REPRESENTATIVE LIST OF
THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

Deadline 31 March 2020
for possible inscription in 2021

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

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

A. State(s) Party(ies)

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

Republic of Yemen

B. Name of the element

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

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

Not to exceed 200 characters

The Hadhrami DAN

B.2. Name of the element in the language and script of the community concerned, if applicable

Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).

Not to exceed 200 characters

الدان الحضرمي

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

In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.

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

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

Not to exceed 150 words

Hadhrami Dân is the most significant sung art in Hadramawt, particularly under the form of poetical improvised contests. It is widely practiced in the main towns of inner Hadramawt: Tarim, Shibâm, Seyyun, among all social classes and communities. Other forms of Dân exist in Yemen, but they can be considered as offsprings of Hadrami Dân.

D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

Hadramout Governorate, the first and main geographical source of the Hadhrami Dân element, is situated on the central south-eastern part of the Republic of Yemen with a total estimated area of 190 000 square kilometer. It is bordered to the north by Saudi Arabia, to the east by Al-Mahra Governorate, to the west by Shabwa and Mareb governorates and to the south by the Arab Sea (Indian Ocean).

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.): Mr.
Family name: AL AKORI
Given name: Rafeq
Institution/position: Director General of the Yemeni Music Heritage Center
Address: saawn, sanaa yemen
Telephone number: +967733033733 - +967774598050
Email address: rafiksaad@gmail.com
Other relevant information:

E.2. Other contact persons (for multinational files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.
1. Identification and definition of the element

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

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

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

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

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

The Committee should receive sufficient information to determine:

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

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

(i) Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.

Not fewer than 150 or more than 250 words

Hadhrami Dân is a distinct live performance of sung poetry in special sessions (jalasât al-dân). In these gatherings, a poetry contest takes place between two, or more poets. Poetical verses are instantly put to a melody sung by a specialized singer. Another person, the prompter (mulaqqin) repeats the verses of poetry after the poet, so that the singer can get the words properly. Simultaneously, the prompter must correct the verse if it does not fit properly with the metric pattern.

The poetic thema deal with social, philosophical, political or emotional subjects.

The sessions are held in a special cultural atmosphere, since attenders bear great respect to the poet and a great appreciation to their verses being composed on the spot. This atmosphere is also marked by emulation, wittiness and humour. Usually, these sessions may be intimate, but in some cases, they are much more open, and even performed on a stage, in front of a wide public.

On the musical level, Dân is formed of a melodic sentence which is segmented by the verses of a short poetic stanza. It is introduced by the repetition of the word dân (for instance : Dân-Dân-Dânâ ) which provides the metric structure of the verse.

These contest sessions are real mines for innovation in poetry which is used later by other types
of singers who perform it in different contexts, such as women Dân or lyric Dân (dân al-tarab) that is performed in weddings along with musical instruments. It is also performed in concerts, radio and TV recordings.

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

Not fewer than 150 or more than 250 words

Each group (firqa) of Dân is generally composed of the following functions:
- the Dân Singer
- the poets (several in each session, who are not necessarily linked to a particular group)
- the prompter: whose function is to repeat the poetic words to the singer.

Besides these components of the poetico-musical groups, two other actors must be taken into consideration:
- the Public: poets and singers have a wide public of aficionados who follow them in all performances. In the associations, they play an important rôle of logistic and moral support.
- The traditional sponsors: they are usually notables and well-to-do people who spend for the expenses of the poetico-musical evenings (space, dinner, tea).

All these actors are existing in several associations which have been founded in order to strengthen the role of Dân in Hadrami society and to transmit it to young generations:
1 / Al-Ghannâ for Hadrami Dân
2 / Al-Dân al-Zâhirî (Seyyun, Wâdî al-'Ayn)
3 / Multaqâ al-Dân (the Dân Club, Seyyun)
4 / Radio Seyyun (Seyyun)

Many other Dân groups exist in Tarim, Shibam, Seyyun, as well as Mukalla and Shihhr, but they did not form an association yet. Some of them are wishing to do so.

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

Not fewer than 150 or more than 250 words

1. The Hadhrami Dân can be considered as a cultural bridge that connects between old and young generations, tradition and modernity. Its session and traditions, rules and origins are still practiced up today by the current generation who has learned them from previous Dân Singers. This transmission between generations was a non-formal education; it happened by impregnation, direct attendance and listening to these Dân sessions held in Hadhramout.

It is worth mentioning the role of Hadhrami women in maintaining and transforming the Dân element through generations; many Dân performers report that they learned this art from their mothers who were practicing the art of DÂN at homes.

In addition to the informal traditional ways in transmitting the Dân to generations, some more formal ways are emerging, specially with the use of sound recordings. Nowadays, there are radio broadcasts and TV programs which are featuring Dân contests. This allowed the transmission of this traditional knowledge in a wider range and to new generations.

Currently, with the technology advancement in communication or what is known by social media, many specialized groups for Dân element were created on Facebook and What’s App.

In spite of these evolutions the traditional sessions still keeps its place as an irreplaceable alphabet for Dân in the community.
(iv) **What social functions and cultural meanings does the element have for its community nowadays?**

The Hadhrami DAN has played a significant role in the social life of Hadhrami community both in the past and does until now. Camel care-takers used to sing it in their trips and journeys to motivate them walk better; even when they were feeding them, they used to sing DAN. They also used to hold DAN nights to entertain themselves during their journeys. The DAN’s social role has developed with the social life of the community. Some used DAN as a way to adress Allah (da’wâ) and spread the teachings of Islam among the community.; some mystic poets used it to compose religious poetry.

Currently, the most significant role for Hadhrami DAN is represented in the social subjects it discusses such as love, pride, and social issues (for example the cost of life), as well as in tribal and political. It also plays a social role in maintaining the social memory and history such as war against colonialism in the twentieth century or memories of significant events such as “the first car”, “the first plane” and some natural disasters.

One of the reasons of the importance of Hadhrami DAN that it is widely spread among all the Hadhrami classes and social environments where DAN sessions are continuously held in different occasions such as weddings and memorials.

(v) **Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?**

All practices, knowledge, skills, traditions and expressions that are connected to Hadhrami DAN are clearly in harmony with the spirit of the international concern for human rights as well as the principles of mutual respect among human communities. They also are in harmony with the demands of sustainable development as they are stated in section 6 of the executive directions of UNESCO Agreement 2003 of Maintaining intangible cultural heritage. Moreover, the contents of the Element deepens and encourages those general principles. The values of Hadhrami DAN confirm and consolidates the respect for those rights as it is a human production and innovation; derived from its local community to express his daily suffering and the surrounding social and economic situations as well as considering it as a way of entertaining people after a long busy day of farming a land, or construction job, harvesting a crop etc., So the DAN sessions come as if they are a spiritual reward for a long busy day spent to securing life for individuals and groups. Similarly to these works which are collective, the DAN poetical contests illustrate cooperation and emulation between different points of view, defending positive social values: forgiveness, passion, brotherhood, respect for others and calling for love and coexistence. Through this element, Hadhrami culture extolls the respect of human dignity as well as the acceptance of the other and peaceful coexistence.

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

For **Criterion R.2**, the States shall demonstrate that ‘Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity’. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

(i) **How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?**
(i.a) **Please explain how this would be achieved at the local level.**

Inscription of Hadhrami DAN on the representative list of intangible cultural heritage would contribute to making local communities pay more attention to the contents of their own oral heritage, and raise awareness about its capacities to develop local social and economical life. It would also contribute to draw more attention to the other aspects of intangible heritage in the whole Hadramawt region. This would be done through collecting, archiving, making research and publishing their results through wide public activities like holding festivals, publishing local journals on Dân, booklets for school children, at other groups to show up their sotrage of their intangible heritage of the cultural movement, and parties, cultural.

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

Inscription of Hadhrami DAN on the representative list of intangible cultural heritage would be the second Yemenite element, after San'ani Song which was inscribed in 2003. This, no doubt, would help to highlight the importance of the intangible cultural heritage at the national level. Some activities could be planned in (an alliance) association of both elements, San’ani Song and Dân, for instance: a scientific conference including these two elements, and addressing more widely the challenges of preserving the oral and intangible heritage in Yemen; similarly, common public activities like exhibitions, concerts, pan(n)els could be shared by the two elements to circulate through the entire country (and) (widely) to spread the concern for preserving intangible heritage as a national task, not only at local or regional level.

This, on its turn, would reinforce sustainability of traditional performing arts in local communities as part of a national heritage. It would also motivate other actors in the rest of Yemen to follow Hadhrami Dân and San'ani Song's approach, for documenting and protecting their own oral and intangible cultural heritage. It would put the stress on the role of the intangible cultural heritage in creating interconnections and harmony between different groups, communities and regions. All these activities could be (noscattered) used and diffused by TV and radio programs, and in publishing (as) sound recordings and creating internet sites and pages on social media.

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

Inscription of Hadhrami DAN on the representative list would contribute to highlight the importance of Yemenite intangible cultural heritage internationally. After the San'ani Song that had found a large international echo after 2003, Dân could raise a similar interest, especially as a form of sung poetical contest. (because) especially since (similar) different contests exist in the Arab world such as in Saudi Arabia and around the (the) Mediterranean sea (Lebanon,( Saudi Arabia), Sardinia, Malta, Spain),. Dân studies could be thus considered as a vanguard for the knowledge of such cultural manifestations where. This could be realized through an international conference organized by Hadramis ( je pense que leur version n’est pas mal This would (be enabled) help to discover the common and special features existing between the(se) different mentioned traditions in different areas of the world. In addition, such an endeavour could help creating research cooperation at a global level.

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

Not fewer than 100 or more than 150 words
The inscription of the DAN Art would encourage the civil society to create social initiative beyond mere performance. Until now, only a few associations and NGO’s were created by Dân ensembles, but in the future, this inscription will encourage them to develop this form of collective participation. If such a dynamic is created, it would definitely encourage a dialogue between different villages and groups from Hadramawt, as well as at the national level. Since Dân is an ceremoniaal art which gives way to exchanges of respect, love, smile, friendship, praise and appreciation, such a dialogue could be created by festivals organized between different associations from Hadramawt or from other regions. The argumenting and emulation aspects being also characteristic of Dân, it makes it similar to sport, and thus it could be developed in similar ways, with all its spiritual and humanist aspects.

(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?

Given the special relation between melodic tune and instantaneous composition of poetry in the Dân, this oral art shows a proliferation of many tunes and various ways of performance? from a singer to another, as well as from a poet to another. Therefore, this cultural diversity of oral forms and practices represents in itself an important part of the intangible cultural heritage in Hadhramaut, in Yemen, and in a wider range,sens it is a part of the entire human heritage. The valuation of Dân encourages the recognition of cultural diversity among individuals in the same community or among different groups in the world.

The inscription would also contribute in highlighting the beauty value of creative innovation as humanity cultivated it through long centuries. In addition, it would highlight how DAN Element has coped with social changes and how it renews its social functions through ages and times.

3. Safeguarding measures

For Criterion R.3, States shall demonstrate that ‘safeguarding measures are elaborated that may protect and promote the element’.

3.a. Past and current efforts to safeguard the element

(i) How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?

Obviously, the “sustainability” of the Element goes back to centuries., since the concerned groups of DAN have been able to maintain their traditions and transmit them through generations. Nowadays, because these groups, communities and individuals are confronted by global changes and information revolution, they have already adopted strategies in order to safeguard this tradition. Some of these (ways) are:

• The establishment of public societies and associations in (some of) Hadhramout Valley; (they are voluntary) formed of DAN and heritage amateurs. Among their objectives are to safeguard DAN traditions, encourage its amateurs of (poetry) poets and singers (singing), to contribute to its documentation and promoting it among all levels of (youth and) public.

• Organizing annual festivals on regular dates, with the support of public committees in city neighborhoods (in cities) and villages (up to day, and) which attract thousands of spectators and hundreds of (dancers and group)s of poets and even dancers.

• A number of researchers have begun to spend efforts in documenting and recording the poetry of DAN contests and published them in local publications

• Presenting it in modern musical templates that cope (with its age) with it such as DAN singing with instruments(TARAB) and DAN songs by top artists.

• Using social media by groups of DAN in holding DAN sessions on Facebook and
Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:

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

(ii) What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?

Not fewer than 150 or more than 250 words

In spite of the current situation in Yemen, the governmental institutions have taken some actions during the recent years to guarantee the safeguarding, in collaboration with a number of communities groups, among which are:

- Say‘un and Mukalla Radio stations have documented tens of recordings for most remarkable pioneers of DAN signers both old and new. It has become a part of the everyday programs for Say‘un Radio since many years to broadcast DAN sounds for five minutes a day before the news.
- Publishing different specialized publications about the DAN emanating from offices of Ministry of culture and Yemeni Writers Union, Hadhramout branch, such as an annual (magazine) journal to record DAN Sessions held every year. Publishing the Dân Magazine at the Artists Union. Publishing poetry volumes for some famous colloquial poets.
- Collecting and recording sound tapes of DAN tunes by famous and less famous singers
- Ministry of culture has held a number of festivals, symposium and special sessions for Hadhrami DAN:
  - in Sanaa in 2004 cultural year.
  - An international symposium in Cairo (Egypt), July 2019; at this occasion, an evening recital of Hadhrami DAN was performed at Egyptian Opera House.

The records and conclusions of both symposiums are under publishing.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:

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

3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.
(i) What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?

Not fewer than 500 or more than 750 words

| The continuity of DAN Art and its transmission through generations is an evidence for its uniqueness and stability. It is noticed that the DAN Sessions, since more than 100 years, have witnessed no change on its (system) rules and traditions (in any way). Despite the fact that some of its DAN poets played (some) certain musical instruments such as drum or a typical flute, Oud (and) or violin, these have never entered (them) into the traditional DAN Sessions. They are only used (Only as to cope with the modern advancement) in the context of what is considered as the evolution of music, that appears in the (have created) creation DAN (Singing) (TARAB) Sessions (Tarab) performed with instruments.

The Inscription of the Hadhrami DAN on the representative list of intangible cultural heritage would not represent any threat for the sustainability of this Element nor impacts its uniqueness, and despite of that and as a precaution for the (potential) possible unintended negative consequences that might happen, some of measures are to be taken to diminish (mitigate) (these) potential risks such as:

- Raising the community awareness with the significance of this Art as a unique feature of the community. This could be done by providing a specific description for Hadhrami DAN Element and finding clear definitions that determine its distinct frame. Inserting some of its poems into primary schools textbooks as well as inserting it into curriculums of Arts at Institutes and Yemeni Universities, publishing poets volumes of DAN, which are still kept (or) as manuscripts, to highlight (in reality), publishing researches and writings related to DAN Art. an Institute for DAN and as a reference and a source for all, researchers, musicians and others.

- Encourage transforming this Element and its to the next generation in a way that protects its uniqueness and inner soul by encouraging holding DAN Sessions, supporting forums and interested it, holding annual festivals Hadhrami DAN Element, DAN Art in special programs cultural weeks, appointing a trustee committee of senior social persons who have presence and respect with those groups so that his committee becomes a reference, monitor and protector for practices related to Hadhrami DAN. The committee is to meet regularly each three months to review what has been accomplished any taken action in respect Hadhrami DAN.

- Logistic and moral support would be provided for those groups who have played remarkable role in spreading this Element by honoring the most significant, collecting their personal photos, CVs of Hadhrami DAN icons to put them in public areas in Hadhramout and Yemen. These actions could form motivation for community and groups to do more personal efforts to maintain.

Support and encouragement would be provided to conduct researches and field surveys to maintain this art heritage through establishing Public Heritage Research Center, Hadhrami DAN.

Make a scientific data base.

Commence surveying and recording DAN songs that exist in public and private libraries.

Limit and document the most significant DAN works.

Support the efforts of Seiyun and Mukalla Radio Stations the radio content related to Hadhrami DAN Element to the modern digital multimedia.

Support foundations and institutions as well as DAN Bands morally and financially to encourage them continue holding DAN innovative activities and search for new hidden talents in this field, refine them within the frame of maintaining originality and heritage.

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

Not fewer than 150 or more than 250 words
As per The agreement of intangible heritage of 2013 signed by Yemeni Government, it, represented in the Ministry of Culture, would take all measures needed to safeguard Yemeni Intangible Cultural Heritage by issuing rules and legislations, running the proper budget, provide the sufficient logistic support for the purpose of safeguarding the intangible heritage generally. Since 1999, Musical Heritage Center (Sana’a, Ministry of Culture) works on collecting and safeguarding the oral music and traditions with a continuous support from the state and in coordination with international researchers as well as UNESCO.

In the case of Hadhrami DAN Element, there are many future measures would be taken to safeguard the Element of Hadhrami DAN, among them:

- The Ministry of Culture has issued a decision in respect of forming a national committee to safeguard Hadhrami DAN formed of senior social local persons in addition to most popular practitioners.
- The Ministry of Culture has issued also a decision to establish a specialized national center to safeguard intangible cultural in Hadhramout basically, with Hadhrami DAN Element. This center follows the Office of Ministry of Culture in Seiyun city.
- A committee of most significant researcher on the Element of Hadhrami DAN was formed to conduct a massive survey for everything related to Hadhrami DAN Art.
- A decision of forming a committee of most significant local and international researchers to introduce Hadhrami DAN Element globally.

(iii) How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?

The Yemeni Government, represented in the Ministry of Culture, has held a symposium about Hadhrami DAN with the participation of a group of researchers, concerned actual practitioners in Seiyun City of Hadhramout which is considered as the source of Hadhrami DAN. This meeting in April 2019. A number of suggestions and solutions viewed as well as the way safeguarding the Element.

These groups are aware their role, to participate in safeguarding; they would have the main part in the field survey, gathering data bases all related issues to the Element. This could be done by establishing a specialized center for documenting Hadhrami DAN Heritage where all staff would be of those who practice and have the interest Hadhrami DAN Element. Also a team of these groups would be formed to do different tasks either survey, supervise or monitor in order to safeguard the Element.

3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body(ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

Name of the body: Ministry of Culture Office of Valley and Desert, Hadhramout Governorate

Name and title of the contact person: MR AHMAD BIN DUWAIS

Address: Hadhramout

Telephone number: 00967777197059

Email address: Bindwais22@gmail.com

Other relevant information:
4. Community participation and consent in the nomination process

For Criterion R.4, States shall demonstrate that ‘the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent’.

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

Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.

Not fewer than 300 or more than 500 words

The file has been prepared by a wide participation of individuals, groups and communities, teams, public societies connected with Hadhrami DAN. They have met in the DAN symposium held in April 2019 in Seiyun city, the source of the unique Art, where lots of work papers were submitted by researchers and practitioners; most of those papers were related to DAN to guarantee Participant, their views and thoughts on how to prepare the nomination to be submitted to UNESCO. DAN definitions were viewed, its social functions, safeguarding measures, current threats and how to it to generations. Lots of discussions took place between those who submit papers and the groups in charge of the way the file. During the symposium that lasted for two days, a number of poets and performers have expressed their views in on submitting the file. They have also expressed their acceptance and interaction in all items and steps of this file preparation.

An international meeting was held in Cairo in July 2019 about Hadhrami DAN in the presence of most significant researchers on Hadhrami DAN in addition to the Yemeni researchers and with the of a number of DAN. The of in the presence of all groups; performers, researchers. A DAN session has been held on the sidelines of the international symposium at the Cairo Opera House.

Also, a team work of practitioners and concerned groups was formed in addition to researchers to complete the collection, and survey the preparation of nomination file. This committee has made field visis, met with DAN poets, DAN Masters and sponsors to acquainted with the nomination form and their participation in filling it, and listening to their suggestions.

A radio program on The Art of Hadhrami DAN was prepared and presented with the participation to receive the audiences’ views and suggestions, from both genders, on preparing the file items; of were involved in the discussions and enriched them with their views and suggestions for file preparation.
4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words

After finishing the first meeting with the concerned groups on the Hadhrami DAN Element early April 2019, it an intangible cultural heritage at UNESCO. Two kinds of consents were obtained; the first from individuals and groups who practice and know the Hadhrami DAN such as singers, poets, prompters, in addition researchers, , and the other kind was from societies and social establishments connect to the DAN as well as ensembles who perform it. These approvals were obtained from everywhere in Hadhramout in the areas where DAN session are practised. All consents were in writing in Arabic language used by these groups

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

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

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

Not fewer than 50 or more than 250 words

Hadhrami DAN Element; which is a very old cultural heritage is practiced by Hadhrami community generally. It is a cultural heritage since many generations. Obtaining information about it is available for everyone in the Hadhrami community especially ands as well as to all human other communities in general. There are no restrictions of any kind that prevent making use of it or any part of it. It is practiced by all community members in all their ranks from both genders. All these groups assure welcoming sharing all information related to Hadhrami DAN with all world communities around the globe

4.d. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

a. Name of the entity;
b. Name and title of the contact person;
c. Address;
d. Telephone number;
e. Email address;
f. Other relevant information.

Name of the entity : AL GHANNA FOR HADHRAMI DAN
Name of the director : AIDAROS AHMED AIDAROS
Address : HADRAMAWT – SEYON - TARIM
5. **Inclusion of the element in an inventory**

For **Criterion R.5**, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11.b and 12 of the Convention.

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

Provide the following information:

(i) **Name of the inventory(ies) in which the element is included:**

Documenting the Yemeni Musical Heritage

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

Ministry of Culture – Yemeni Musical Heritage Center
(iii) Reference number(s) and name(s) of the element in the relevant inventory(ies):

The Art of Hadhrami DAN – 2-1-19

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

May 2019

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

The survey and documentation of the intangible heritage of Hadhrami DAN have been done by Ministry of Culture, Yemeni Musical Heritage Center and Office of Ministry of Culture in Hadhramout Valley and Desert with a wide participation from individuals and concerned groups in collaboration with societies and DAN ensembles. Numerous of meetings have been held with individuals, researchers and those concerned to collect data and information

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

The inventory process is still going on especially after forming a specialized committee with wider responsibilities to collect every possible materials related to DAN element.

(vii) Explain how the inventory(ies) is(are) regularly updated. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 200 words).

The inventory list is updated whenever needed, highlight the necessity to update either certain elements or to adding new elements to the list, making benefit of the clarifications provided by the concerned group/s.

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

a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. The information should be provided in English or French, as well as in the original language if different.

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

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

Attached is a form of limitation of Hadhrami DAN

6. Documentation
6.a. Appended documentation (mandatory)

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

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

6.b. Principal published references (optional)

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

Not to exceed one standard page

7. Signature(s) on behalf of the State(s) Party(ies)

The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Name: MARWAN AHMED DAMMAG

Date: 1-3-2010

Signature:

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