronounced like hamza (a letter in Arabic alphabets) is spelled jim; and the jim which is pronounced like qaf (a letter in Arabic alphabets) is also spelled jim. It is important that all documenting of colloquial Egyptian is correct in written explanations for the reader.

Workshop sessions included discussion of trainees' previous experiences. It was particularly interesting to hear from those working on the Atlas of Folk Life and Folk Traditions of the General Authority of Cultural Palaces, because they had the most experience of the codification process. It should be noted that special workshops to provide training on inventorying oral traditions are necessary because this process requires time and a particular set of skills. There are approved methods for recording ICH elements – both general and oral – and these stipulate that written material should be reviewed by specialists.

Pilot Intangible Cultural Heritage Inventorying Exercise

The six-month pilot inventorying exercise allowed trainees to apply what they had learned during the workshop. The selected locations were places where trainees lived, worked, or which had some relation to them and their communities. Trainees from the workshop joined forces with colleagues from the other capacity-building programs conducted at UNESCO's Cairo office in cooperation with the Ministry of Culture. However, not all the trainees who participated in the workshop were involved in the pilot exercise, either because of their unavailability during the six-month period of the pilot or because of their limited engagement during the workshop.

In consultation with the Advisory Committee of the Capacity Building Project in the Ministry of Culture, six regions were selected for training purposes, each representing an aspect of the diversity and richness of Egyptian ICH: Cairo, Gharbeya, Fayoum, Assiut, Aswan, and Marsa Matrouh. At the same time, these were the areas of residence of the majority of the trainees.

Forming a Team for Each Governorate

Six teams of trainees were formed to conduct the pilot inventory of ICH elements, one for each governorate: Cairo, Gharbeya, Fayoum, Assiut, Aswan, Marsa Matrouh. The teams were chosen to include employees in the field of ICH from the Ministry of Culture, residents of the relevant areas or those with a personal connection to the area. As far as possible, the gender balance was consistent across the six groups. Each team included employees from the Ministry of Culture, NGOs, and governmental institutions. The teams were formed as follows:

- Gharbeya Governorate Team: Sherine Mohamed Jamal El-Din Ahmed El-Baradei (Team Leader), Sherif Salah El-Sayed El-Aqour, Dina Ahmed Mahmoud Mostafa El-Beltagy, and Mohamed Adly Mohamed (two men and two women).
- Fayoum Governorate Team: Yasser Hamdy Sayed (Team Leader), Marwa Ahmed Ali Hegazy, Osama Mahmoud Essawy, and Rasha Mukhles Abdel Moneim Mohamed Ali (two men and two women).
- Assiut Governorate Team: Mahmoud Khalaf (Team Leader), Amjad Samuel Fam, Faten Ahmed Abdel Hafeez, Abeer Abdel Hamid, and Mahmoud Mahran (three men and two women).
- Aswan Governorate Team: Adel Musa Khader (Team Leader), Montasir Ahmed Hassan Abdo, Salma Omar Gado, Hadeer Saeed Dahab Abu El-Yazid, and Salah Abu Bakr Hassan (three men and two women).
- Marsa Matrouh Governorate Team: Hamad Khaled (Team Leader), Shorouk Emad, Rania Salah, Iman Mazen, and Shaima Al-Saedy (one man and four women).
- Cairo Governorate Team: Reham Aram (Team Leader), Fouad Morsi Al-Sayed Mohamed, Tamer Rizk Saudi, Amira Mohamed, and Esraa Zeinhom (two men and three women).

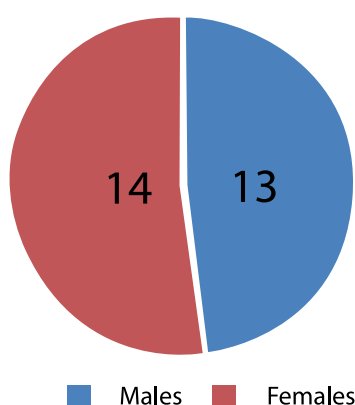


Figure 4: Gender split

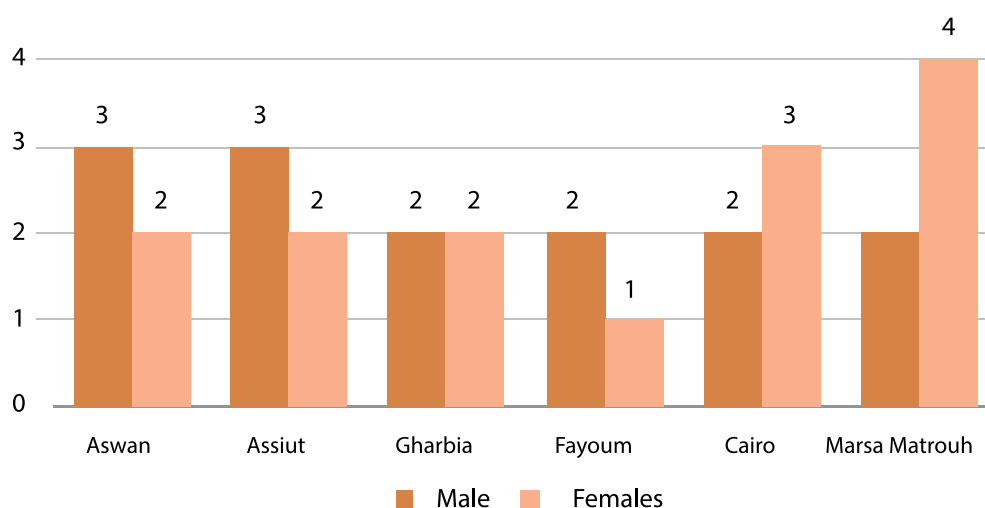


Figure 5: Number of men and women in each governorate

Each trainee was asked to inventory ten elements, provided that the team members shared the inventorying process. The process of inventorying each element included documenting at least ten images and a five-minute video clip that clearly captures and expresses the item. All the original images, videos and audio files were to be retained and later handed to UNESCO, who, along with the recording devices, will entrust them to the Ministry of Culture.

Each team was also asked to cooperate in identifying the proposed elements, given their collective range of experience and skill. Working as a team is conducive to community-based inventorying. Some people, for example, are skilled at conducting dialogue with practitioners; others are more adept at using technology, or have formed good relationships with the practitioners. As discussed above, some elements can be inventoried only by women, such as women’s songs, dance and movement at traditional weddings; other elements can only be inventoried by men, such as the ritual skills associated with the game of Tahteeb, the rituals that take place inside mosques, or in traditional Egyptian “Moulid” celebrations. So, on one hand, people’s individual skills are invaluable in the inventorying process, and on the other hand, this satisfies one of the principles of the inventorying process, which stipulates that it be a collective and participatory process and raises awareness of ICH.

Choosing the Team Leaders

Six team leaders were chosen. Their responsibilities included following up on their team’s inventorying methods; coordinating team members; receiving the training equipment, supervising its use, and ensuring its safe return to UNESCO. The team leader also liaised with the national consultants and the UNESCO office. The team leaders are:

1. Cairo Team: Reham Galal Arram.
2. Gharbeya Team: Sherine Mohamed Jamal El-Din.
3. Assiut Team: Mahmoud Khalaf Abdel Rahman.
4. Fayoum Team: Yasser Hamdy Sayed.
5. Marsa Matrouh Team: Hamad Khaled Shuaib.
6. Aswan Team: Adel Musa Khader.

Proposing Elements to be Inventoried

Community participation was the basis for the inventorying process. Meetings were held with the community participants in each governorate to discuss the elements proposed for inventorying. Choosing elements was not easy, so a continuous dialogue was encouraged between team members and the tradition-bearing community, keeping in mind the conceptual purpose of the inventory as the product of a collective effort involving the groups practicing the element. During the discussions, the names used to refer to elements tended to come from an academic perspective, and therefore differed from traditional names used in the area where the tradition is practiced. Participants also tended to choose large themes containing many heritage elements, which is not consistent with the idea of the inventory and the nature of the traditions. A good example of this was the Gharbeya team's choice of al-Sayyid al-Badawi in the city of Tanta. Al-Sayyid al-Badawi is not itself an element, but there are many heritage elements present in this area, some of which are associated with al-Sayyid al-Badawi, the good Imam. Al-Sayyid al-Badawi is instead a broad subject that includes both tangible and intangible heritage.

At the discussion stage, the differences between tangible, intangible and natural heritage were still ambiguous, especially since there is some overlap between them. Despite the discussions and numerous attempts to explain and clarify, some of these ambiguities persisted even after completion of the inventorying training. For example, some participants chose to inventory elements such as aromatic plants, peppermint oil, or extracts used in traditional medicine, such as castor oil or pomegranate. Their interest lay predominantly in the tangible element, but knowledge of the intangible tradition of extracting these oils, and the skills involved in the process, was limited. The same applies to many items, such as skills associated with making candy, pottery, or other similar crafts.

Trainee Meetings

As part of the inventorying process, it is critical to cement the participatory ethos in each team and team members' mutual support. Throughout the training period, the six teams maintained close contact with each other, with the consultants, and with the UNESCO Cairo office, to exchange information on the progress of the inventorying process, support each other, and promote concepts related to the training. Before beginning the inventorying process, the teams attended an introductory meeting with the consultants in the selected governorates to finalize the assignment of roles and the work plan, and to underline the need to work together. It was gratifying to see some groups adopting the spirit of teamwork as much as they did, especially the Gharbeya, Cairo, Aswan, and Fayoum teams.

The inventorying process involved a range of audio-visual data-collection methods (audio recordings, videos and images), and the content was obtained through multiple and semi-regular interviews. While some interviews were conducted on an individual basis, others were conducted with groups of tradition-bearers. The interview method depended on the nature of the heritage element and the context of its performance. Access to practitioners and the context of practice could vary, so it is essential to provide enough time for the community concerned to communicate their point of view and tell their stories about their living heritage.

Approval of Heritage Practitioners

The approval of heritage practitioners (tradition-bearers) is one of the pillars for inventorying ICH elements. The inventory is based mainly on the explicit consent of heritage practitioners, and this consent must be given before the commencement of inventorying, research or fieldwork on ICH in each region. The ICH practitioners involved in the inventorying process for each site were contacted and provided their oral consent via audio-visual means. It was important to explain the overview of the project and clarify the purpose of the inventory, which should be centered on the community of heritage practitioners themselves. Tradition-bearing communities should also be informed that all the data collected will form part of a national inventory and that the purpose of inventorying tangible and intangible cultural heritage elements is to safeguard and protect them, and to enhance their future role in society.

Individuals in communities were also contacted to obtain their consent to being photographed and filmed. Each step in the inventorying process is explained and approved before interviews and photography begin. If the community member does not agree to any aspect of the inventory, the trainee must honor this request without hesitation. Also, if further clarifications are requested, they should be provided immediately.

Trainees completed and signed the video and photo documentation consent, using the forms prepared by the 2003 Convention Secretariat as a template. Despite this, some trainees struggled to refer to each photo or video clip in the forms they filled out during the inventorying process, which suggests further training on the use of such documents is required.

Attention to Gender Roles in the Inventory

The way that roles are allocated to women or men during the inventorying process, together or individually, should be carefully considered. There are elements that must be inventoried only by women or only by men, when the practice is of a special nature associated with particular customs and traditions. It is logical, therefore, that men and women will be allocated roles accordingly. However, this does not mean that inventorying any of these elements is exclusive to a particular gender: the practice of heritage is a participatory process carried out by all. Indeed, this is what happened in the context of the pilot project: women made up 47% of the trainees; and both genders participated in the inventory of many elements, such as knowledge related to beekeeping, traditional treatment in the sands of Siwa - Marsa Matrouh, or the manufacture of water wheels and their use in the Fayoum Governorate.

Monitoring and Evaluation

Several strategies were employed to follow up the inventory work and evaluate its results with the teams. Feedback was obtained via a range of methods used simultaneously, which included: field visits and team WhatsApp groups, with the participation of the UNESCO consultants and UNESCO Cairo office.

WhatsApp Groups

WhatsApp groups comprising the members of the teams were created and named after each region. This allowed team members to communicate directly with their colleagues to discuss the conceptual material, the proposed elements for inventory and their distribution among the team, and to ask any questions arising during the project.

Following-Up in the Field

Visits to teams in the field happened during the early stages of inventorying work in order to support trainees in their use of the technology and to assess the suitability of the elements they proposed. The trainees were also able to discuss practical issues related to inventorying the element in the field, interacting with tradition-bearers, as well as any other potential difficulties. Participatory meetings were held, during which each trainee presented their experience, both in the selection and inventorying of the element. Trainees also shared their experience of dealing with the elements' natural contexts and performance and practice methods, finding tradition-bearers and explaining to them the inventory's importance in order to encourage both their and wider community participation in the process. Feedback sessions also covered methods of documenting the materials and naming the elements, as well as team working in general. These discussions lasted the entire training period on inventorying and continued after it had finished.

Use of Technology during the Inventorying Process



Image 5: Recorder Usage during Inventorying Process



Image 6: Recorder Usage during Inventorying Process



Image 7: Headphone Usage to record Audio during Inventorying Process



Image 8: Headphone Usage to record Audio during Inventorying Process



Image 9: Camera Usage during Inventorying Process



Image 10: Camera Usage during Inventorying Process



Image 11: Mobile phone Usage during Inventorying Process

Team Working



Image 12: The teamwork of Gharbeya Governorate during the fieldwork

Participatory Plan



Image 13: Participatory Plan for the element of Halva/ Cheese



Image 14: Using the Pen to draw the participatory plan on sand

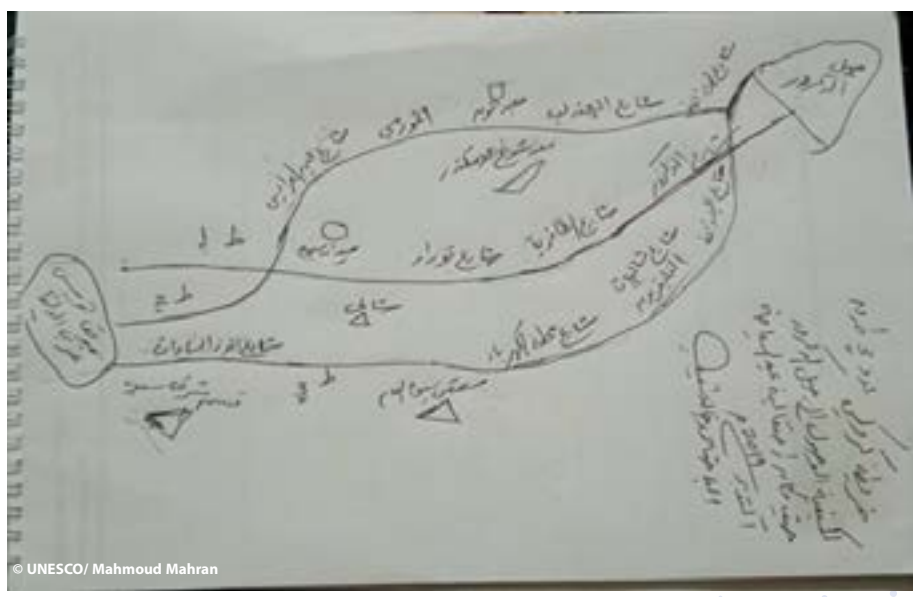


Image 15: Using hand to draw the participatory plan on sand



© UNESCO/ Mahmoud Mahran

Image 16: Using the stick to draw the participatory plan on sand



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Image 17: A Participatory plan of the tourism festival in Jebel al-Dakrou - Siwa - Marsah Matrouh

Inventorying Methods

After settling on the lists of the proposed elements, the teams began the inventorying process. The Gharbeya, Cairo, Aswan, and Fayoum teams were very successful in applying the principle of collectivism in their work, but this was unfortunately not the case for the Marsa Matrouh and Assiut teams.

Due to the timing of the pilot exercise, the inventorying process of some of the elements did not coincide with their selected practice or performance in a live context. Accordingly, trainees responsible for inventorying these elements arranged individual meetings with practitioners. The process was as follows: a meeting was arranged, and then interviews were conducted, during which the nature of the process was explained in order to obtain tradition-bearers' free and informed consent to inventory and document the elements. It was clear that some trainees did not have a complete understanding of what the purpose of the assignment was, and instead asked the practitioners to agree to register the elements in inventory lists. Of course, the actual formula for inventorying training stipulates that consent must be explicitly expressed, and that trainees must explain their purpose clearly and honestly.

The majority of the trainees had no difficulty identifying the practitioners of the ICH elements. Trainees generally belonged to the tradition-bearing community, or were familiar with its practitioners, or belonged to entities working in ICH. Thus, they found it easy to communicate with ICH practitioners; moreover, the fact that they often shared their customs and traditions enabled them to identify the element more easily.

Each element was documented with video or audio, or both, and all recorded files, regardless of quality, were retained to be passed on to the Ministry of Culture. The element was also described, and notes were taken during the process to complete the data required by the inventory form. The material was subsequently delivered on a hard disk to the UNESCO office in Cairo.

The COVID-19 pandemic later prevented the teams from conducting discussions directly.

Evaluating the Results of the Pilot Exercise

On completion of the pilot, the materials collected by the teams were evaluated according to specific dates for each team. The evaluation was based on the criteria outlined during the training workshop, which included: a commitment to clarity and honesty during the inventorying process, completion of the proposed inventory form, accurate and precise descriptions of the elements, and ensuring that the ICH element was not used for purposes inconsistent with the 2003 Convention during the inventorying or filling out of the form.

Specific guidelines developed for the evaluation of the documented material of the elements inventoried, including:

1. The inventory form must be carefully read and its content clearly linked to any video, audio, and picture files.
2. The description of the element on the form must accurately represent its description by the practicing community.
3. The element must be classified in the inventory according to the five domains of ICH.
4. The wording of the inventory form must be checked for clarity.

5. Video files and recordings of dialogue between the trainee and tradition-bearers must always be checked.
6. The trainee's familiarity with the nature of ICH should be assessed.
7. The trainee's understanding of the concept of inventorying should be assessed.
8. The trainee's confidence and capability to complete the inventory form should be assessed.
9. Attachments accompanying the inventory form should be checked for quality.
10. Dialogues between trainees and ICH practitioners should be evaluated.

The evaluation process began in mid-March 2020. It took a great deal of time and effort to identify the positive and negative results since it was not easy to review all ten elements for each trainee in a short space of time. For each element, the inventory form, video, audio, and pictures attached to the inventory required review. The dialogue between the trainee and the practicing community needed to be listened to carefully to ensure that the element's description on the form matched what was actually said. Similarly, the descriptions of the local environment and the community practicing the element also needed to be checked for accuracy.

Although this was a very time-consuming process, it revealed that most trainees dealt well with the inventory form, especially the teams of the governorates of Cairo, Assiut, and Fayoum, as well as some members of the Aswan team. In their documentation of the inventory form, a few trainees strayed from what was actually recorded in the video and audio files of their interviews with the practicing communities. This happened, for example, with the descriptions of the traditional knowledge associated with cheese, coffee, and with the elements relating to proverbs where trainees followed the definition of the proverbs in academic reference material rather than relying on what the practitioner actually said about the element.

Inventorying and COVID-19

The observations contained in the detailed report were discussed with the project coordinator of the UNESCO office in Cairo in a meeting devoted to evaluating the project and assessing the benefits of the experience in general. During this meeting, it was concluded that all the positive outcomes and results of the project represent a useful opportunity for any future ICH inventorying projects. The Director of the UNESCO Regional Office in Cairo suggested providing the trainees with notes on the experience as these would be helpful to them in the future and would also potentially be useful in completing outstanding tasks, especially in light of precautionary measures associated with COVID-19.

It was also suggested that the trainees themselves should carry out follow-up tasks linked to the observations recorded in the report. It was agreed that recommendations to complement the notes contained in the report should be prepared to share with the trainees the outcomes of their work in the light of the evaluation process. The data from the heritage practitioners to be inventoried was therefore amalgamated and supplemented collectively to help evaluate what was learned. Trainees were contacted by email, and responses were received from 16 trainees:

- **Cairo:** Tamer Rizk, Reham Aram, Amira, Fouad Morsi, and Esraa Zeinhom
- **Gharbeya:** Dina El-Beltagy, Sherine, and Mohamed Adly
- **Aswan:** Salma and Adel

- **Assiut:** Mahmoud Khalaf and Mahmoud Mahran
- **Fayoum:** Marwa, Yasser, and Osama
- **Marsa Matrouh:** Shorouk

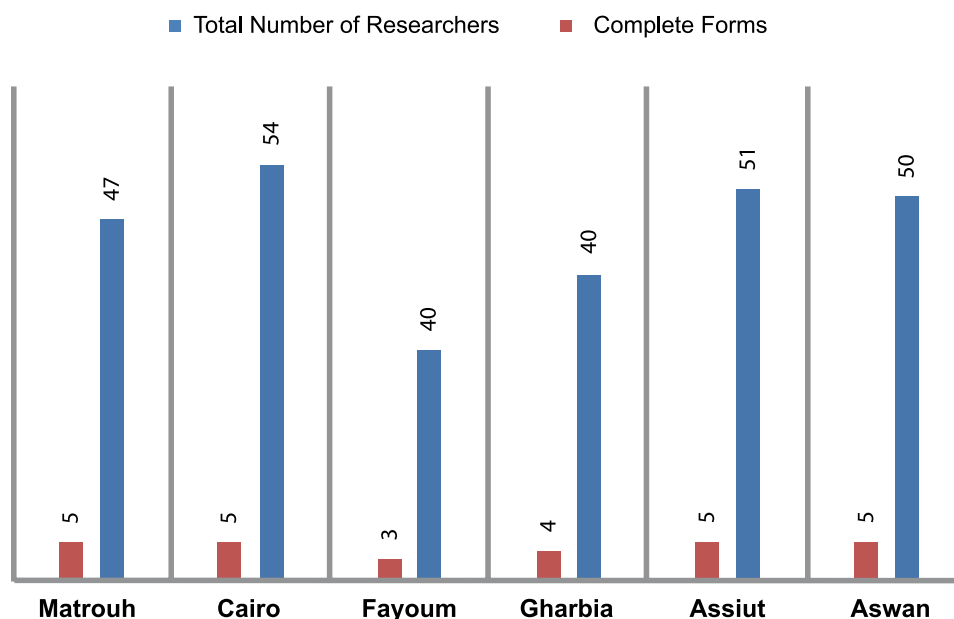


Figure 6: Number of researchers from each governorate vs number of completed forms

Governorates	Inventory Forms	No. of Resource Persons	Total Time of the Videos	Total Time of the Audios	Total No. of photos
Cairo	54	125	2507	535	997
Gharbia	40	89	1641	350	1849
Aswan	50	105	979	333	771
Fayoum	30	31	1144	110	1655
Assiut	51	100	1726	40	1373
Matrouh	47	79	752	376	675

Table 1: Field material distribution from governorates

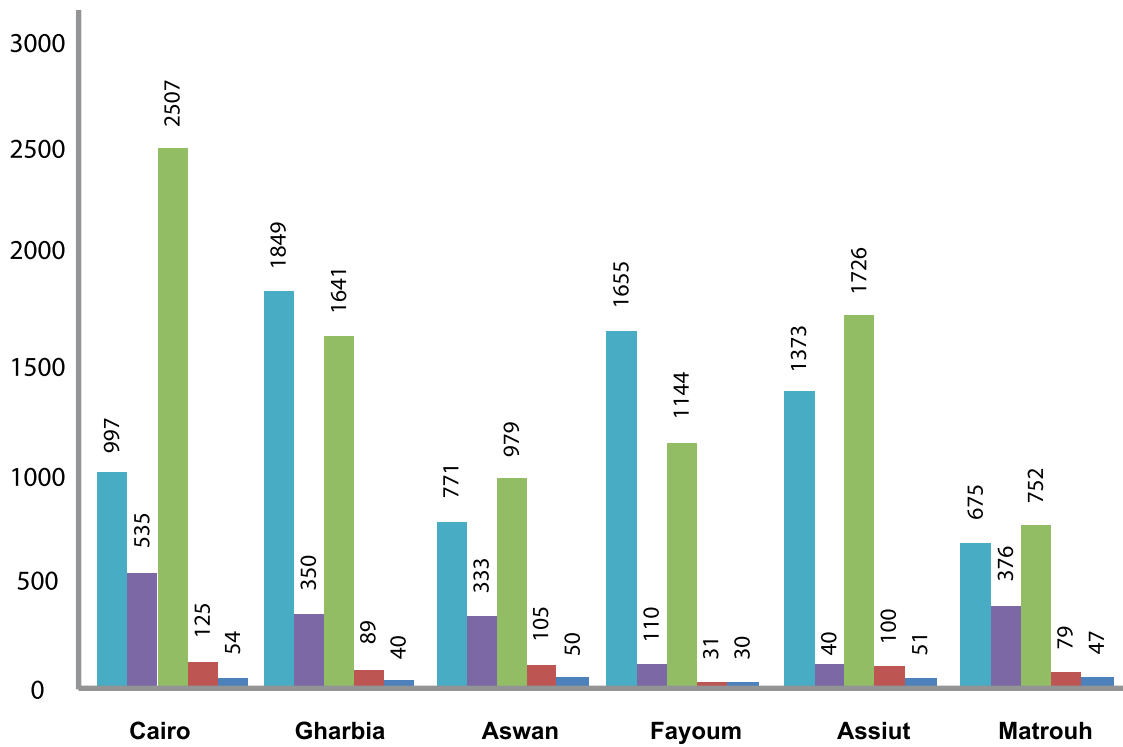


Figure 7: Field material distribution (video, audio and photographs) from governorates

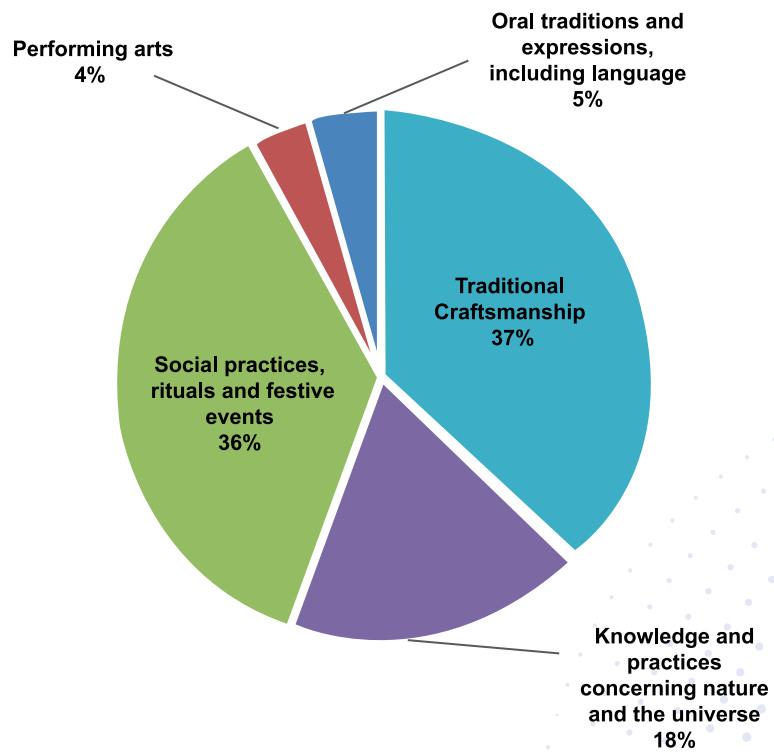


Figure 8: Inventoried elements according to the five domains of ICH

Selected Examples from the Inventories

1- Jarjar Dress, Aswan Governorate

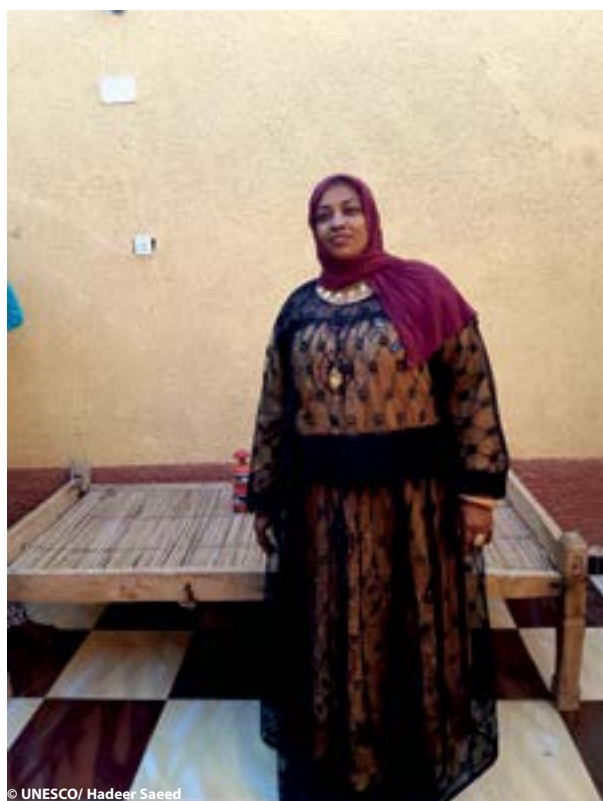


Image 18: Woman wearing a Jarjar Dress



Image 19: Girl wearing a Jarjar Dress

Element Identification	Element Inventory Code	
	Local Element Name (As per the community)	Jarjar Dress
	Other Names (If any)	Non-Available
	Element Community	Aswan Governorate
	Element Geographical Location	Nubia, Aswan Governorate
	The Collector's name	Hadeer Saed Dahb
	Inventory Location and date	Thomas wa Afia Village (February 20, 21, March 3, 2020), Inabia Nubian Village (February 19, 2020), Abu Simbel Village (March 3, 2020), al Diwan Village (March 3, 2020), Goreta Village (March 3, 2020)

	Free, prior and informed consent (Communities – Individuals) on Element Documentation	<p>The narrators and practitioners (Mahmoud Mohamed Ahmad, Raneem Misbah Mohamed, Nora Ismail, Jamila Mohamed Bastawi, Awada Sayed Ismail, Aliaa Al-Masry, Om Mohamed, Mervat Shallal, Madiha Mohi Al-Din Sharif) agreed to document the Jarjar dress as part of the pilot project to inventory the elements of ICH in Egypt.</p> <ul style="list-style-type: none"> Practitioners' approvals are attached to the file.
Communication Information	Concerned Competent Authority	Not available
	Person in Charge	Not available
	Signature	
Documentation	Element Description (does not exceed 300 words) taking into account the clarity of vision, awareness and promoting community dialogue	<p>The Jarjar is the traditional dress of women in the Nubian region of Aswan, especially in the villages of al-Fadiga, and is one of the most important legacies transmitted by women.</p> <p>It is a wide robe made of black transparent fabric, plain or patterned, with long sleeves, and is worn from neck to toe.</p> <p>The dress is made from black voile, lace, tulle, pile or georgette fabric, and the degree of its transparency, its patterns, and the quantity and location of the pleats vary according to the age of the woman.</p> <p>The Jarjar dress is characterized by a round neck opening (yaqa), and a rectangular collar on the front and back in the upper part of the chest that is made of double cloth (two layers), and the middle part (at the waist) has a group of horizontal folds (pleats) below it as a ruffle that gives breadth to the lower part. This is called a Cornicha.</p> <p>The Jarjar used to cover the woman from the top of her shoulders to her ankles at the front, and was longer at the back to sweep over the traces of her footsteps as she walked. However, its design has changed, and the length has become uniform, since the nature of the environment in which the women live today is different from what it was in the Ancient Nubian region of Aswan.</p>

	<p>Girls' Jarjar dresses have a lot of patterns. Adult women tend to choose fabrics with fewer patterns, while widows and older women wear dresses made of plain black fabrics. Girls wear robes or colorful or patterned dresses with the bright colors of Jarjar, while women prefer to wear robes or a plain dress.</p> <p>Making the Jarjar requires about 4.5-5 meters of fabric, and its dimensions are as follows:</p> <ul style="list-style-type: none"> • The length of the Jarjar Cornicha is measured from under the chest to the end of the foot. • The width of the collar is often fixed on Jarjar dresses at around 40cm • The pleated vertical section is measured from the top of the shoulder to the waist area <p>The next stage involves cutting the fabric and tailoring the different parts separately, such as the sleeves, before assembling them by hand sewing or basting before sewing them on a sewing machine. Alternatively, they can be sewn directly on the machine.</p> <p>The Jarjar has now become the main dress of women in the Nubian region of Aswan.</p>
Current element function	The traditional dress is worn by women in Aswan, especially the Nubian region.
Resources (books and references)	<ul style="list-style-type: none"> • Mustafa Mohamed Abdel Qader (2010); The similarities and differences in the marriage customs between al-Fadiga and al-Kono, a field study in some Nubian villages of Egypt. An unpublished paper submitted to the Academy of Arts, Higher Institute of Folklore as a requirement for a Master's degree. • The Egyptian Archive of Folk Life and Folk Traditions (2010); Women's Jarjar dress; Cairo Egypt.

		<p>https://nfa-eg.org/Inventory_Details.aspx?ID=26</p> <ul style="list-style-type: none"> • Farid Fadel (2010); Cairo, Egypt. • Saleh Abdel Moneim, Othman El-Amir (2014). • Nubian Women: A school of Generations; Egypt State Information Service; Cairo, Egypt. • Mohy Abdel Hai (2016); Folk dance in Nubia: An Anthropological study of Performance Art, General Egyptian Book Organization; Cairo, Egypt.
	Audio-visual resources (archived or current)	The Egyptian Archive of Folk Life and Folk Traditions: https://www.you-tube.com/watch?v=z-KvKZZpUCqE
	Element's classification as per the Convention (element may be classified in more than one domain)	Knowledge and skills associated with traditional crafts
Element Characteristics	Tangible aspects of the element	<p>Tools: scissors, tape measure, thimble, needle, sewing machine.</p> <p>Materials: Transparent fabrics (plain or patterned), cotton threads.</p> <p>Fashion: a veil, a robe or a colorful dress.</p>
	Intangible aspects of the element	<p>Customs and traditions:</p> <ul style="list-style-type: none"> • Women and girls wear Jarjar in daily life, festive occasions, mourning and all kinds of celebrations. • In some villages, the groom offers a transparent, colored cloth (blue and green) to be made into their dresses and distributed to the families of the bride and groom to wear during the wedding dance.

	<p>Beliefs:</p> <ul style="list-style-type: none"> • The design of the Jarjar was inspired by the river Nile. Its transparent fabric, revealing what is underneath, symbolizes the transparency of the river water, and the skirts or cornices that run down the dress symbolize the calm waves of the Nile. • There are nine pleats in a married woman's Jarjar, representing the nine months of pregnancy. The wearer unfolds one pleat every month as her baby grows, ensuring the dress continues to reach her heels during the period of her pregnancy. <p>Performance:</p> <ul style="list-style-type: none"> • The woman wears the Jarjar in all the dances in the Nubian region, the most famous of which is the Arajid.
Context of the practice of the element (natural context)	The Jarjar is worn in most activities of daily life, as well as for all gatherings and occasions, whether they are happy or sad. Most women own more than one Jarjar dress, with at least one for everyday activities and the other kept for important gatherings and occasions.
Means of transmission	Education; inheritance; simulation
Element's current status	It is secure as tradition-bearers, especially those who practice the craft of weaving Jarjars, are keen to continue applying all the inherited practices associated with the craft. They will continue to detail the dresses with a transparent black cloth, changing the type of fabrics and the patterns in accordance with current fashion, as well as adding some folds and pleats in different parts of the Jarjar.
Current safeguarding measures for preservation of the element (safeguarding measures adopted by the tradition-bearers)	Identifying and inventorying the Jarjar through the Egyptian Archive of Folk Life and Folk Traditions.

Safeguarding Measures	Threats to the element (risk of elements vanishing/not transmitting)	<p>The most significant threats to the Jarjar are:</p> <ul style="list-style-type: none"> • Insufficient transferal of the skills associated with the craft of designing and making the Jarjar to the younger generations who are interested in the craft, as its practice is limited to a small number of elderly women. • The high price of fabric and the dependence of many practitioners on imported fabric, especially from Arab countries.
	Proposals of safeguarding measures to be implemented (safeguarding measures)	<ul style="list-style-type: none"> • Completing the collection and inventory of the Jarjar element in Aswan Governorate • Creating initiatives to enable community practitioners to teach the craft to interested, especially younger, practitioners from the same community to ensure that the practice of the element is transmitted to younger generations. <p>Exploiting the element as a resource to help improve the living conditions of the practicing community.</p>
Local Community Participation	Names of professional resources and practitioners	<ul style="list-style-type: none"> • Thomas wa Afia Village: Raneem Misbah Mohamed (15), Alia Al-Masry (over 60), Jamila Mohamed Bastawy (over 60 and one of the women who has been designing and decorating Jarjars for more than 40 years). • Inaiba village: Nora Ismail Mohamed (over 40), Mahmoud Mohamed Ahmed (over 70). • Abu Simbel village: Madiha Mohi Al-Din Sharif (over 60), Awada Sayed Ismail (over 60 and one of the women practicing designing and detailing Jarjars). • Goreta village: Om Mohamed (over 60)
	Description of individuals and communities practicing and sharing the element	The Jarjar tradition is practiced by women and girls.

Entities and institutions sponsoring the element and its practitioners (e.g. associations/unions), if any	Not available
Responsiveness of tradition-bearers to participation in the documentation and safeguarding of the element	The group has been keen to document the Jarjar element because of their affection for it, and their reliance on it as a basic and indispensable garment for everyday use and special occasions.
Restrictions (if any) on the use of the element data	Not available
Practices or customs that might affect use of material collected on the element	Not available

2- Bataw Bread, Assiut Governorate



Image 20: Bataw Flatbread



Image 21: Making Bataw Flatbread



Image 22: Making Bataw Flatbread

Element Identification	Element inventory code	Assuit Governorate- Abeer (A)
	Local element name (as used by the community)	Bataw
	Other names (if any)	Bataw bread - flatbread
	Element community	Assuit Governorate
	Element geographical location	The village of Mandara Bahri and other villages in the center of Dayrout
	Collector's name	Abeer Abdel Hamid Mohamed
	Inventory location and date	The village of Mandara Bahri, central Dayrout, Assiut Governorate, 24/1/2020

Communication Information	Free, prior and informed consent (community/individual) for inventorying of the element	The group agreed to the element's inclusion in the inventory (audio file and written consent are attached)
	Concerned competent authority	Not available
	Person in charge	Not available
	Signature	
Documentation	Element description (must not exceed 300 words) taking into account the clarity of vision, awareness and promoting community dialogue	Bataw is considered one of the most important types of bread found in Dayrout, Assiut Governorate. It has two forms: the soft type, which is eaten a maximum of 3 days after baking; and the hard type, which must be soaked in water before eating, and can be stored for longer periods. The dough is prepared by mixing 4 kilos of wheat flour with 2 kilos of corn flour, a pinch of salt and a small amount of ground fenugreek, then adding warm water and mixing until the dough comes together. A piece of dough (the size of a tennis ball) is placed to rise on a Maqras (a round disk made of gelatin). It is then placed on the Matrahah (a wooden paddle with a long handle), and the baker rolls the dough in a process called el-Rah (rolling the piece of dough by lifting it in the air), which is a delicate process that requires a high degree of skill to form the Bataw dough into a large circle, which is thrown from the paddle into the oven. The fierce heat of the oven is maintained by the constant addition of Kawaleh (cobs of corn) to the fire. The Bataw is turned using a thin stick called a Nasho until completely cooked. Since the bread is thin, it does not take long to cook. After they come out of the oven, the Bataw are stacked on a plate made of palm leaves called a Mashannah.
	Current element function	Everyday foodstuff

	Resources (books and references)	Bread (Mamdouh Abdel Alim); Bread in Folk Traditions (Samih Shaalan); Bread in Ancient Egypt (Eman El-Mahdi)
	Audio-visual resources (archived or current)	
	Element's classification as per the Convention (element may be classified in more than one domain)	Social practices; rituals and festive events; traditional craftsmanship
Element Characteristics	Tangible aspects of the element	<ul style="list-style-type: none"> • Raw Materials: Wheat flour; corn flour; salt; water; fenugreek • Tools: Mixer/Aggan; disk/Maqras; paddle/ Matrahah; reeds/Boos; Kawaleh (cobs of corn); Traditional oven rack/Sag; turning stick/Nasho; plate/ Mashannah • Product: Bataw (hard or soft)
	Intangible aspects of the element	<p>The practice of starting the bread-making without delay at dawn</p> <ul style="list-style-type: none"> • Praying • Storytelling and sympathy • Cutting a small piece of dough to make a toy doll for the children of the house; this is then baked in the oven • Fear of dough envy (any woman who is unfriendly with the household is not told that Bataw will be made) • The skill of the ladies who will roll and throw the dough in the oven
	Context of the practice of the element (natural context)	Everyday foodstuff
	Means of transmission	Inheritance and simulation (copying others)

	Element's current status	Stable
	Current safeguarding measures for preservation of the element (safeguarding measures adopted by the tradition-bearers)	Educating girls and sharing tips and the knack of Bataw production Eating Bataw with main meals Cultivating wheat and maize Buying wheat and maize in season and storing them for use in Bataw production throughout the year
	Threats to the element (risk of elements vanishing/not transmitting)	The lack of houses with traditional mud brick ovens, as this is inconsistent with the design of new houses The reluctance of young girls to learn due to their focus on education
	Proposals of safeguarding measures to be implemented (safeguarding measures)	Manufacturing iron ovens to bake Bataw to mitigate reliance on the traditional oven
Local Community Participation	Names of professional resources and practitioners	<ul style="list-style-type: none"> • Khalil Gad Al-Karim's uncle (54 years old; farmer; diploma in agriculture; married) • Aunt Saadia (66 years old; housewife; illiterate; married) • Abla Hana (30 years old; housewife; diploma; married) • Om Karam (50 years old; housewife; married) • Ward Khalil Gad Al-Karim (13 years old; attending preparatory school) • Om Ashraf (70 years old; housewife; widow)
	Description of individuals and communities practicing and sharing the element	The group of farmers; wheat merchants; mill owners; manufacturers and vendors of the aluminium mixer; livestock breeders who build the mud brick ovens; Matrahah manufacturers; craftspeople who make plates from palm leaves (Mashannah) on which Bataw are stacked.

Entities and institutions sponsoring the element and its practitioners (e.g. associations/unions), if any	Not available
Responsiveness of tradition-bearers to participation in the documentation and safeguarding of the element	Vast response
Restrictions (if any) on the use of the element data	Not available
Practices or customs that might affect use of material collected on the element	Not available

3- Waterwheel Carpentry, Fayoum



Image 23: Community carrying the waterwheel



Image 24: Installing the waterwheel

Inventory Element	Element inventory code	6
	Local element name (as used by the community)	Waterwheel carpentry
	Other names (if any)	
	Element community	Fayoum
	Element geographical location	The workshop was held in the city of Fayoum, and the waterwheels are in different areas of the governorate. The monitoring took place in Izbet el-Saidi (the place of manufacture) and the village of Mansha'at al-Fayoum in the center of Fayoum (where the waterwheel is installed)
	Collector's name	Yasser Hamdy Sayed
	Inventory location and date	February 2020
	Free, prior and informed consent (community/individual) for inventorying of the element	Oral consent recorded by video

Communication Information	Concerned competent authority	Not available
	Person in charge	Not available
	Signature	
Documentation	Element description (must not exceed 300 words) taking into account the clarity of vision, awareness and promoting community dialogue	<p>After purchasing the raw materials, the Taboot is manufactured as follows:</p> <p>Components:</p> <ul style="list-style-type: none"> • Can/Box • Mahlah (a wooden structure) • Daraqat (Taboot blades) • Sahmah or Sahm (axle of rotation) • Urma or Beit el-Sahm, which are two rectangular wooden pieces with a cavity in the top of a semi-circle to hold the two ends of the arrow. <p>The first stage is the manufacture and assembly of the box and the hollow wooden torus. The four columns, – two horizontal and two vertical – are fitted.</p> <p>The Shahat are four support stanchions – two vertical and two horizontal (two of them are installed after turning the waterwheel).</p> <p>The columns are connected by four straps called Rebat el-Gouz.</p> <p>The Malafat are the small diagonal pieces of wood inside the structure.</p> <p>Finally, the heads are fitted.</p> <p>Next the torus is assembled. This is the external circle of the waterwheel, which consists of cans called Quadees. In each Qadus there is a circular opening called an eye for pouring water and an incision for filling water from the bottom. The torus consists of 36 swivels, 18 on each side (the swivel is a wooden arch between 95cm and 1m in length). The frames form the sides and are covered from above with a curved piece of wood called the Ghataa (cover).</p>

The carpenter uses a piece of wood with a wooden insert on one side and a pen on the other as a compass to ensure the torus' roundness during assembly and to install the torus on the internal wooden structure.

The craftsman is careful to close all the openings in the hopper except the eye and the crevice to ensure that water does not leak out. This is done with wooden pieces called chokes or Saraseer and Khawabeer.

An outer frame is installed on the torus to install the covers.

The torus is waterproofed with black bitumen to extend its life, which also seals the Qawadees and ensures that water runs from the eyes only.

The second stage is the manufacture and assembly of the Mahlah:

The Mahlah is a wooden structure corresponding to the size of the structure at the base of the box, and it is assembled in the same order. The Mahlah is only made of pieces of wood and there is no torus.

The structure is assembled using large (20-30cm) forged nails (masameer haddadi).

The third stage involves placing the Taboot in the water basin and assembling its parts. This is done with the help of the farmers who have commissioned the Taboot. The waterwheel carpenter supervises the process. He guides and directs the farmers during the lowering of the parts of the Taboot into the water and its installation. The stages are as follows:

- The box and Mahlah are loaded onto a tractor along with the necessary wood for the installation process.
- The arc/Sahmah of the waterwheel is loaded onto a three-wheel motorbike.
- The Mahlah and Sahmah are transported to the installation site and laid on the ground next to the basin.

- The box is lowered into the water in the basin. The basin is built of red bricks and cement. It consists of two walls – one on the bank of the channel and the other within the watercourse – between which the waterwheel sits.
- The Mahlah is lowered into the water in the basin.
- The basin door is closed. The door is a wooden barrier that slides into two iron rims on either side of the basin, which prevents the flow of water into the basin. It is also used during maintenance of the waterwheel to prevent it from rotating.
- The box and the Mahlah are adjusted to line up the Shahat opening in each of them to fix the Sahmah. The Shahat is the square-shaped empty center of the waterwheel, formed from the intersection of four short wooden twigs – two horizontal and two vertical – where the Sahmah is inserted.
- The bonds are installed. These are wooden cross-sections, each of which is called a Ribat, which join the box and the Mahlah, and are fixed with the forged nails (masameer haddadi).
- To install the Sahmah, chokes/Khawabeer are inserted between the Sahmah and the Yaqah until it is secure, and the Sahmah is lifted 90 degrees so that the waterwheel sits vertically and does not touch the walls of the basin as it rotates.

	<p>The final assembly stage is the installation of the waterwheel's paddles (called Daraqah by the local farmers or Rishah by the carpenter). These are the transverse wooden boards which drive the Taboot as rushing water in the basin hits them. The paddles are nailed to the outer end of the Taboot, and installed between the box and the Mahlah. Two metal rails/Shanbar are nailed to each Daraqah to strengthen it and prevent the wooden boards failing in the powerful and fast-rushing water of the basin.</p> <p>Once the waterwheel is installed, the wooden door is raised, and an iron grill is fitted in its place to prevent objects from entering the basin and causing damage to the Daraqah or blocking the waterwheel.</p>
Current element function	<p>The Taboot is being used in some areas of Fayoum as a water-powered irrigation device, or to drive turbines to generate electricity. The Taboot's purpose is to lift water from the river to agricultural land. The waterwheel carpenter still plays an important role, although it has been greatly reduced as the Taboot is being used less often for irrigation because of the high initial cost of installation. However, the economic return of using Taboot is substantial. An hour's irrigation using the Taboot costs the farmer 6 piastres over the assumed life of the Taboot (normally 5-7 years), whereas an hour's irrigation using a diesel pump costs between 60-70 Egyptian pounds</p>
Resources (books and references)	Not available

Element Characteristics	Audio-visual resources (archived or current)	The radio series “Persons Looking for an Author”; episode featuring Najjar Al-Sawaqi, the waterwheel carpenter, directed by Mr. Badir.
	Element’s classification as per the Convention (element may be classified in more than one domain)	Knowledge related to traditional craftsmanship
	Tangible aspects of the element	Raw materials: wood; forged nails; screws; bitumen; gas to dilute bitumen Tools: hammers; rip cut saw; coping saw for making rotations; hand drills; stick with a piece of cloth for bitumen paint
	Intangible aspects of the element	
	Context of the practice of the element (natural context)	Work
Safeguarding Measures	Means of transmission	Inheritance through watching and copying
	Element’s current status	Continuous although not widespread
	Current safeguarding measures for preservation of the element (safeguarding measures adopted by the tradition-bearers)	Not available
	Threats to the element (risk of elements vanishing/not transmitting)	There is a lack of transmission as the sons of the craftsman Ahmed Ramadan refused to learn their father’s craft because of the demanding nature and low pay linked to the work. The demand for waterwheel carpenters also decreased due to the small number of waterwheels working in the governorate.
Proposals of safeguarding measures to be implemented (safeguarding measures)	Financial support to rebuild the stalled waterways throughout the governorate. This would save fuel and reduce the economic burden on farmers in areas with waterwheels. In Ezbet Al-Saidi and Manshaat al-Fayoum, there used to be nine waterwheels and now only one remains. The same applies for the waterways in the Dar al-Ramad area on the outskirts of the city of Fayoum, where there were four waterwheels and now there is only one.	

Names of professional resources and practitioners	<ol style="list-style-type: none"> 1. Ahmed Ramadan 2. Rabiea Ramadan 3. Sayed Hassan Mohamed 4. Walid Mohamed Abdullah Sultan 5. Hamada Hassan
Description of individuals and communities practicing and sharing the element	<ol style="list-style-type: none"> 1. Ahmed Mohamed Ramadan, 66, waterwheel carpenter and retired employee, married and responsible for his family, Fayoum 2. Rabee Ramadan, 60, waterwheel carpenter, can read and write, Fayoum 3. Sayed Hassan Mohamed, 47, employee and farmer, married and responsible for his family, Ezbet al-Saidi 4. Walid Mohamed Abdullah Sultan, 46, farmer, married and responsible for his family, Ezbet al-Saidi 5. Hamada Hassan, 30, farmer, Ezbet al-Saidi
Entities and institutions sponsoring the element and its practitioners (e.g. associations/unions), if any	Not available
Responsiveness of tradition-bearers to participation in the documentation and safeguarding of the element	Good response
Restrictions (if any) on the use of the element data	Not available
Practices or customs that might affect use of material collected on the element	There are no practices that prevent the use of this material

4- Sand Baths, Marsa Matrouh/Siwa



Image 25: Sand therapy in Siwa



Image 26: Preparation of sand bath



Image 27: Sand therapy in the shade

Inventory Element	Element inventory code	02
	Local element name (as used by the community)	Sand baths
	Other names (if any)	Sand baths/Hammamat al-Raml; being buried up to the neck in the sand /Irdam
	Element community	Marsa Matrouh / Siwa
	Element geographical location	Siwa
	Collector's name	Shorouk Emad
	Inventory location and date	Siwa 23/11/2019
Communication Information	Free, prior and informed consent (community/individual) for inventorying of the element	Soliman Mobarak Abd El-Nasser Mohamed
	Concerned competent authority	
	Person in charge	
	Signature	

Element description (must not exceed 300 words) taking into account the clarity of vision, awareness and promoting community dialogue

Sand baths (or sitting buried up to the neck in the sand/Irdam) is a traditional healing method in Siwa. It is said that the first Irdam was discovered by Hajj Setouhi in the early twentieth century in Gabal Dakrou. There were a great number of sand baths, and many learned and inherited this treatment from Hajj Setouhi, may Allah have mercy on him, and the practice became widespread. People come from all over the world for Irdam as a treatment for rheumatism, rheumatoid arthritis and cartilage problems, or simply because Irdam provides the body with energy and vitality.

A treatment consists of three, five or seven days of Radm/Irdam depending on each patient's condition.

The process starts at 7am by digging pits in a place reserved for men and another in a different place for women, and setting up tents within the space designated for the sand bath.

The sand absorbs the sun's heat until 2pm, when patients arrive to take a sand bath. The patients remove their clothes (women remain semi-covered) and climb into a pit. They lie on their backs and are covered up to the neck with sand. An item of clothing or some sand is placed behind the neck to support the head, and a blanket supported by two sticks protects the face from the sun. The Irdam lasts between 10-15 minutes, depending on the patient's stamina. Afterwards, they get out of the sand and are covered with a blanket without standing. They then crawl into a tent, which is closed behind them, and take a mint or fenugreek drink. Inside the tent they rub their bodies on the sand while they sweat so that they do not reabsorb the sweat and its toxins. They remain inside the tent for approximately 45 minutes. They then they dress and return to their accommodation; remaining in their room to drink beverages such lemonade, have lunch and relax. During their time outside the sand, patients make sure they are not exposed to air, fans or air conditioning, or to cold and icy water, and wear winter clothes.

	<p>Patients do not take a bath (water) during the Irdam period. After the end of the sand bath, the patient spends the same amount of time in the tent and without showering.</p> <p>The entire body is coated with oil to block the pores so that the body is not exposed to air shock, which can cause disease.</p> <p>It is recommended to repeat the treatment once a year.</p> <p>This is a traditional profession for certain Siwa people who own sand baths in their name. Both male and female family members work in the trade, which is passed on from grandparents to grandchildren.</p>	
	<p>Current element function</p>	Traditional treatment
	<p>Resources (books and references)</p>	Not available
	<p>Audio-visual resources (archived or current)</p>	Technological Center for Documenting Siwa Heritage
	<p>Element's classification as per the Convention (element may be classified in more than one domain)</p>	Knowledge and practices related to nature and the universe
Element Characteristics	<p>Tangible aspects of the element</p>	<ul style="list-style-type: none"> • Tent • Spade/digging tool • Sand • Food • Drinks • Cover • House
	<p>Intangible aspects of the element</p>	June, July, August and September; the sun
	<p>Context of the practice of the element (natural context)</p>	Physical therapy
	<p>Means of transmission</p>	Inheritance

Safeguarding Measures	Element's current status	Not available
	Current safeguarding measures for preservation of the element (safeguarding measures adopted by the tradition-bearers)	Promotion of the sand bath and its benefits
	Threats to the element (risk of elements vanishing/not transmitting)	Not available
	Proposals of safeguarding measures to be implemented (safeguarding measures)	Not available
Local Community Participation	Names of professional resources and practitioners	Suleiman Stohi; Abu karam
	Description of individuals and communities practicing and sharing the element	
	Entities and institutions sponsoring the element and its practitioners (e.g. associations/unions), if any	Not available
	Responsiveness of tradition-bearers to participation in the documentation and safeguarding of the element	Excellent
	Restrictions (if any) on the use of the element data	Not available
	Practices or customs that might affect use of material collected on the element	Women must not be photographed

5- Beekeeping, Gharbia Governorate



Image 28: Bee keeper



Image 29: The apiary

Inventory Element	Element inventory code	
	Local element name (as used by the community)	Beekeeping
	Other names (if any)	Apiary Honey production
	Element community	Shabshir village and Hessat Shabshir village, Gharbeya
	Element geographical location	Gharbeya Governorate
	Collector's name	Sherif Salah - Mohamed Adly Sherine Mo- hamed Jamal El-Din
	Inventory location and date	Shabshir village 20/2/2020 Hessat Shabshir village 20/2/2020
	Free, prior and informed consent (community/individual) for inventorying of the element	Consent is recorded on video
Communication Information	Concerned competent authority	Not available
	Person in charge	Not available
	Signature	

Element description (must not exceed 300 words) taking into account the clarity of vision, awareness and promoting community dialogue

Hessat Shabshir village in the Gharbeya Governorate is called the “Honey Village” because its residents, old and young, are beekeepers.

Beekeeping means working with apiaries, i.e., rearing bees and producing honey. The process begins with the manufacture of the wooden hive and ends with the harvesting and selling of the honey.

This profession is passed down to sons from fathers and grandfathers. It begins with choosing the location of the apiary, for which there are several important considerations:

the surrounding area must be rich in crops; there must be floral diversity to provide a source of pollen and nectar; it must be away from electric wires, mobile networks, highways, noise and everything that affects the nervous system of bees; and there must be no pollution from excessive use of pesticides.

The beekeeper/Nahhal buys bees from a company, puts them in the wooden hives to start breeding until the “honey harvest” season, which corresponds to the seasons of citrus, alfalfa, and cotton. This process takes five months and is called a cycle/Dawrah.

The apiary produces six products: honey, pollen, propolis, royal jelly, beeswax, and honey poison, all of which are used for therapeutic purposes.

Current element function

An essential food in every home

Resources (books and references)

Audio-visual resources (archived or current)

Element’s classification as per the Convention (element may be classified in more than one domain)

Knowledge and practices relating to nature and the universe.
Skills related to traditional arts and crafts.

Element Characteristics	Tangible aspects of the element	Wooden hives; filter; wax; burlap; frame; funnel; protective clothing; preservative; pollen; flowers and plants: nigella, marjoram, alfalfa, citrus, wild herbs
	Intangible aspects of the element	Belief in the ability of honey to cure diseases
	Context of the practice of the element (natural context)	Everyday and medicinal foodstuff
	Means of transmission	Learning through inheritance
Safeguarding Measures	Element's current status	The element is alive and is practiced regularly
	Current safeguarding measures for preservation of the element (safeguarding measures adopted by the tradition-bearers)	It is practiced by many male villagers
	Threats to the element (risk of elements vanishing/not transmitting)	Not available
	Proposals of safeguarding measures to be implemented (safeguarding measures)	Not available
Local Community Participation	Names of professional resources and practitioners	Shehab Badran; Mohamed Al-Qazzaz
	Description of individuals and communities practicing and sharing the element	Grandparents, fathers, sons, daughters, and grandchildren within the group practice the element
	Entities and institutions sponsoring the element and its practitioners (e.g. associations/unions), if any	Family members in local communities look after of the element
	Responsiveness of tradition-bearers to participation in the documentation and safeguarding of the element	Good response from communities in documenting and safeguarding the element
	Restrictions (if any) on the use of the element data	No restrictions on using element data
	Practices or customs that might affect use of material collected on the element	

6- El Moulid Doll, Cairo Governorate



Image 30: Making the sugar doll



Image 31: The sugar doll



Image 32: Equipment for decorating sugar dolls



Image 33: Woman decorating sugar dolls

Inventory Element	Element inventory code	
	Local element name (as used by the community)	Sugar Doll
	Other names (if any)	Arouset el-Moulid
	Element community	Confectioner, Cairo
	Element geographical location	Bab al-Bahr, Bab al-Sharia, Misr el-Kadima, Cairo
	Collector's name	Amira Mohamed
	Inventory location and date	Bab al-Bahr 28-10-2019
	Free, prior and informed consent (community/individual) for inventorying of the element	The practitioners agreed to register the element in the pilot project

Communication Information	Concerned competent authority	
	Person in charge	
	Signature	
Documentation	Element description (must not exceed 300 words) taking into account the clarity of vision, awareness and promoting community dialogue	<p>The decorated sugar doll is known as Arouset el-Moulid in Egypt. In the first step of making this doll, sugar is dissolved in water in a large copper bowl until the liquid turns yellow, then lemon salt is added and the mixture is left for about an hour while the lemon salt acts on the sugar. It is then beaten for about a quarter of an hour with a large wooden whisk until it hardens. At this point it is transferred to a metal plate, on which it is spread evenly by hand and then left to sit.</p> <p>Water and sugar are poured into a copper bowl on a medium heat, and the mixture is stirred well. When the mixture comes to the boil, yeast is added to thicken it. It is poured into wooden molds carved in the form of dolls and the horse of the Moulid. The dolls are left to dry before being decorated with colored paper and cellophane to make it ready for sale.</p> <p>As for the history of the doll, it is said that the doll appeared during the era of Prince al-Hakim bi amr Allah. Reportedly, he went out during the celebrations of the Prophet's birthday (el-Moulid) with one of his wives who was wearing a white robe and a crown of jasmine.</p> <p>Some producers of sugar dolls make the candy in the form of the princess, while others make al-Hakim bi amr Allah on his horse.</p>
	Current element function	The traditional dress is worn by women in Aswan, especially the Nubian region.
	Resources (books and references)	"The doll of the Moulid" (festival) – Abd El Ghany EL Shal, Supreme Council for Culture publication, Cairo. 2003

	Audio-visual resources (archived or current)	
	Element's classification as per the Convention (element may be classified in more than one domain)	Skills related to traditional arts and crafts
Element Characteristics	Tangible aspects of the element	Wooden molds Whisk Copper bowl/al-Touri Clay oven (traditional oven) Plastic bags Thread (Dobrah) Sugar Lemon salt Tools for decorating: decorative paper, copper wire, colored pens
	Intangible aspects of the element	The traditional knowledge involved in making Arousit el-Moulid, which is shared by the craft practitioners. After finishing the Asr prayer, they begin work and play Yassin Tohamy's songs.
	Context of the practice of the element (natural context)	Celebrations of the Prophet's birthday (el-Moulid)
	Means of transmission	Inheritance; learning
	Element's current status	
Safeguarding Measures	Current safeguarding measures for preservation of the element (safeguarding measures adopted by the tradition-bearers)	Attempting to recruit younger craftspeople to the profession using the media to spread the importance of safeguarding the survival of the el-Moulid doll tradition within the celebration of the Prophet's birthday
	Threats to the element (risk of elements vanishing/not transmitting)	Low number of employees The invasion of plastic versions of the dolls to the markets
	Proposals of safeguarding measures to be implemented (safeguarding measures)	Open several factories



Local Community Participation	Names of professional resources and practitioners	Al-Hajj Ali Al-Arabi, Al-Usta Rami, and Abu Swailem. Om Ali.
	Description of individuals and communities practicing and sharing the element	
	Entities and institutions sponsoring the element and its practitioners (e.g. associations/unions), if any	
	Responsiveness of tradition-bearers to participation in the documentation and safeguarding of the element	They agreed to participate in documenting and safeguarding the element
	Restrictions (if any) on the use of the element data	
	Practices or customs that might affect use of material collected on the element	



Challenges and Lessons Learned from the Evaluation of the Inventory Pilot Project

- Some of the trainees relied heavily on their previous experiences, not on the perspectives of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. Some of these ideas need to be reformulated to be consistent with the concepts of ICH according to the Convention. The trainees had differing levels of experience, and those most familiar with data collection and documentation were those who worked on the Atlas of Folk Life and Folk Traditions at the General Authority for Cultural Palaces, and the trainees from the Egyptian Archive of Folk Life and Folk Traditions. With further training, those trainees will be a great asset in developing ICH inventorying plans, alongside new trainees who have recently graduated from universities, who represent a new generation capable of completing the national inventories.
- The confusion between the concepts of tangible and intangible cultural heritage persists, albeit to a lesser extent than before the training, as the workshop taught trainees the process of community-based inventorying according to the 2003 Convention. Some of this confusion appeared explicitly in the elements concerned with inventorying the skills associated with building or decorating traditional houses or certain traditional crafts.
- On many inventory forms, the descriptions of the element were inaccurate. They often depended on written references and studies, and therefore appeared more like academic articles in style, instead of describing the element as it is practiced in its local environment, and as it is described by the practicing community. A good example of this was the description of decorating with seashells or of calligraphy.
- Most of the selected elements deserve further attention, and their inventory needs to be updated and completed later, involving more individuals in the inventorying process.
- It turned out that identifying ten elements for each team was problematic given the short time span of the pilot, especially as some elements only happen at certain times of the year. When the actual inventorying process begins, the timing needs to fit with the timing of each element.
- Inventorying dates must be chosen to match the living contexts of the ICH elements associated with specific or known dates, such as el-Moulid religious festival, or elements related to harvest seasons or weddings.
- Restricting oral traditions to non-living contexts was not conducive to an adequate or accurate representation/description of the element.
- Locating a suitable number of practitioners was a problem with some elements; therefore, some of the inventories relied on input from a minimal number of tradition-bearers, which reduces the quality of the output.
- There was insufficient knowledge of the five domains of ICH when classifying the element, and some trainees relied on traditional classifications from books on heritage.

• There were discussions with some groups about describing the element and how to draft that description. It was noticed with some groups that the written description on the form differed from the description given by the practitioners of the element. Sometimes the written descriptions included the trainees' own views, or they were dominated by references to academic publications, as was the case with some trainees from Cairo Governorate. It was also noted that a number of trainees tried to add a degree of uniqueness to the elements that they documented. Further discussions were held with them to establish that ICH elements are not the property of a particular group and that the same elements may exist and be practiced in other parts of Egypt, only perhaps with a different name. Trainees should be careful not to redraft descriptions in a way that monopolizes elements or attributes them solely to a particular group.

Recommendations for Future Inventorying Efforts

General Recommendations

• The interest in developing national inventorying plans is one of the main steps in safeguarding and ensuring the viability of ICH. The State is entrusted with the inventory, identifying the elements of ICH in the different regions of Egypt and defining it with the participation of its practitioners and interested parties. To that end, through a ministerial decree in 2020, the Ministry of Culture established the ICH Higher Committee to develop the strategy for ICH and its management, headed by the Minister of Culture. The Committee's role is to develop safeguarding plans, follow-up and implement their measures, supervise ICH documentation, coordinate with interested parties, discuss ways to benefit ICH, and prepare national programs to make this happen.

• The Convention for the Safeguarding of the Intangible Cultural Heritage must become part of the everyday practice of those working in ICH in Egypt, and the concepts associated with ICH must be disseminated. Moreover, a full definition of the five domains of ICH must be provided.

• Regular training plans for capacity building in accordance with the 2003 Convention must be developed, especially since the essential topics related to it are many, maximizing the potential to derive benefit from it. The Convention says that: "At the national level, the State is responsible for safeguarding the intangible cultural heritage present in its territory". Accordingly, the State "submits nominations (files) for the Convention lists, writes various reports, prepares and updates inventories for each element, and sets policies, legislation and laws to ensure the safeguarding of the intangible cultural heritage."

• National mechanisms for inventorying ICH elements for the concerned national authorities to work with should be developed. It is recommended that these mechanisms be made available to non-governmental organizations to unify efforts and inventorying methods, which improve the effectiveness of inventorying efforts and the benefit they bring. For example, agreement could be reached on a national inventory form, methods of audiovisual documentation, methods of documenting information related to the element, and a system for uploading all files to a digital platform managed by the Ministry of Culture. This could be done by creating national inventories to be overseen by the State and not limited to any single group or entity.

• English language proficiency, especially in ICH-7 forms, is a challenge. Therefore, this issue needs to be taken into consideration for future projects.

- The inventory period should be extended to a full year to ensure sufficient time to include the proposed elements and to take into account the timing of the various events, festivals, and agricultural seasons, and their impact on ICH elements.
- Although the pilot inventory period was three months and was stopped due to the coronavirus pandemic, we must remember that ICH inventoring is a continuous and organic process that requires consistent and continual updating. There should be an annual inventory plan for each site, avoiding time constraints, to complete the inventoring process.
- Heritage practitioners – communities or individuals – should not monopolize or claim ownership of heritage elements nor claim cultural uniqueness. ICH in Egypt is alive and is practiced within its regions, with diversity of the name of the element in each region. Therefore, work should be carried out to identify ICH and its characteristics and to develop a national vision for the inventoring of Egypt's elements.
- Egyptian cultural diversity should be introduced to and promoted among future generations because ICH is the crucible of cultural diversity (according to the definition contained in the 2003 Convention); therefore, there is no cultural or linguistic uniqueness for a region or community. However, in its diversity, ICH represents tributaries under the umbrella of national culture. It has been noted that many of those working in the field of ICH, especially from informal institutions, lack this vision. This was evident in the actions of individual trainees, leading to inaccuracies in the inventoring process. Therefore, measures are required to clearly communicate this vision to those undertaking inventoring work.
- Trainees must endeavor to communicate the purpose of the inventoring process simply and clearly during explanations to tradition-bearing communities. In some cases, ICH practitioners can be intimidated by overly technical conceptual knowledge and jargon, which may hinder the process of building constructive relationships and establishing a friendly dialogue. ICH practitioners must not be led by the pre-existing ideas or point of view of the person carrying out the inventory; the necessary information about the element has to be obtained from the concerned community itself, and not from academic definitions, as has unfortunately often been the case.

Capacity Building Recommendations

- Building human resources in ICH is an essential step towards its inventoring and safeguarding, which ensures its promotion, viability, awareness and benefit at the national level. National plans should be developed to raise the capacity of researchers and practitioners, taking into account the characteristics and nature of ICH in Egypt.
- Training for those responsible for the inventory of ICH heritage and those working on it should be continued. To this end, good use should be made of the scientific material presented in the various workshops held at UNESCO headquarters in Cairo in cooperation with the Egyptian Ministry of Culture.
- In order to maintain momentum and retain newly achieved understanding of the concepts related to community inventoring, the maximum period between the training workshops and the inventoring process in the field should be no more than five months.

- It is recommended that a scientific program be developed to define what the elements are. The first step for inventorying is identifying the elements, as there is some confusion between the theme that includes the element and the element itself. For example, popular biographies are not an element, but the biography of Bani Helal (People of Helal) or the biography of al-Zahir Baybars (the fourth Mamluk sultan of Egypt) are. Similarly, general skills related to the domain of traditional crafts are not an element, but, for example, those related to the crafts of Talli and Khayamiya, or traditional musical instrument making, as well as ways of playing those instruments, are elements that can be inventoried.
- Coordination with the concerned authorities in the Ministries is recommended in order to obtain all the necessary permits for the participants' work in the survey, beginning with the issue of the data collector's identification card.

Technical Recommendations

- Assigning laptops and other devices to each participant, rather than sharing between the group.
- Providing further practical equipment such as an additional memory card, a battery charger, a wireless camera microphone or microphone with a wire at least a meter long, in addition to providing an appropriate camera and bags for all the equipment.
- Using a database for the inventorying process, to facilitate documentation and uploading to a website.
- Organizing training in editing techniques or appointing video editors.

List of the Intangible Cultural Heritage Elements in the Governorates

Cairo Governorate

1. Reham Jalal Amin Aram: religious chanting, gold casting and gold jewelry, couscous, the bamboo cane, traditional upholstery, manual Masbahah manufacturing, liquorice, perfumery, binding, musical instruments (Sagat and Duf).
2. Esraa Zeinhom Abdel Rahman: Saint George's Shafa'a (the act of pleading forgiveness from God), moussaka, hand-made carpets, therapeutic cupping, poisonous plants (Hab el-Molouk and arsenic), pottery, Seedi Hassan el-Anwar, treatment of stomach-related pain with herbs, Hadra in the Burhaniyya and Shadhili methods, traditional Mawwal.
3. Amira Mohamed: precious stones, carving on marble, trotters/Kawari, swings, tales of the regions, leather industry, traditional glass, Arouset el-moulid, barrels, metalworking, el-Qasabgi.
4. Tamer Rizk Seoudi: paper kites, Arabic calligraphy, stuffed cabbage, Koshary, the celebration of Epiphany, marriage customs and traditions in Cairo, dominos, backgammon, el-Besarah food, celebrations of the Prophet's birthday, Kunafa tray, congratulatory songs.
5. Fouad Morsi: alabaster craft, seashell grafting, Khayamiya, Feteer Meshaltet, el-Qasabgi, the traditions of visiting Awliaa' tombs, Mary's tree, the cure for envy, Ramadan lantern, Karamat of Awliaa and Saints.

Gharbeya Governorate

1. Sherine Mohamed Jamal: al-Jereed, horseshoes, hot oil/Tahini, Bataw bread, al-Masrouda, Manakhil, Gharabeel, sugar horses and dolls, el-Nadr, the tale of Bahr Sagien, pigeons.
2. Dina Ahmed El-Beltagy: horse literature, el-Bitar, Quraish cheese, folklore Galabiya, henna, pottery, Meshabik, the blessing of the martyr Abanoub, al-Sayyid al-Badawi, Zaffa of the pride furniture, the miracles of the well.
3. Sherif Salah: chanting, cheese dessert, the game of Ahl al-Bayt, the game of marbles, hummus, Mish and butter, fenugreek, headache relief, beekeeping, medication for bee stings and honey.
4. Mohamed Adly: Makwagi, the barrel vault, the equestrian supplier, the lantern, the perfumery, shredded Halva, the Hajj mural, the fisikh, traditional cupping therapy/Hegamah.

Aswan Governorate

1. Adel Musa: place names, proverbs, castor oil, house decorations in Nubian villages, al-Tawaqi, architecture in Nubian villages, Halfa grass, el-Jabanah coffee, kuma (folk tales), Calotropis procera.
2. Hadeer Said Dahab: Jarjar dress, Jakud (el-Itr), kated bread, beadwork with lapels, beadwork with crochet, beading with a loom, wicker dishes, Moshahra, henna, jewelry.
3. Salma Omar Jado: el-Holi Holi, songs related to agriculture, jaridi, Duf, Tanbiour, Naqareh, Haridah, Ulin Arajid, the kumbaq dance, Qard.
4. Salah Abu Bakr: al-Olabd, al-Jakoud, al-Shaaria, al-Qafas, al-Kunti, al-Madid, sheep grazing, fishing nets, animal treatment, henna nights.
5. Muntasir Ahmed: al-Abriah, the righteous Awliaa, Saturday market, Dol-dol games, the widow's waiting period, Kasir (headband), Karm Madid (fenugreek porridge), el-Tabbah game, the engagement ceremony, Solenostemma Argel (Del) Hayne.

Fayoum Governorate

1. Yasser Hamdy Sayed: carpentry, al-Qaffas, copper smithing, mint, Kohl, waterwheel carpentry, al-Matrahah repair, the seven bricks game, the al-Ghorab al-Nouhy game, the Sobh game.
2. Marwa Ahmed Ali Hegazy: the palm fronds industry, herbal treatment (carawya), men's folklore Galabiya, breeding birds (chickens), breeding ducks, waterwheel irrigation, the pottery pot, the pottery bowl, the pottery jar, the pigeon tower.
3. walOsama Mahmoud Issawy: al-Sinan, the Baladi blacksmith, al-Manakhali, al-Qantara market, Makwagi, the candle lantern, the blind cat game, the second Friday of Ragab, the Omeji, seal manufacture.

Assiut Governorate

1. Mahmoud Khalaf: Sultan Farghal, Gelbab Baladi, traditional blacksmithing, falafel, pigeon breeding, men's Abayah, the birth of Sheikh Omran, al-Mish, Jalal al-Din al-Suyuti praise, praises/medication – Zikr.
2. Amjad Samuel: al-Hilali's biography, bone artefacts, Nazr, woodworking, the tales of Saint John, the story of Mary's tree in holy Dayrout, Anba Sarabamon, the Holy Family's journey - Deir el-Muharraq, brush made of palm leaves, pottery.
3. Abeer Abdel Hamid: Bataw bread, cages, Sheikh Abu Al-Ayoun visits, walking sticks, games (Hana- jila - Shubrin - Sabt Had - Ant bite - fishing), Jalabiya, keshk with tea, wicker dish, Eish shamsi and Eish Dali, popular proverbs, back support -Haram.
4. Mahmoud Mahran: al-Tali, upholstery, Manfalouty pomegranate, al-Kaleem al-Adawi, al-Taht- eeb, al-Ashrafyah al-Mahdiyah way, palm trees, children's games (the fifteen -Siga - blindman's buff - the seven tiles - tug of war - marbles - Ramadan cannon), surface irrigation (for wheat plants).
5. Faten Ahmed: Egyptian Fayesh, al-Qufah, al-Mastabah, envy dolls, wedding songs, Tabliyah, al-Karjah, al-Dakah, al-Makhroutah, al-Dawar.

Matrouh Governorate

1. Hamad Shuaib: tourism Day, Wakal - Food, Hadra, songs, Tashabbt - al-Shbabah, Tanfas - storytelling, Marifit - Knowledge, Karshif and building with mud - Kourshif, folk wisdom, folk proverbs.
2. Shaimaa Al-Saidi: Taghara bread, Dua al-Arab, olive cultivation, Tat-al-Abyar - al-Ain, Abu Mardam, Batternt - Makfieh - Hagamah, al-Marwy - Saqy - Qanah, al-Tariqah al-Sinosyah, al-Tari-qah al-Madanyah.
3. Shorouk Emad: women's clothing, sand baths - Irdam, Mardam, palm parts and palm trees, jammam, ornamental tools, Abu Mardam, Molukhyah in Siwa, Tajla, crushed chickpeas, treatment for scorpion stings.
4. Eman Ahmed Mostafa: Ashrah-Sebou Dress, festive dresses for women in Siwa, Alwasie dress, Raqaai - palm reed, rope makers - Dahhar makers, al-saaf_al-zaaf, al-Marbouah -al-Qadah_al-Maglis, al-Dhahar - al-Dahar_al-Matlaa,al-zarb - al-hodoud, Sika/Ariga games, al-Tabounah - Oven al-Marhoul.
5. Rania Salah: silver in Siwa, women's palm tree products, salt products, Kileem, women's funeral clothing, hide-and-see, carpets.

National Capacity Building on Inventorying the Intangible Cultural Heritage in the Arab Republic of Egypt

Under the “**Strengthening National Capacities for Safeguarding Intangible Cultural Heritage in Egypt for Sustainable Development**” project, UNESCO Regional Bureau for Sciences in the Arab States, supported a pilot community-based inventorying exercise in six different locations throughout Egypt (Cairo, Fayoum, Gharbeya, Aswan, Assuit, Matrouh). The community representatives that participated in the pilot were trained on inventorying processes and used their newly acquired skills and knowledge to conduct community-based inventorying assignments over a 6-month period within their respective communities. This pilot is the first step for Egypt to establishing a national inventory of Intangible Cultural Heritage (ICH) under the Ministry of Culture, in collaboration with the communities’ practitioners.

This publication highlights the outputs of the community-based inventorying component of the project, and provides recommendations to the national authorities and experts in the field of ICH on how to further enhance national capabilities for ICH safeguarding and to sustain and advance the community-based inventorying processes in Egypt.

The publication intends to be used as a guide for community-based inventorying in Egyptian communities with the support of the Ministry of Culture.