



CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Fifth session
Nairobi, Kenya
November 2010

NOMINATION FILE NO. 00372 FOR INSCRIPTION ON THE REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE IN 2010

<p>A. STATE(S) PARTY(IES)</p> <p><i>For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.</i></p>
<p>Oman</p>
<p>B. NAME OF THE ELEMENT</p>
<p>B.1. Name of the element in English or French</p> <p><i>This is the official name of the element that will appear in published material about the Representative List. It should be concise. Please do not exceed 200 characters, including spaces and punctuation. The name should be transcribed in Latin Unicode characters (Basic Latin, Latin-1 Supplement, Latin Extended-A or Latin Extended Additional).</i></p>
<p>Al-Bar'ah, music and dance of Oman Dhofari valleys</p>
<p>B.2. Name of the element in the language and script of the community concerned, if applicable</p> <p><i>This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1.). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.</i></p>
<p>Al-bar'ah : البرعة (generic name using in the Sultanate of Oman for this musical tradition)</p>

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (B.1.) please mention alternate name(s), if any, by which the element is known, in Unicode characters (Latin or others).

This musical tradition have some sub names applied in function of the areas of Dhofar region where its practised, the dialect using or the social functions of the performance :

- al-la'ib al-bar'ah (the dance of al-bar'ah),
- al-sawt al-bar'ah (the music of al-bar'ah).

C. CHARACTERISTIC OF THE ELEMENT**C.1. Identification of the communities, groups or, if applicable, individuals concerned**

According to the 2003 Convention, intangible heritage can only be identified with reference to communities, groups or individuals that recognize it as part of their cultural heritage. Thus it is important to identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element. The information provided should allow the Committee to identify the communities, groups or individuals concerned with an element, and should be mutually coherent with the information in sections 1 to 5 below.

Sultanate of Oman. Al-bar'ah is a musical traditions representative of a part of the Omani culture and identity. It is a typical Bedouin warlike exhibition music and dance of the Dhofar Mountains chains. This tradition is specially localised and practiced by the Dhofar region inhabitants. The affected community in reference is all the Dhofari Bedouin and non-Bedouin community of the Dhofar region of the sultanate.

C.2. Geographic location and range of the element and location of the communities, groups or, if applicable, individuals concerned

This section should identify the range of distribution of the element, indicating if possible the geographic locations in which it is centred. If related elements are practiced in neighbouring areas, please so indicate.

Dhofar Region, Sultanate of Oman, Arabian Peninsula, al-Bar'ah is a traditional men's exhibition dance practiced in the Dhofar Mountain chains (Dhofar region), a south part of the Hadramaouth mountains region on the borderline between the Sultanate of Oman and Yemen popular republic. It is a lively dance performed to drums and to chanting of tribal poetry. Generally associated with warlike tribes dances, it has been also an exhibition dance where de community can express in different codify ways the social relationships representation. Since the eighties, this tradition became the emblem of the Dhofari Culture in Oman. Now affects the entire Dhofari population, although it has long been regarded as the heritage and the practice of the Bedouin communities. The affected community is all Dhofari including Bedouin and non-Bedouin inhabitants.

C.3. Domain(s) represented by the element

Identify concisely the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. (This information will be used primarily for visibility, if the element is inscribed.)

The Traditions and Practices of al-'bar'ah associated to the Omani population are related to the following domains outlined in Article 2.2 of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage:

- oral traditions and expressions, including languages,
- social practices, rituals and festive events,
- knowledge and practices concerning nature and the universe,
- performing arts,
- handicrafts.

D. BRIEF SUMMARY OF THE ELEMENT

The brief description of the element will be particularly helpful in allowing the Committee to know at a glance what element is being proposed for inscription, and, in the event of inscription, will be used for purposes of visibility. It should be a summary of the description provided in point 1 below but is not an introduction to that longer description.

Sultanate of Oman, al-bar'ah it's musical heritage of the Dhofari Bedouins tribes of the South Oman regions from the Dhofar mountains' chains (south part of hadramouth region). Now, al-bar'ah affects the entire Dhofari population.

The language of al-bar'ah is a Bedouin dialect with poetic particularity in depends of the tribes and there localisation areas: by the Indian Ocean Coast or in the mountains valleys.

The al-bar'ah is one of the popular warlike music and exhibition dance traditions (like al-razhah, al-'ayyâlah or al-razfah) in Oman. This tradition represents the chivalry spirit, strength, courage, generosity and hospitality associated with Arab tribes.

It is performed in a half circle singers where two dancers or more holding khanjars (daggers) perform a codify movements of dance, they step-hop or move in grapevine fashion to right and left; they close in to the middle with a flourish, scooping the space before them, then turn back to their original places. Dancers hold daggers, which they wave above their heads.

The Musical accompaniment consist of two drummers and flute player in depends of poetry and circumstances of performance execution. The poetry themes are in most cases focusing on love or flirting.

1. IDENTIFICATION AND DEFINITION OF THE ELEMENT (CF. CRITERION R.1)

This is the key section of the nomination to satisfy criterion R.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention”. A clear and complete explanation is essential to demonstrate that the nominated element meets the Convention’s definition of intangible heritage. This section should address all the significant features of the element as it exists at present, and should include:

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

The Committee should receive sufficient information to determine:

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

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

Al-bar’ah is usually identified as Arab Bedouin origin. It is one of the popular exhibition dance music and poetry traditions in Oman and especially in South Region of Oman Dhofar.

This tradition is disseminating in different parts of the Hadramaout Mountains Region in the South of the Arabian Peninsula (south Yemen republic and Sultanate of Oman)

In fact, this musical tradition is including to the classification of Bedouin men's Exhibition dances of the peninsula (like al-razhah, al-‘ayyâlah, al-‘ardhah or al-razfah but not the same). They are many variations in al-bar’ah performance inner the Dhofar region and with the Yemeni part of the Hadramaout Mountains Chains. Each tribe has its characteristic form of al-bar’ah, which differs from others in beat, steps used.

The dance is performed out of doors, during weddings, religious feasts and works activities, and to honour distinguished guest during mediation of disputes and is also performed by tribes patriarchs or a representative person of the community. Like the other exhibition dances of Oman, al-bar’ah is source of pride.

Indeed, class and other status distinctions are erased in this dance, and tribes leaders perform along with poorest members of the population, thus embodying the formal equality of the members of a tribe, can consider al-bar’ah an egalitarian dance.

These elements indicate the importance of this tradition on the traditional social sphere of the Dhofari community. The traditional structure continuity of al-bar’ah tradition participates to the social cohesion in the local society and maintains the traditional dynamic and stability of the local tribes.

This tradition represents the chivalry spirit, strength, courage, generosity and hospitality associated with Arab tribes. It’s also focusing on love or flirting poetry themes in certain cases of practice.

The language of al-bar'ah is a Bedouin dialect with poetic particularity in depends of the tribes and there localisation areas: by the Indian Ocean Coast or in the mountains valleys of the Dhofar. The poetic texts are generally in style of love poetry (al-Ghazal), praise (al-medeh), a satire, riddles and puzzles. A lot of poets composer in the modern Oman music are initially al-bar'ah practitioners.

The al-bar'ah poetry, music and dance is performed in a half circle formed by ten to over thirty men and women whose sing and clap with their hand on the beat drummers. Two men dancers holding khanjars (daggers) perform a codify movements of dance in centre of the half circle making hops, skips, small jumps, slides turns and knee bends while brandishing their khanjars above shoulder level. They scooping the space before them, then turn back to their original places. All the two dancers' movements are performed in same time with coordination and on the beat. The steps are not complicated, but coordination with the other performers and with the music takes considerable skill.

In general, the performance can start with two or four dancers, but in some cases, at the end of the performance, the dancers' number may be increased to ten.

The Musical accompaniment consist of two drummers and flute player in depends of poetry and circumstances of performance execution.

- The 'al-Kasir' drum, both sides of which are covered with cowhide. (Tubular drums with two membranes) which is struck on both sides.
- The 'al-Rahmâni' drum, called locally 'al-Mahjour" (tubular drums with two membranes) which is struck on both sides with the hand;
- The 'ad-Daff' it is a large frame drum covered on one side with sheepskin and is struck with the hand.
- The 'al-Mirwas' a small drum held with one hand and beaten with fingers.
- The 'al-qassaba' local wind instrument parented to the Nay (oblique flute), from bamboo with local tunes criteria.

The local forms of al-Kasir and al-Rahmani drums and Nay flute are transmitted from generation to generation. The manufacturing method is traditional.

The tradition of al-bar'ah is now a part of the Omani cultural identity. In this way, rare are the festive and cultural events in urban and rural areas in Salallah (capital of Dhofar region) or Muscat would take place without a performance of it.

Today outside the private context like weddings, circumcisions, religious feasts such as Eid al-Fitr and Eid al-adhah (feast of the Muslim calendar), this tradition is executed during official ceremonies and national days, It is still transmitted orally, by impregnation and intergenerational and endogen imitation.

2. CONTRIBUTION TO ENSURING VISIBILITY AND AWARENESS AND TO ENCOURAGING DIALOGUE (CF. CRITERION R.2)

The nomination should demonstrate (Criterion R.2) that "Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity".

Please explain how the element's inscription on the Representative List will contribute to ensuring visibility of the intangible cultural heritage and will raise awareness at the local, national and international levels of its importance. This section need not address how inscription will bring greater visibility to the element, but how its inscription will contribute to the visibility of intangible cultural heritage more broadly.

Explain how inscription will promote respect for cultural diversity and human creativity, and will promote mutual respect among communities, groups and individuals.

Under impulsion of national investment for preserving the Omani traditional heritage, al-bar'ah take special place in the national heritage list since 1983 with the OCTM fields recording missions. That gives non-negligible visibility nationally and internationally (especially in the gulf

region and GCC countries).

It has many practitioners (poets, musician and dancers) from Dhofar, who contribute to maintain its poetic variety and practice. The manufacture of traditional instruments has been transmitted to younger generations, and the students learn in workshops in the Cultural Centres (like in Salalah) in parallel of the musical ensembles actions. al-bar'ah is therefore in this sense, a full place in the field of music and culture of the Sultanate of Oman.

The Omani states participate also in this process focusing on preservation of al-bar'ah practices and have a consciousness of the necessity to maintain the generational connection between older and younger in particularly as regards its earliest varieties of poetry.

Indeed, for many years academic research has been conducted by the OCTM in fields as diverse as history, literature and musicology in the Dhofar region of Oman.

In partnership between the Ministry of Heritage and Culture with the Ministry of Education, a number of educational activities available around the al-bar'ah in Oman schools, either through the activities of arousal, either through classes in arts and cultural project in the local Cultural Centre at Salalah.

The inclusion of al-bar'ah on the list will do more shine this fundamental element of this Omani heritage culture, that participate to preserve exemplary values of tolerance, solidarity that characterize the Omani Bedouin society.

However the contributions of al-bar'ah to the Omani culture and on this part of the gulf region are important, especially inside the Bedouin community whose develop and important musical network between all the tribes of the GCC countries that show the exemplary value of openness and dialogue that al-'ayyâlah is the cultural vehicle.

3. SAFEGUARDING MEASURES (CF. CRITERION R.3)

Items 3.a. to 3.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion R.3: "Safeguarding measures are elaborated that may protect and promote the element". Such measures should reflect the broadest possible participation of the communities, groups or, if applicable, individuals concerned, both in their formulation and in their implementation.

3.a. Current and recent efforts to safeguard the element

Please describe the current and recent efforts of the concerned communities, groups or, if applicable, individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints, such as limited resources.

In this aspect of safeguarding efforts and on regard of the structural composition of the traditional sphere in Oman, the current and recent safeguarding approach about Bedouins traditional music heritage (al-razhah, al-razfah, al-'ayyâlah and al-bar'ah) have the same process of application on state efforts level.

al-bar'ah Musical Ensembles actions

Al-bar'ah Musical ensembles in Dhofar region have a large autonomy for their musical practices around their areas of settlement. The interactivity of these ensembles with the urban musicians from Muscat participate to diffuse and promote largely the particularity of this tradition focusing on the high quality of the Dhofari Poets

Indeed most ensembles of Dhofar region have developed an important network to diffuse their poetic text and instruments handcraft and rhythmic improvisation capacities in the capital Muscat and give an important space to promote their musical activity. This process participate to give a helpful and assistance to other ensembles and diffuse more largely the different aspects of Bedouin Dhofari knowledge and practices concerning Bedouin social representation of chivalry.

State efforts to safeguard the element

The national policy on culture and heritage of the Sultanate of Oman recognizes the importance of intangible heritage for the identity and continuity of all Omani communities. This policy is in line with Oman's development perspective, which identifies the social aspects of communities' life as central in building a peaceful and cohesive society.

Preservation of social structure and the natural environment is also a response call to the national management plan. This offers an opportunity for the protection and promotion of the traditions and practices associated with these cultural spaces.

Protection of the Traditions and cultural practices of al-bar'ah is a coordinated effort of the local musicians, musical ensembles, Provincial Administration and the Government of Oman. The Cultural festivals (Festival of Muscat, Salalah and Sohar since 1998) have developed a special category for promotion of songs, narratives, and dances emanating from al-bar'ah musicians community but also for all other Omani musical traditions.

The Department of Intangible Heritage (Traditional Arts) of the Ministry of Heritage and Culture, the ministry of education and the Oman Centre for Traditional Music has associated to promote pedagogical activities between scholars and traditional musicians over the country: Conference Meeting, Courses, Workshop about building instruments and learning the musical practice are generalized in most urban centers of Oman.

The Oman Radio and Television propose from 2 decades a collection of pedagogical documentaries and report regularly on the Air. Most of these programs are interactive with guest who is generally a representative musician of a tradition and where the public can call and discuss about specificities of the subject or about the safeguarding question interest on local level and the implication of the population.

In the case of al-bar'ah, the Omani government has encourage scientific and non-specialist books publication and special competition for designing the best drummer, dancer and dancers in the al-bar'ah musical genre, this individual promotion of al-bar'ah traditional musicians participates to valorise this type of practice.

3.b. Safeguarding measures proposed

For the Representative List, the safeguarding measures are those that may help to solidify the element's current viability and to ensure that its viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention.

Identify and describe the various safeguarding measures that are elaborated that may, if implemented, protect and promote the element, and provide brief information concerning, for example, their priority, scope, approaches, timetables, responsible persons or bodies, and costs.

The national program for safeguarding the Oman intangible heritage take a holistic dimension on regard the important number of musical, oral traditions in the country. It is the raison why the Omani safeguarding measures have a general process of application without distinction between the different forms of tradition. This global approach focused on heritage preserving emergency, especially in this recent global social change situation in the Gulf region.

The inclusion of al-bar'ah in the Representative List will have a symbolic effect and will provide greater visibility to already existing measures. It will encourage the authorities, associations, individuals and the cultural industry to develop sustainable activities. As has already been mentioned on several occasions, al-bar'ah is a constantly evolving and creative living practice. Its inclusion in the Representative List can only make its expansion more meaningful and enhance its legitimacy. It will foster the development and revitalization of literary research (comparative literature, oral literature and research in linguistics) musicology, ethnomusicology, and sociology of culture.

Furthermore, it will foster the development of study and practice in the arts and cultural heritage classes, and artistic workshops, of schools under the auspices of at the Sultan Qaboos University and Omani schools... It will also help the further development of activities already undertaken by the Ministry of Heritage and Culture: collection, production of booklets and CDs, presentation of the music performed by groups during professional meetings between producers

at the national and international level. It is also clear that raising the status of al-bar'ah will encourage the teaching of it not only at the Regional Conservatoire, but also in primary, lower and upper secondary schools.

Its inclusion will also facilitate the development of cultural industries (record film and entertainment) based on al-bar'ah. For instance, the Muscat opera opens in 2010 to the public school with permanent workshops on Omani music, including al-bar'ah.

So inclusion will clearly have a multiplier effect, setting an example for other prestigious national institutions. These are thus development and promotion measures, rather than safeguarding measures, which should result in greater legibility and visibility at the national and international levels.

In this reflexive approach to develop a national safeguarding program, the Ministry of Heritage and Culture launch a festival project with a focus on the musicians, representative musical ensembles and traditional specialist from all the part of the country. This week festival (like a heritage days festival) is became the most important 'rendez-vous' for traditional music in Oman. It is previously at Muscat, where the all the elements of diffusion and promotion are concentrate. Under the supporting of the Ministry of Heritage and Culture, with the participation of the Ministries of Information and Tourism, this program will develop a new process of valorization of the intangible heritage, with special focus for transmission of traditional knowledge and make suitable connection between the old and the youngest generation especially between the rural and urban population. Indeed, the urban growth in the country.

The inclusion of al-bar'ah will be a mark of recognition, at the highest international cultural level, of a fundamental aspect of the vernacular culture will be a very beneficial effect on the practice of safeguarding themselves in the Sultanate of Oman and in the other countries of the Gulf region..

In this context, the Bedouin community as a whole is attached to the safeguarding, transmission and enhancement of al-bar'ah, as well as other vernacular practices.

In such a device and dialectical relationship with the cultures of societies that are from the Omani al-bar'ah will be particularly valued in all its aspects and in all areas.

Such recognition and recovery of al-bar'ah also induce a significant protective effect of what has become today perhaps the most fragile historical memory of the Bedouin communities of Oman and GCC countries including Yemen.

3.c. Commitment of communities, groups or individuals concerned

The feasibility of safeguarding depends in large part on the aspirations and commitment of the communities, groups or, if applicable, individuals concerned. This section should provide evidence that the communities, groups or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable. The best evidence will often be an explanation of their involvement in past and ongoing safeguarding measures and of their participation in the formulation and implementation of future safeguarding measures, rather than simple pledges or affirmations of their support or commitment.

The Ministry of Heritage and Culture prompted the signature of a Charter for the Safeguarding and Promotion of the Cultural Heritage of Oman. Based on the Convention for the Safeguarding of the Intangible Cultural Heritage, the Charter was signed by the State, regional councils, cultural associations, musical ensembles and individuals recognized as holders of traditional knowledge on the country's intangible heritage. Al-bar'ah is, of course, an essential element of the cultural heritage of Oman that should be promoted. The Ministry of Heritage and Culture subsidizes Poets, al-bar'ah musical ensembles and particularly focuses its efforts on representative artists such as, in the case of al-bar'ah the representative musician and Poet and the musical ensemble list attached.

3.d. Commitment of State(s) Party(ies)

The feasibility of safeguarding also depends on the support and cooperation of the concerned State(s) Party(ies). This section should provide evidence that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation and should describe how the State Party has previously and will in the future demonstrate such commitment. Declarations or pledges of support are less informative than explanations and demonstrations.

The Oman national safeguarding efforts is centralized program, that why the entire Omani traditional music heritage (al- razhah, al-razfah, al-'ayyâlah, al-bar'ah and non-Bedouin music on national territory) is included in a global commitment. This management process permit to generalize the execution program for all traditions without distinction and with the maximum efficiency.

The first inventory of Omani traditional Music launched in 1983 by the OCTM. It's the first steps for intangible heritage comprehensive approach. The actual OCTM archive is over 1300 hours' video and sound field records documentation. This database represents the pillar of the Oman state engagement for safeguarding traditional music in general and al-bar'ah in particular. Today, the Oman state has privileged pedagogical publication and using TV programs to touch all the population to create the good condition for raising a collective consciousness around intangible heritage question.

Since these thirty years, the Omani state developed a musical high school for young citizens studies musical practices on western classical music way and rules of local traditional practice.

In this continuity, the Sultan Qaboos University has opening in 2008 a new musical department and the first Omani musicologist's promotion can start after 3 years to work and participate to the national safeguarding program.

The Oman state commitment focusing his efforts to renewal his safeguarding actions to develop the national heritage documentation. This will ensure that most of traditions do not totally get extinct or disappear. Recording of various songs and dances would give such cultural practices more visibility.

4. COMMUNITY PARTICIPATION AND CONSENT IN THE NOMINATION PROCESS (CF. CRITERION R.4)

This section asks the submitting State Party to establish that the nomination satisfies Criterion R.4: "The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent".

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

Describe how and in what ways the community, group or, if applicable, individuals concerned have participated actively in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties. The participation of communities in the practice and transmission of the element should be addressed in point 1 above, and their participation in safeguarding should be addressed in point 3; here the submitting State should describe the widest possible participation of communities in the nomination process.

As noted above, al-bar'ah - in its practice expanded to Bedouin social sphere - is no longer tied to a particular community or 'ethno-cultural' group in Dhofari Oman. It was appropriate for all Omanis who are both an expression of shared identity and a very rich source of creativity for both the new musical forms with the electrification in some areas of al-Dhofar like Salalah. In this sense, we can say that all Omanis are involved in the preservation and enhancement of al-bar'ah. Some musical ensembles and tribes are doing so specifically.

Regarding the specific application process for inclusion on the Representative list, we give the

following sets of musical ensembles and representative tribes patriarchs that practice al-bar'ah organize shows and transmit a teaching of traditional practice:

- Al-Shatf Ensemble (Dhofar),
- Al-Afrâh Ensemble (Dhofar),
- Al-Anghâm Ensemble (Dhofar),
- Bahjat Salalah Ensemble (Dhofar),
- Al-mazyunah Ensemble (Dhofar),
- Samharam lil funûn as-sha'biyyat Ensemble (Dhofar),
- Al-Majd Ensemble (Dhofar).

Indeed, the Ministry of Heritage and Culture was strongly actively supports an ethnomusicological campaign in the Dhofar South region of the Sultanate to discuss with the al-bar'ah traditional representatives practitioners, Poets and patriarchs.

The ethnomusicologist who was conducted the mission, create a positive and dynamic dialogue between the different local actors of al-bar'ah (musical ensembles, Bedouin sheikh (patriarchs) tribes and representative of the Dhofari culture) and all are agreed about the necessity of the inclusion in the List and to develop more programs of valorisation in the Sultanate.

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

The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations...

Please attach supporting evidence demonstrating such consent and indicate below what evidence you are providing and what form it takes.

Free, prior and informed: The following practitioners who have been specifically declare support the application procedure List of Names of Persons practicing al-'bar'ah (see document attached).

4.c. Respect for customary practices governing access

Access to certain specific aspects of intangible cultural heritage is sometimes restricted by customary practices governing, for example, its transmission or performance or maintaining the secrecy of certain knowledge. Please indicate if such practices exist and, if they do, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

Yes. In the case of practices related to social life in deprived communities. The various films, photographs, recordings have always been with the permission of the organizers, practitioners and community members.

5. INCLUSION OF THE ELEMENT IN AN INVENTORY (CF. CRITERION R.5)

This section is where the State Party establishes that the nomination satisfies Criterion R.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”.

Identify the inventory in which the element has been included and the office, agency, organization or body responsible for maintaining that inventory. Demonstrate that the inventory has been drawn up in conformity with Articles 11 and 12, in particular Article 11(b) that stipulates that intangible cultural heritage shall be identified and defined “with the participation of communities, groups and relevant non-governmental organizations” and Article 12 requiring that inventories be regularly updated.

The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of completing or updating one or more inventories, but has already duly included the nominated element on an inventory-in-progress.

The al-‘bar’ah musical tradition is inscribed in the Oman Heritage Representative List Directory by the Oman Centre of Traditional Music at Muscat.

Item No. BARAH N°4

Item Name: BARAH from RECORD N° 4 to 100

Areas concerned : Dhofar region

The list of the item is supposed to be managed by Intangible Cultural Heritage Division of the Ministry of Heritage and Culture of Sultanate of Oman. The item is instructed by Oman Centre of Traditional Music at Muscat and the department of traditional Arts of the Ministry of Heritage and Culture will take the specific management.

The first inventory of Omani traditional Music launched in 1983 by the OCTM (Oman Centre of Traditional Music). It’s the first steps Oman State for intangible heritage comprehensive approach.

The actual OCTM archive is over 1300 hours video and sound field records documentation. This database represents the pillar of the government engagement for safeguarding traditional music in general and al-‘bar’ah in particular.

Today, Intangible Cultural Heritage Division of the Ministry of Heritage and Culture start a new phase to surveying and determinate the level of evolution to define a coherent strategy for safeguarding all the musical patrimony like al-‘ayyâlah and many other traditions in the future.

For that, the Oman state became launches a new campaign of field records to actualize the actual archive and Oman Heritage Representative List. This new program target with the scientific approach and modern database management (international database criteria) develop a coherent and sustainable demarche for safeguarding and valorisation of the Intangible heritage. This necessity result that the social process of change implies a structural adaptation to give an adaptable response to the development.

In case of al-‘bar’ah, this tradition is entered in the inventory of living practices of intangible cultural heritage of Oman, who will soon be available online on a site dedicated to the new program.

DOCUMENTATION

a. Required and supplementary documentation

Declaration Form: 1 pcs

Photo: 10 pcs

Video Material: 1 pcs

Map: 1 pcs

<p>Supplementary informations online :</p> <p>www.mhc.gov.om (Ministry of Heritage and Culture) www.omannet.om (Ministry of Information) www.octm-folk.gov.om (Oman Centre for Traditional Music)</p>
<p>b. Cession of rights including registry of items</p>
<p>Required cession of rights provided.</p>
<p>c. List of additional resources</p>
<p>Shawqi, Yusuf</p> <p>1989 Mu'jam mûsîqa 'Umân al-taqlîdiyyah, (Dictionary of Traditional Music in Oman) translated by Dieter Christensen in 1992 Intercultural Music Studies VI, Wilhelmshaven: noetzel. IITM. Berlin.</p> <p>1990 From Oman Traditional Arts, A Ministry informative Book. Ministry of Information Publishing.</p> <p>Bin ahmed al-Kâthiri, Mussalem</p> <p>2005 al-musiqa al 'ummaniyyah, muqarabat ta-rifiyyah wa tahlîliyyah (the Omani Music comparative and analysis approach) Oman Centre for traditional Music and Ministry of Information. Muscat.</p> <p>Bin Khamis al-Shîdî, Juma'a</p> <p>2008 Anmât al-maathurat al-musiqiyyah al-'Umâniyyah: dirâssat tawthîqiyyah wasfiyyat.(aspects of traditional Oman Music) Oman Centre for traditional Music and Ministry of Information. Muscat.</p> <p>The principal audio visual references from pedagogical and public the states programs for safeguarding.</p> <p>Representatives Radio prgrams since 1985</p> <ul style="list-style-type: none"> - Al-maydân (the place) - Al-funûn al'umaniyyah al-mughanna (the Omani singing arts) - Kâsir wa Rahmâni <p>Representatives TV programs since 1985</p> <ul style="list-style-type: none"> - Anghâme mina al-turâth (melodies from the Heritage) - Min funûn 'Umân al-taqlidiyyah (from Omani traditional atts) - Min fann as-sha'b (from popular art) - Al-multqayât al-markaz al-'Umânî lil-musiqa al-taqlidiyyah (The OCTM meetings) <p>Programs available on DVD published by The OCTM and Ministry of Information 2009</p> <p>Online website:</p> <p>www.mhc.gov.om (Ministry of Heritage and Culture) www.omannet.om (Ministry of Information) www.octm-folk.gov.om (Oman Centre for Traditional Music)</p>

CONTACT INFORMATION
a. Contact person for correspondence
Mr Saeed bin Sultan Al Busaidi Director of Traditional Arts Ministry of Heritage and Culture P.O Box 668, PC 100 Muscat Tel No +00968 24641610 Omanfolk@mhc.gov.om
b. Competent body involved
Mr Ibrahim bin Saif Bni Oraba Head section of ICH, Ministry of Heritage and Culture P.O Box 668, PC 100 Muscat Tel No +00968 24641364 Omanfolk@mhc.gov.om
c. Concerned community organization(s) or representative(s)
Musical ensembles concerned by and representative of the element: Al-Shatî Ensemble (Dhofar) Al-Afrâh Ensemble (Dhofar) Al-Anghâm Ensemble (Dhofar) Bahjat Salalah Ensemble (Dhofar) Al-mazyunah Ensemble (Dhofar) Samharam lil funûn as-sha'biyyat Ensemble (Dhofar) Al-Majd Ensemble (Dhofar) ICH section, Ministry of Heritage and Culture P.O Box 668, PC 100 Muscat Tel No +00968 24641364 Omanfolk@mhc.gov.om
SIGNATURE ON BEHALF OF THE STATE PARTY
Name: H.H Haitham bin Tarik Al-Said Title: The Minister of Heritage and Culture Date: 19 August 2009 Signature: <signed>