UNESCO
United Nations Educational, Scientific and Cultural Organization
Intangible Cultural Heritage

REPRESENTATIVE LIST OF
THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

Deadline 31 March 2021
for possible inscription in 2022

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.
   Sultanate Of Oman

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
   
   Al- Khanjar: craft skills and social practices

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
   
   Al khanjar: maharat al herfa'a wa almumarasa al mojtamaeia

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.
   
   Saidi Khanjar
   Nizwani Khanjar
   Suri Khanjar
   Batini Khanjar (Sahli Khanjar)
   Sadahia khanjar (Janbiya)
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.

Crafting Omani khanjar is considered a traditional craft found in many of the governorates of the Sultanate and has many practitioners. Most Omani people are keen on this craft, as there are shops in which this craft is practiced in all governorates of the Sultanate.

According to 2016 data provided by (PACI) khanjar as a handicraft spread throughout Oman Governorates as following:

- South Batinah, North Batinah : (47 craftsman)  
  - Buraimi : (3 craftsman)  
  - North Sharqiyyah and South Sharqiyyah: (51 craftsman )  
    - Dhofar : ( 4 craftsman)  
    - Interior : ( 17 craftsman)  
    Muscat: ( 26 Craftsman)  
    Dahira : (1 craftsman)

In addition to the craftsmen, there are specific organizations concerned with displaying the Omani khanjar. As for wearing the Omani khanjar, given that the khanjar is worn by men in all of Oman, it is undoubtedly present in all the governorates of the Sultanate.

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.

The craft of making Omani Khanjar is spread in many of the governorates of the Sultanate, and we could say this craft is present in all Omani markets, whether as a practice of the craft, or displaying the khanjar. Nizwa City in Al Dakhiliya governorate includes a very big number of this craft markets, as well as in Sinaw market in the North Sharqiyyah Governorate. In Muscat, we find the Omani khanjer-making craft in Mutrah Souq and Al-Seeb Markets. It is also found in other markets in the governorates of South and North Al-Batinah in addition to Al-Buraimi,Dhofar, Dahira, Musandam, Al-Wusta and Al-Sharqiyyah South Governorate, where there are many outlet for practicing the craft and displaying its products.

As for wearing and owning the Omani khanjer, given that it is related to the traditional Omani appearance, the khanjar is worn in all the governorates of the Sultanate, in different social and national events. The khanjar is also worn in the Arab Gulf states, Yemen and the Levant.

(167 words)

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.

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<thead>
<tr>
<th>Title (Ms/Mr, etc.):</th>
<th>Mr</th>
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<tbody>
<tr>
<td>Family name:</td>
<td>Bani Oraba</td>
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<tr>
<td>Given name:</td>
<td>IBRAHIM SAIF SALIM</td>
</tr>
<tr>
<td>Institution/position:</td>
<td>HEAD OF ICH / Ministry of Culture, Sports and Youthe /ICH section</td>
</tr>
<tr>
<td>Address:</td>
<td>P. O. Box 668, Post Code 100, Muscat, Sultanate of Oman</td>
</tr>
<tr>
<td>Telephone number:</td>
<td>+96824641330</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:baniarab8@gmail.com">baniarab8@gmail.com</a></td>
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<td>Other relevant information:</td>
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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

The Omani khanjar is one of the most important elements of Omani culture known to the Omanis since ancient times and has remained with them. It is transmitted from one generation to another. Omani men wear the khanjar by wrapping it with a decorated waistbelt called "huz'aq", by which their wear is completed. It is distinguished by ingenuity and mastery in its manufacture and has many skills associated with the craft.

The Omani khanjar consists of many pieces: the handle (Meqbath), the blade (Nes'illah), scabbard upper cover (Sa'der), the chape (Qoba'a), the scabbard cover (Qita'a) and the belt (Hizaq). The craftsmen excel in preparing and installing these pieces with skill and mastery, using many materials such as wood, leather, cloth and silver. S/he engravés on the khanjar using silver through multiple shapes and designs that prove the skill, accuracy and creativity of the craftsman in shaping the khanjar to come out in the form of a handcrafted piece distinct from others.

In Oman there are several types of khanjars, which are the Saidi , Nazwani, Suri, Batani, and Janibiyah, or Sadahiyya. They are manufactured in Oman to be evidence of the human ability to employ his environment. It's a reflection of nature and history on human behavior.

Khanjar is associated with many cultural and social aspects and meanings in Oman, as it is part of the state emblem and of men's clothing and has a presence in many of the Omani cultural elements, customs and traditions. It is an evident of the mastery of the Omani craftsman and the skills associated with it, such as engraving and decoration by using silver.

(269 words)

(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

The craft of making Omani khanjar is a final result of integrated efforts of different practitioners, as each part of the khanjar is made by a skillful practitioner. They can be identified as follows: -

- The craftsmen whose work is related to making the basic parts of the khanjar. They determine its cost and prepare the materials needed for the craft and design the size according to the required type. They also install the parts of the khanjar by preparing the raw materials, which are wood, silver, leather, iron, as well as fabrics, in addition to the materials used for combining these pieces. They also engrave the khanjar by either engraving the (takasir) or pen engraving, which requires accuracy and skill and reflection the craftsman's experience. Besides, leather tanners are considered practitioners for the leather is used in many parts of the khanjar. Blacksmiths are also practitioners of this craft because they make the blade (Nis'ilah) from the steel.

- Government organizations which are responsible of providing materials for the (khanjar making craft), as well as the authorities that sponsor this craft, provide training programs and enact laws for craftsmen.

- Researchers and interested people are considered one of the practitioners of the element as they document this craft, its cultural aspects and its connection with the Omani people.

With regard to wearing the khanjar, all the Omani society is keen on wearing the khanjar and are
all practicing this cultural element. Although the craft of making the Omani khanjar was previously restricted to men, at the present time Omani women have entered this field and practice this craft and display its products. (275 words)

(iii) How are the knowledge and skills related to the element transmitted today? Not fewer than 150 or more than 250 words

Informal:-

The Khanjar craft is one of the historical crafts in Oman, as historical sources indicate that Omanis have worn the khanjar since ancient times. There are many archaeological discoveries of the existence of the khanjar in Oman since ancient times. Generations have inherited this craft through practice. Naturally, fathers teach their children this craft of all parts and there are many families whose children inherited this craft by instinct. In addition, the skills of engraving the khanjar and its creativity are appealing for youth, so young people accept them automatically. The same applies to wearing the khanjar, as the Omani wears the khanjar at early ages of his life, where he wears it on national and social occasions during weddings and religious events. This tendency to wear the khanjar strengthens the transmission of this craft from parents to children, and enhances youth's interests in mastering this craft.

Formal: -

The Sultanate is keen to take care of the various elements of the intangible cultural heritage through direct education, as the Small and Medium Industries Authority provides specific workshops in this craft through an integrated program that lasts for one month, which attracts a good number of Omani youth. There are also specialized training centers on the skills of the khanjar craft. This craft is also covered in school curricula. and, a set of classroom activities are held that deal with this craft, such as holding a heritage exhibition in schools. Youth are encouraged to present those cultural elements in their creative works in art and photography, which will definitely contribute to linking youth with this cultural heritage.

. (268 words)

(iv) What social functions and cultural meanings does the element have for its community nowadays? Not fewer than 150 or more than 250 words

Historical sources trace the Omani link to the Khanjar since ancient times and this connection has grown and developed until it has become the official emblem of the Sultanate of Oman in our present time and has become part of the culture of the society. The Omani wears it in all social occasions. During religious and national events, we find Omani men wearing the khanjar as well as at weddings. The Omani khanjar is part of the costume of the wedding, as it represents the prestigious appearance of the Omani bridegroom.

The khanjar craft is one of the crafts associated with the Omani society. The craftsman is called the jeweler (al saa'eygh), which is a term that indicates creativity, perfection and the creation of an integrated product.

The khanjar is one of the gifts that Omanis give to official guests as it expresses the civilizational and cultural connection between nations. It is a highly appreciated gift between people.

- Many poems appeared in the Omani literature that describe the khanjar and proudly praise it. Omani artists and photographers have competed in documenting the khanjar and the craft of making it.

- Wearing the khanjar has also been associated with many Omani folk arts, if not all, including the elements inscribed in the representative list of the intangible cultural heritage of humanity,
“Al-Bara’a, Al-Azi, Al-Ayyala, Al-Razfa.” It is not acceptable to perform these atra without wearing the khanjar.

- The Omani khanjar is one of the archaeological and cultural holdings in the Omani museums, as it reflects the human connection to this land and his interaction with the surrounding environment.

(269 words).

(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?

Not fewer than 150 or more than 250 words

- Khanjar making is one of the traditional crafts practiced in Oman. It does not violate human rights. Many skills are associated with it proving the ability of the Omani to innovate and employ the environmental items surrounding him such as leather, wood and metal, as the khanjar depends on many of the materials available in the Sultanate. Wearing the khanjar in Oman is evidence of the Omani’s attachment to his cultural heritage and of the Omani government’s endeavor to preserve this cultural element.

- Crafts are a source of inspiration and livelihood for those who practice them. The khanjar making craft reflects the sustainable development of intangible cultural heritage, as it involves many practitioners who innovate during production. Many of them work in the khanjar trade and this has reflected positively on the preservation and prominence of the craft.

The Omani khanjar craft is of great importance for recycling used materials, as raw materials are collected from the environment and are reused by smelting old silver pieces or re-using leather. This undoubtedly contributes to sustainable development and preserving the environment on the other hand.

- The khanjar represents a symbol of prestige in the society, so everyone is keen to wear it. One of the customs of societies in Oman is that men wear the khanjar when they visit each other, in order to express pride and respect from visitors toward the person they visit. it also raises the level of community interaction as it is linked to social visits and participation in national and social events. (258 words)

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

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

(i) How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?

(i.a) Please explain how this would be achieved at the local level.

Not fewer than 100 or more than 150 words

- Omani khanjar has many craftsmen, and we may find many shops in traditional markets that are dedicated for the khanjar craft called the (almusaha) and jeweler. The inscription of this element will contribute to raising awareness of the importance of this craft among all practitioners.

The khanjar is associated with many other traditional crafts within the local community, so its inscription will encourage other craftsmen to register and take care of their elements and
craftsmanship

The khanjar has multiple meanings related to the Omani society, as it is worn in social events such as weddings and religious events, and its inscription will highlight these cultural elements contributing to introducing the intangible cultural heritage on a larger scale.

The skill of the craft is part of the intangible cultural heritage, and the inscription of the skills associated with the craft contributes to preserving them within the local community and ensuring their continuity and transmission over generations. (156 words)

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

Not fewer than 100 or more than 150 words

The Omani government sponsoring the various Omani traditional crafts. Hence, inscription should contribute to raising awareness of other intangible cultural heritage including other crafts as it highlights the link between cultural heritage and many aspects of life.

The khanjar, as a product of this craft, is related to many other cultural elements that are practiced in various places in the country. Its inscription will highlight those elements such as folk art, horse and camel ardha’h (show), festivals and others.

- There are many practitioners of this craft in the Sultanate, so its inscription will support them and contribute to the exchange of information and experiences between them in all aspects related to this craft in all governorates.

Omani men from all groups wear the khanjar, the elderly, youth and children, and inscription of this craft contributes to enhanced dialogue between the various levels of people on the importance of the intangible cultural heritage. (153 words)

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

Not fewer than 100 or more than 150 words

The khanjar is worn in many countries and its inscription will contribute to highlighting this craft among practitioners in those countries. It will highlight the customs and traditions associated with the khanjar in all of those countries.

- khanjar craftsmen participate in cultural events and exhibitions held by the Sultanate in many countries of the world, and through this participation, this craft will be highlighted, which means spreading the Omani intangible cultural heritage all over the world.

- Inscription of this craft on the representative list of the intangible cultural heritage of humanity contributes to highlighting and increasing knowledge of intangible cultural heritage globally, since this list includes elements from different countries. The inscription of this element will contribute to enriching this list by introducing the craft and the skills associated with it as an intangible heritage (137 words).

(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 craft of making khanjar is related to other traditional crafts such as leatherwork, weaving, and so on. Hence, inscription of this element contributes to enhance dialogue between all the craftsmen in the Sultanate.

- It contributes to enhance dialogue between the practitioners of the various elements of other intangible cultural heritage, such as practitioners of folk art or horse and camel ardha’a, where the practice of these elements is linked to wearing the khanjar.
The khanjar is widely spread within the Omani society and its inscription will contribute to the exchange of information between the various institutions within the Sultanate that sponsor other traditional crafts.

- The khanjar has a great importance and wide presence among various researchers and historians of this cultural heritage, as it is one of the elements that attract the attention of artists, painters and photographers. Thus, its inscription will contribute to dialogue and encouraging it among the various groups. (155 words).

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

Not fewer than 100 or more than 150 words

Inscription of the Khanjar is a support to its relevant skills and cultural meanings. It represents many of the symbols and meanings associated with Omani society, which will add another dimension to the global cultural diversity and contribute to enriching the representative list of the intangible heritage of humanity.

- The inscription of this element will contribute to respecting the intellectual creativity of the craftsmen, who depends on their precision, creativity and mastery in the craft. It will push them towards mastering this craft and excelling in all of its details.

- It will contribute to highlighting global cultural diversity, considering that this element is similar in many countries of the region. This will prove the fact that the intangible heritage is capable of encouraging communication between countries and within the broad field of culture and knowledge. (137 words)

3. Safeguarding measures

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

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

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

Not fewer than 150 or more than 250 words

The craft of making the Omani khanjar is one of the crafts that are close to the society, therefore, we find that people are keen to promoting this craft by participating in various exhibitions and festivals such as the Salalah Tourism Festival and Muscat Festival.

Continuing to wear the khanjar, it is positively reflected in the development of the craft, which makes the Omani society keen to teach their children to wear it in social and national occasions. We find Omani youths wearing the khanjar at their weddings and in different occasions.

khanjar makers participate in training workshops targeted the youth, with the aim of imparting craft skills directly to the younger generation.

Folklore practitioners, including groups and individuals, are obligated to wear the Omani khanjar when performing those arts.

Craftsmen, through their shops, are keen to provide the raw materials necessary for the manufacture of khanjar. Thorough them silver is re-smelted and provision of other materials such as leather and wood from the local environment are coordinated.

- Omani families are keen to preserve the khanjar for their intangible value, so we find that the khanjar is inherited by the children from their fathers, because of its moral value. The Omani man allocates part of his money to buy the khanjar. This undoubtedly leads to the continuity and sustainability of this craft.

In relation to documentation, many researchers have documented this craft, types of khanjars
engagements for this craft. On silverware, sustainability:

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?

Research: - Governmental institutions support the publication of books and other issues through research and study programs related to documenting the Omani khanjar. Several periodicals and books have been issued in this regard, including the Omani Khanjar Book, the Book of Crafts and Traditional Industries in the Sultanate of Oman.

Promotion: - The Sultanate is keen to participate in various international festivals through which the khanjar craftsmen are involved in order to promote this craft. Besides, accordance with the general law of the Sultanate, officials who represent the country are obligated to wear the khanjar when participating in local and international events and meetings.

Documentation: - The Ministry of Education includes some topics about silver industries in schools' curricula, as there are allocated lessons about the Khanjar within these curricula. Students in universities prepare their research studies in the Omani intangible cultural heritage.

Protection, the government issued the standard specifications for the khanjar craft in 2009 in order to preserve its genuinity when making it and also to allow for creativity and development in this craft. Add to that, a local certificate of deposit No. 822 for Omani khanjar was issued in the Intellectual Property Department in the Ministry of Commerce and Industry.

Sustainability: - The government is keen to support providing raw materials for this craft by encouraging traditional crafts associated with it. This includes tanning on leather and melting silverware, or by providing these materials through companies specialized in importing.

On the media level, there are many reports and media documentary programs dealing with the craft of making khanjars which have been broadcasted on the official TV channel.

(269 words).

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

- In relation to documentation and in order to ensure the preservation of all skills related to the craft of making the khanjar and wearing it, and to ensure transferring it to next generations, the Ministry of Culture, Sports and Youth will continue to implement the Mercotic History Collection Project and a program of intangible cultural heritage elements. There will be documentary research programs concerned with documenting various aspects of the intangible cultural heritage. An annual budget is drawn up for these programs and projects periodically.

The Omani khanjar is one of the topics that receive wide interest by researchers and scholars. Through the Ministry of Culture, Sports and Youth, an annual budget will be allocated within the support program for studies and research in cultural fields. The customs and traditions related to social aspects, including wearing the khanjar and the craft skills associated with it will be part of these researches as well.

- In the context of preserving this craft, coordination will be made between the various government agencies to ensure the provision of the raw materials by encouraging other traditional crafts such as leather tanning, weaving and copper smelting. The state will also guarantee the availability of these materials and import them from other countries.

- Craft training centers will provide material and technical support to craftsmen to enable them perform the craft. The technical support includes providing raw materials related to the craft and skilled trainers and launching websites to introduce their creativity to the public.

- Citizens will be encouraged to wear the khanjar by providing them with the knowledge associated with it through awareness sessions in public schools and universities.

- Through the Sultan Qaboos Award for Handicrafts, which is organized every two years, coordination will be made to focus on the khanjar craft within the areas of this competition, which aims to enhance the creativity of craftsmen, and contribute significantly to enriching their crafts and contribute to the development of craft products.

- In the context of encouraging the Omani youth to practice traditional crafts, vocational training programs for young people who have graduated with a high school general diploma and want to learn traditional crafts, including the khanjar craft will be implemented. In fact, 97 programs for different crafts have been implemented. In addition, craftsmen also receive rehabilitation programs, which last from 3 to 6 months. These programs will focus on crafts related to the khanjar, such as silverware, leather tanning, weaving, and others that the craft requires.

- In 2019, the Omani Cultural Heritage Law was issued. This law includes many articles that contribute to preserving the intangible cultural heritage, developing programs and plans to preserve this heritage and highlighting it to the whole world. Accordingly, and through this law, all concerned parties associated with this legacy will develop their programs to work in this field, especially the works related to traditional crafts, customs and traditions associated with the Omani society.

- Supporting and caring for the craftsmen will enable the craft to survive and continue across generations. During the coming period, programs, facilities and rewards will be proposed for craftsmen in order to encourage them practice his craft. Through such support, we will achieve the aims of sustainable development in the fields of intangible cultural heritage. Governmental and private institutions will continue to provide grants, loans and facilities to support craftsmen.

- To continue to implement the statistical programs that deal with the inventory of traditional crafts and craftsmen, as these programs are of great importance to find the requirements for the continuity of this craft and the status of the craftsmen.

- Through educational and academic curricula, work will continue to improve lessons related to the skills of khanjar-making and the importance of this element in the Omani culture. In addition, a great emphasis will be put to enhance the general understanding of intangible cultural heritage.
through the coordination with both the Ministry of Higher Education, Scientific Research and Innovation and the Ministry of Education.

- In the media, coordination will be made in order to highlight this craft and shed light on it and the skills associated with it to familiarize the public with this craft and the intangible cultural heritage in general through many television and press media. Promotional exhibitions will be held for the Omani khanjar with the aim of highlighting this craft and linking it to the new generations. These exhibitions will be held in parks, malls and other centers that attract visitors. (748 words).

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

Not fewer than 150 or more than 250 words

- Through the Ministry of Culture, Sports and Youth, a program for collecting Omani narrative history will be implemented. Coordination is underway to approve financial budgets for this program and a program of the elements of intangible cultural heritage.

- The General Authority for Small and Medium Industries will implement programs related to the inventory of traditional crafts, providing training courses and workshops, raising the skills of craftsmen and transferring knowledge related to the craft to the younger generations.

- The Cultural Heritage Law deals with many fields related to this heritage within the Sultanate and through the relevant government units. Work will be done to implement this law through its articles and procedures related to each unit.

- The Muscat Festival, and Salalah Festival, and the festivals held in the various governorates of the Sultanate will be a platform for spreading this element publicly through participation in these festivals. Coordination will be made with various commercial centers to hold introductory exhibitions about the Omani khanjar.

- The Ministry of Education and the Ministry of Higher Education conduct continuous reviews regarding the educational curricula, as these institutions will contribute to the inclusion of this craft and its cultural identity in the educational curricula. Research related to graduation projects will be encouraged to deal with the intangible cultural heritage of the Omani society in general.

- In the Sultanate there is the Oman Cultural TV Channel, launched in 2016, which sheds light on the various elements of the Omani culture, and through this channel work will be made to shed light on the Omani khanjar, the skills of the craft associated with it and the knowledge related to wearing it. (278 words).

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

Not fewer than 150 or more than 250 words

- The Omani society, whether as individuals or institutions, are the first sponsor with regard to preserving this cultural heritage. These next proposals and preservation plans were prepared by the practitioners of the Omani khanjar craft:

- Participation in various festivals and cultural events where the craftsmen participate in displaying their craft and products in international and local festivals.

- They may participate in many television interviews and in various media and social media channels, by presenting their skills and their craft products.

- As for wearing the khanjar, community participation will be through their eagerness to transmit this element to successive generations so that this craft will continue and remain.

- At the research level, Omani researchers play a major role in preserving this element through the information and data they document regarding the khanjar and the craftsmanship associated with it and its parts.
- The Omani society celebrates many occasions and it is noted that it is keen to wear the khanjar during those occasions and to encourage their children to do so, especially on religious events and weddings.

- All crafts and training programs achieve a wide participation from craftsmen, as all craftsmen participate in these programs, which benefit all.

- The craft, engraving, and the installation of khanjar parts skills are considered as an art of creativity and knowledge. So, the craftsman is keen to transfer this skill to his children through direct education to ensure that it is transmitted and making sure his unique method / style that distinguishes her/him is also transferred. (257 words)

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 Commerce & Industry

Name and title of the contact person: Nadia Mohamed Al Siyab

Address: P O BOX 550 Post Code 100 Muscat.

Telephone number: 96824774817

Email address: naalsiyabi@moci

Other relevant information:

Ministry of Education, Oman National Commission for Education, Culture and Science

Contact person: Mrs. Al Rushiedi, Khatma Ali

Address: P O Box 3, Postal Code 100, Muscat, Sultanate of Oman

Telephone number: +96892796664

E-mail address: khatma7016@moe.com

Name of the body: Ministry of Culture, Sports and Youthe /ICH section

Contact person: Mr. Nasser bin Salim Al-Sawafi

Address: P O Box 668, Postal Code 100, Muscat, Sultanate of Oman

Telephone number: +968 2 4116616

E-mail address: alswafy76@gmail.com

Other information: www.mhc.gov.om

Name of the body: Public Authority for Craft Industries

Contact person: Ali Saif Ali AlAgmi

Address: P O Box 818 Post Code 130 Al-Azaiba

Telephone number: 0096824350009

E-mail address: mhss@hotmail.com
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 team preparing the file conducted direct interviews with khanjar makers in different governorates, where practitioners and craftsmen provided information on the craft.
- A workshop was held at the Nizwa Cultural Center, in which a number of interested people, researchers, manufacturers, teachers and school students participated. Through this workshop, the stages of preparing and reviewing the file were examined.
- Community members participated in preparing the file's film, where they provided explanations regarding the khanjar crafts.
- Through the exhibition of the Omani khanjar that was held in Nizwa as part of the workshop for preparing the Omani khanjar file, the practitioners presented data and information on the importance of the khanjar in the Omani culture and the types of khanjars in the Sultanate. Thus, the details of this craft and the aspects and materials associated with it were documented.
- A group of school students participated in a workshop to draw the Omani khanjar, which was organized to familiarize with and encourage students to preserve the element. It also highlighted the importance of preserving it for next generations. The students presented their point of view and aspirations regarding preserving this element, and they also participated in providing letters of support to nominate the file.
- Meetings were held with folklore groups during which they reviewed the relationship between the khanjar and the practice of Omani folk arts, including those included on the representative list of intangible cultural heritage. Through those meetings the aspects related to this element were documented, while distinguishing it from other elements of the intangible cultural heritage.
- A group of researchers contributed by publishing books about the Omani khanjar, which helped to obtain information on the element, the craft skills associated with it, and the social and cultural meanings of the khanjar in the Omani society.
- A symposium was held in February in 2018 in Muscat. It was titled "National and International Documentation of the Intangible Cultural Heritage of the Sultanate". It reviewed the steps and requirements for preparing this file. Through this symposium, the public was informed of the procedures and the importance of documenting intangible heritage. The audience expressed their agreement and support for the nomination of the file.
- During Muscat International Book Fair on 21 / 2 to 3 / 3/2018 and within the Intangible Cultural Heritage section, practitioners from different areas of the society were met. It was an opportunity to document some data related to the preservation of the element and the importance of the khanjar as part of the cultural and social identity of the Sultanate.
- The team distributed a questionnaire (see appendices) through which the respondents...
presented indicators related to community’s association with the Omani khanjar. They showed their willingness to nominate this file to the representative list of intangible heritage of humanity.

- In January 2021, a meeting was held with the stakeholders from the Ministry of Education, and they were informed of the file and the procedures related to its preparation. Through this meeting, aspects related to the promotion of the element through the curricula of the Ministry of Education were reviewed.

- In February 2021, the team arranged visits to the craftsmen in the markets of Nizwa, Sinaw, Muscat, with the aim of reviewing the file with them. The craftsmen provided all support by confirming what was mentioned in the file and reviewing the information related to this craft.

(569 words)

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

- The nomination file attached with:

- Applications for possible inscription of the element by practitioners.

- Letters from Khanjar makers including their consent to the inscription process.

- Letters from the Omani folklore bands demanding the inscription of the Omani Khanjar as it relates to many Omani arts.

- Letter of support and approval for the submission of data by a group of researchers, photographers, poets and authors on Omani Khanjar.

- Letter of support for the inclusion of Intangible Cultural Heritage in the curricula from The Omani National Commission for Education, Culture and Science.

- Letter of support and participation in file preparation by the Cultural Club.

- Letter of participation in file preparation by the shops of renting and selling Omani Khanjar.

- Letters of participations on preparing the Omani inventory.

- Questionnaire on participation in the preparation of the Omani Khanjar file to the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

- Lists of participants in Workshop on preparing of Omani Khanjar file for inscription on the representative list of the intangible cultural heritage of humanity (UNESCO).

- A list of students' names to support and affirm the preservation of the Omani Khanjar as part of Oman's cultural identity

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 Omani khanjar is one of the possessions of all Omanis. The Omani wears it in social and national events. It represents many historical and national symbols in the society. Therefore, the data and information associated with it are available and nearly known by all members of society. As for the craft skills of the khanjar, there are no restrictions on it. In fact, we find that the craftsmen are proactive in introducing those skills and presenting them through various media channels because of the pride stemming from being part of the craft. Many books and publications documenting this craft have been published and are available to all. (108 words)

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.

Organization: World of handicrafts
Contact Person: zuwaina Al rashddai
Address: P. O. Box 802  P. C 115 Muscat.
Tel; 0096824949497

Organization: Ishraqat Silver Craftsmen
Contact Person: Nadiya Alrawahi
E mail Address: To 7af-76@hotmail.com
Tel; 0096892103467

Organization: ABU EMAD AL-TIANI TRRAD
Contact Person: Saif AL-tiwani
Address: P. O. Box 410 P. C 611 Nizwa
Tel; 0096899313010

Organization: Sulaiman Saif AL - Abri Trading
Contact Person: Zakariya Sulaiman
Address: P.O. Box 794 Muscat P.O 100
Tel; 0096896677121

Organization: Omani Kangar, Handicrafts & Gifts Sale
Contact Person: Ahmed Saif AL- Furqani
Address: P.O. Box 133 Nizwa P.O 611
Tel; 009689370282.
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:

Oman National Inventory, section of skills related to craft industries

(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:

Inventory and Documentation Section
Department of Intangible Cultural Heritage
Ministry of Culture, Sports and Youth

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

skills related to craft industries 4, 7.

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

6/10/2013

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

- In 2010, Khanjar was included on the National List of Intangible Cultural Heritage in the Sultanate, in the section on skills related to craft industries, with a wide participation from the society. Most members of the society are keen to acquire, manufac and wear Khanjar. Many researchers and those interested in intangible cultural heritage from the Ministry of Heritage and Tourism, academics, citizens and those interested in Khanjar participated in the process of data collection.

- The collection process dealt with the geographic range in which wearing and manufacturing Khanjar spreads as a custom associated with the social aspects of the element, those
concerned, condition of the element and the way it is transmitted from generation to generation (see annex).

- In 2016, all elements of the intangible heritage associated with Khanjar, such as folk arts, costumes and traditional crafts went through a thorough field review through interviews with the concerned authorities in various governorates of the Sultanate. These data were then reviewed and collected in all governorates of the Sultanate.

- The roles played by women are important. They make some parts associated with the Khanjar, such as belt, which requires precision in embossing and decorating. Currently, women manufacture Khanjars in full. Data on Khanjar were documented from women Khanjar makers. (213 words).

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

The Ministry of Culture, Sports and Youth is concerned with the intangible cultural heritage in the Sultanate through the Intangible Cultural Heritage Department, which includes a special section for national inventories under the name “The Inventory and Documentation Department”. The national inventories department supervises the registration of the elements and the review of their data by completing those data from those concerned with these elements from the civil society, as there are electronic forms dedicated to registering the elements in the national inventory. (83 words).

(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 Omani national inventory lists were prepared in 2010, as a committee headed by the Ministry of Heritage and Tourism was formed at that time in addition to other stakeholders and a few civil society representatives. All data related to the elements of intangible cultural heritage were collected through meetings with the practitioners themselves, which referred to various sources and references that dealt with this cultural heritage.

In 2013, and through the authority supervising the list, an integrated project was implemented to update the Omani national inventory lists through a work team consisting of researchers, interested people and university students. This team went to the field and met with practitioners of these elements. This phase was accomplished in two steps. First, reviewing everything that has been collected in the lists and the second stage was about adding the new elements to the list.

During the current year 2021, the Sultanate hopes to launch the second updating program, as this project has started in previous years and the financial budgets required for implementation have been estimated. The Sultanate hopes that this program will be implemented within the current period, which will include reviewing the lists, registering and documenting all elements of the Omani intangible heritage. Designing an electronic program for these cultural elements will be included as well. (217 words).

(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:
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.

- Al-Shidi, Juma. The Omani Khinjar: Symbol and Authenticity. Muscat, 2010
- Al-Farsi, Mohammed Abdullah. The Omani Khinjar: Origin and Development. 2018

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: Saeed Bin Sultan Al Busaidi
Title: Undersecretary of the Ministry of Culture, Sports and Youth for Culture
Date: 16-02-2021
Signature:

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