REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

Deadline 31 March 2019 for possible inscription in 2020

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

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

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

A. State(s) Party(ies)

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

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

Omani Khanjar: the symbol of Authenticity and national cultural identity.

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

الخنجر العماني: رمز الاصالة والهوية الوطنية الثقافية

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
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

The Omani Khanjar is one of the elements associated with the Omani identity. It is part of the official dress of the society. Therefore, men in all the governorates of the Sultanate are practitioners of this element through wearing khanjar as the identity of Omani society.

As for its manufacture, due to the connection of Khanjar with the Omani society, its manufacture spreads throughout the Sultanate. Therefore, we can surely consider that all Omanis care for Khanjar, as it exists in almost every house.

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)

(133 words)

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

As an identity element, The Omani Khanjar complements the official dress of Omanis in all governorates of the Sultanate from Musandam in northern Oman to Dhofar in the south of the Sultanate. Although worn in most of the GCC countries, Yemen and the Levant, the Omani Khanjar differs in shape. Each country has a distinctive feature in its Khanjar. In terms of wearing, Omanis wear Khanjar in all governorates of Oman as part of the Omani dress in social and national events.

In part of manufacturing skills and selling Omani Khanjar spread in the following places:
City of Nizwa in Dakhiliyyah Governorate
Province of Sinaw in North Sharqiyyah Governorates.
City of Muscat (Capital of Oman).
City of Mutrah and Seeb in Muscat Governorate.
South Batinah, North Batinah Governorates.
Buraimi Governorate.
North Sharqiyyah and South Sharqiyyah governorates.
Dhofar governorates.

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: Bani Oraba
Given name: IBRAHIM SAIF SALIM
Institution/position: HEAD OF ICH / Ministry of Heritage and Culture
Address: P. O. Box 668, Post Code 100, Muscat, Sultanate of Oman
Telephone number: +968 2 411 6644; fax +968 2 411 6611
Email address: baniarab8@gmail.com

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 prominent elements of the cultural heritage in the Sultanate. It is one of the important components of Omani traditional costumes. It is worn by men in their waist in social and national events in the various governorates of the Sultanate. It takes different design and vary in shape, size and the way of manufacture. There are Saidi, Nizwani, Suri, Batini, and Sadhi types of Khanjar. The Omani khanjar as a piece of antique rich of designs and creativity worn by men and manufactured by both (women and men).

The association of Khanjar with the cultural identity of the Omani society has reflected in the tradition of wearing it generation after generation. We found all segments of the society cling to wearing Khanjar. This importance of Khanjar has also reflected on its makers keen on creativity in all parts of Khanjar and adding inscriptions that reflect its beauty and proves the dexterity of its manufacturer. Despite the fact that women do not wear Khanjar, Omani women have entered this field recently through the manufacture and sale of Khanjar, which represent a good source of income. The Omani Khanjar has been also an inspiration to the creations of Omani intellectuals, writers and artists, because of its direct connection to the Omani character. It is also linked to many of the elements of the intangible heritage of Oman on the UNESCO.

236 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

Khanjar is integral to the identity of the Omani people and therefore we can consider all members of the Omani society as bearers of this element. They wear Khanjar on a daily basis and are keen to have it in various social and national events. All the categories of society, i.e. adults, youth and children, wear Khanjar as it expresses the Omani character. Wearing Khanjar has a main rule, which is that it takes place only with the official Omani dress, i.e. Dishdashah (long robe with long sleeves) and Masar (head cover).

In addition to Khanjar wearers, there are Khanjar makers, who are among the bearers of the element active in the field of Khanjar manufacture and divided into categories. Some of them
specialize in the upper and lower parts of Khanjar and its outer form. They finalize the Khanjar and add inscriptions that reflect its beauty and indicate the artist’s skill and mastery. They also install Khanjar pieces to have its final form. Although men traditionally were the manufacturers of Khanjar, Omani women have recently entered this field.

The bearers of the element also include the makers of leather products who manufacture Khanjar belt wrapped around the waist of the man. This belt also adds to the beauty of Khanjar. Another category displays, markets and supplies Khanjar in the Omani Souqs. Moreover, researchers and scholars. In general, we can say that Khanjar represents a symbol of the Omani people, as all their categories are bearers of the element.

249 words

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

Not fewer than 150 or more than 250 words

Non formal transmission:

Khanjar is a daily practice of Omani men. It is part of his culture and his formal dress is not complete without it. Therefore, he is keen to preserve this element and transfer it to youth. The process of transferring information between generations takes place in several ways. Parents are keen to teach their children to wear Khanjar by purchasing it for them and teaching them to wear it at the desirable age of twelve years old. Parents are keen that their children wear Khanjar and take pride in that in accordance with their age. Through this concern to teach children to wear Khanjar and by seeing their parents wear it, the wearing habits move to the young generation. The society is also keen that the young wear Khanjar on social occasions, such as weddings, national occasions, celebrations and official attendance. This encouraged the young to wear Khanjar. For the continuation of Khanjar, its makers are keen to teach their children this workmanship and mastery. They take their children to the place of Khanjar manufacture and teach them the profession directly by allowing them to participate in the manufacture of some parts of Khanjar.

Formal transmission:

The government play role in transmitting the knowledge of Khanjar through different institutions. the Ministry of Educatin has also worked on the inclusion the intangible cultural heritage in the curricula to teach generations the importance of the intangible cultural heritage to them. In addition, the government has opened centers to teach Khanjar manufacture to the Omani youth under its supervision through the Public Authority for Craft Industries (PACI).

250 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 indicate that the connection between Omans and Khanjar dates back to time immemorial. This link grew and developed until Khanjar became the official emblem of the Sultanate of Oman in the present. Khanjar has also become part of the culture of society. Khanjar has also been a capital that it owner would use in times of need. Khanjars could bring large amounts of money upon sale according to type of manufacture. Now, at the social level, Khanjar has been a symbol of identity of Omani society. It is what the child wears after reaching the age of manhood. Khanjar also represents a symbol of prestige for the Omani in the social and national events. Omans are known throughout the world by their unique code of dress, which includes Dishdashah and Masar besides Khanjar. also Khanjar is a symbol of sovereignty as a person may put his Khanjar as a trust with another to borrow money.

In cultural meanings many poems in the Omani literature also describe and take pride in Khanjar. In addition to its link with the Omani dress and the fact that it is the emblem of the country, Khanjar has also associated with many, Omani folk arts, including arts inscribed on the
UNESCO Representative List of Intangible Heritage of Humanity, namely Al-Bara', Al-'Azi, Al-'Ayyalah and Al-Razfah. Moreover, Khanjar is an inspiration for artists, playwrights, painters and photographers. Khanjar has been the subject of various books as a symbol of Omani identity.

246 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

International human rights:
Khanjar represents a symbol of Omani culture and national character and involves nothing contrary to human rights. Known to the Omanis from time immemorial, Khanjar is a source of pride for its wearer and associates today with the name and emblem of the State. Therefore, it reflects the Omani character and expresses the extent of Oman's association with his culture and history. Khanjar also reflects the success achieved by the Omani government in linking Omanis to their history and identity.

Sustainable development:
Khanjar manufacture contributes to the advancement of sustainable development. This profession provides a source of income for its practitioner and contributes to the use of the elements of local environment. Some Khanjar parts depend on materials from the local environment, such as wood and leather.
- Khanjar makers are keen to communicate in order to transfer experiences and expertise in relation to the use of materials for Khanjar manufacture and engraving and creativity mechanisms.
- Khanjar is a symbol of prestige in the society. All are keen to wear it and the custom is that men wear Khanjar when visiting each other and when they attend occasions of solace and joy to express the care these visitors pay to the person they visit. This raises the level of social interaction because of its link to social visits and participation in national and social events.

229 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

- Wearing Khanjar in Oman represents one of the most important cultural elements associated with all segments of society. The inscription of the Omani Khanjar on the Representative List means the inclusion of an element for all Omanis. This will contribute to expanding the community’s knowledge of intangible heritage and raise the level of society’s concern for this heritage.
- The Omani Khanjar associates with many elements of intangible heritage in the Sultanate, such as folk arts, customs and traditions. Its inscription will raise awareness of the intangible
heritage among the local people, such as Khanjar makers, folklore bands and others.

- This will also increase the community's interest in Khanjar because of this inscription by taking pride in the knowledge they have and attention they accord to Khanjar because it has acquired a great humanitarian dimension through this inscription. This inscription will enhance their desire to pay attention to this element.

151 words.

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

Not fewer than 100 or more than 150 words

The inscription of Khanjar on the Representative List will play an important role in increasing the interest of the practitioners of Khanjar manufacture. It will contribute to raising the level of knowledge and interest in Khanjar on a wider scale in terms of the number of those interested in acquiring it for them and their children. This will achieve another dimension that is more important: the transfer of the element and its knowledge and attention to the successive generations.

- Khanjar is a national symbol, and its inscription will have a significant impact on increasing the government's interest in supporting Khanjar makers. It will also spread the knowledge on Khanjar on all levels.

- The inscription of Khanjar will reflect positively on increasing numbers of those interested in Khanjar manufacture, and thus this will revive this craft at the national level, which will contribute to the opening of important economic and social horizons.

153 words

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

Not fewer than 100 or more than 150 words

Khanjar is one of the heritage elements found in many Arab countries and some other countries. Its inscription on the List highlights a human heritage and thus raises the level of awareness and knowledge of this heritage worldwide.

- One of the aspects that inscription would contribute to its achievement at the international level is to increase the knowledge of its historical depth, which may make Khanjar among the important acquisitions of many interested countries of the world as a heritage antiquity that has its human and global implications as one of the elements on the UNESCO Representative List.

- The inscription will also contribute to the intensification of national efforts to promote knowledge of Khanjar at the international level through highlighting it by the relevant institutions as an important element in the international exhibitions. Therefore, Khanjar will receive a great deal of attention and awareness of its importance at the international level.

152 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 Omani Khanjar is a symbol of all members of society irrespective of their cultures and customs, which reflect to the diversity of Khanjar wearing and the occasions in which they wear it. The inscription of Khanjar on the List will contribute to the exchange of ideas among different segments of society.

- The inscription of the element shall contribute to the exchange of information through the dialogue between Khanjar makers, especially that Khanjar manufacture involves a large number
of Omanis in addition. Moreover, this will contribute to the exchange of dialogue between the various professionals working in various craft industries involved in Khanjar manufacture. In addition, given the link between Khanjar and other elements of intangible cultural heritage, its inscription will contribute to the exchange of information and experience among practitioners of those elements.

- Khanjar is an element that exists in many countries of the Arabian Peninsula and its inscription will encourage dialogue among its bearers in different countries.

161 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

- The inscription of Khanjar represents the inclusion of an element that forms the symbol and identity of the Omani society, thus adding another dimension to the global cultural diversity and contributing to enriching the Representative List of Intangible Heritage of Humanity.

- The inscription of Khanjar will contribute to respect of intellectual creativity of Khanjar manufacturers. Khanjar manufacture depends on fine taste, precision, and mastery, and the inscription of this element will contribute to enhancing the respect of the creativity of these manufacturers and will push them to master this craft and create in its minute details.

- The inscription of Khanjar will contribute to highlighting the global cultural diversity, considering that this element is similar in many countries in the region. This will also realize the principle that intangible heritage is an element capable of encouraging communication between countries and an ample area for mutual cultural exchange and knowledge between humankind.

150 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

Non formal safeguarding efforts:

Transmission: The members of Omani society are keen to wear Khanjar in various social and national events. This has become an Omani custom that all must observe. No wedding of an Omani youth can take place without him wearing Khanjar.

- Members of Omani society are keen to teach their children to wear Khanjar by buying Khanjars for children to suit their size and take them on occasions where they must wear Khanjar.

- Research: Many researchers have collected and documented the social and cultural meanings of the Omani Khanjar, its manufacturing mechanisms, and method of manufacture. The concerned entities also issued scientific publications on Khanjar.

- Preservation: Omani families are keen to keep Khanjars for their moral value. We find that children inherit Khanjar from their parents because of its moral value.

- Revitalization: Khanjar makers decorate it and produce it with patterns and inscriptions that are in line with the value and place of Khanjar in the Omani society and teach that to their children.

Formal efforts:
Promotion: The practitioners of the folk arts, in festivals, should wear the Omani Khanjar while performing these arts, since wearing Khanjar is part of the etiquettes and rules for the practice of folk arts.

- Khanjar manufacturers participate in exhibitions for Khanjar manufacture and its wearing in festivals and exhibitions in the Sultanate. They also participate in Omani cultural weeks organized by the government in various countries of the world.

(241)

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

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

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

Not fewer than 150 or more than 250 words

safeguarded Khanjar conducted in formal and non-formal levels. In formal procedures, the government safeguarded Khanjar through the following:

Research: Governmental institutions support the issuance of books and publications through research and study programs related to the documentation of the Omani Khanjar. In this regard, the Ministry of Heritage and Culture and the Public Authority for Craft Industries have issued many periodicals and books.

- Promotion: Officials in the country must wear Khanjar when participating in events and meetings inside and outside the Sultanate, considering that wearing Khanjar is part of the official dress of the State.

Transmission:

- Includes educational materials on silver industries in the curricula to teach the young how to manufacture Khanjar and the materials used in its manufacture.

- Training Omani youth to manufacture Omani Khanjar through training centers in governorates

Preservation: In order to ensure the intellectual property rights of the Omani Khanjar, the government issued the standard specifications for Khanjar manufacture in 2017 to ensure abidance by the rules in this regard while supporting innovation and development in the Omani Khanjar manufacture. There was also a deposit certificate No. 822 for Omani Khanjars at the Department of Intellectual Property in the Ministry of Commerce and Industry.

Preservation: To preserve the Omani Khanjar against commercial exploitation, the Public Authority for Craft Industries issued a decision in 2010 prohibiting the use of the Omani Khanjar in industrial products, whether imported or local, without the approval of the Public Authority for Craft Industries.

Promotion: On the media level, the Public Authority for Radio and Television has documented Khanjar manufacture through the documentary programs recorded and broadcast for the Omani elements of intangible heritage.

278 words.
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

- Oral History Collection Project: The Ministry of Heritage and Culture is implementing a project to document the intangible cultural heritage elements with funds for the implementation of this project, which will include the documentation of intangible cultural heritage, including traditional crafts.

- Updating and printing the book of Omani Khanjar issued previously by the Ministry of Heritage and Culture in 2010

- Artisanal training centers will provide material and technical support to artisans to transform them into entrepreneurs and provide marketing outlets for them. Technical support includes the provision of raw materials for the manufacture of Khanjar in addition to the establishment of websites to activate the electronic marketing of craft products.

- As for the continuity of citizens' wearing and acquisition of Khanjar, there are activities and programs organized in schools, institutions, parks and commercial centers that encourage young participants and other segments of the society to wear Khanjar, as well as preserve the rest of the elements of cultural identity directly related to Khanjar.

- Moreover, Sultan Qaboos Award for Craftsmanship is a great incentive for the makers of Khanjar to have more creativity and competition to provide what is distinctive in the field of handicrafts in general, or the manufacture of Khanjar in particular. This biennial competition aims to advance artisans' creations, which contribute greatly to enrich their respective crafts and contribute to the development of craft products or projects. This also stimulates competition and creativity and encourage the leadership of innovation and sustainability, which are significant contributors to the survival of the cultural element dynamically in a way that preserves its continuity.

- A law on cultural heritage is underway. This would include articles on intangible cultural heritage to preserve and safeguard this heritage, in addition to promoting it and encouraging its practitioners to preserve it and transmit it through generations in a sustainable manner.

- In terms of supporting and financing projects related to handicrafts, which include Khanjar, the government and private institutions continue to provide grants, loans and financing facilities to support artisans in opening workshops and shops that encourage them to continue working in these trades to achieve the desired objectives of their continuity as a source of their income.

- Among the programs considered important in the strategic and development studies, there are
projects periodically held to take inventory of and document the handicrafts and artisans, which in turn contribute to the development of appropriate policies to develop and motivate these crafts and their practitioners to work on preserving and transmitting them. It will also contribute to the provision of training and care data provided continuously to practitioners of these crafts.

- In the context of encouraging Omani youth to practice traditional crafts, vocational training programs for young graduates of the General Diploma who wish to learn traditional crafts are continuing with the implementation of 97 programs for various crafts, including the handicraft industry associated with Khanjar.

- In addition, the practitioners of crafts also receive qualifying programs, which last from 3 to 6 months, aimed at refining and developing the skills of artisans to come out with high-quality products easy to market. A total of 144 qualification programs have been implemented up to 2017.

- Craft houses: These are part of the programs implemented for artisans to open manufacturing and marketing outlets for their products. Some of these houses relate to Khanjar, which is an important part of these projects.

- In order to ensure the transfer of intangible cultural heritage elements, there shall be continuous coordination with educational and academic institutions in order to include educational material in the areas and elements of intangible cultural heritage.

607 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

- The Sultanate continuously allocates funds through the Ministry of Heritage and Culture to implement projects related to the collection and documentation of the intangible cultural heritage to support it and its relevant programs, projects and activities related directly to the fields of traditional crafts. It also accords profound attention to the study of relevant customs and traditions, and organizing workshops and programs intended to serve the various elements of intangible cultural heritage as stipulated in the Intangible Cultural Heritage Convention of 2003.

- the Ministry of Heritage and Culture is currently pursuing the promulgation of the Cultural Heritage Law, which will contribute significantly to the promotion and realization of the objectives of safeguarding and protection of intangible cultural heritage, as well as promoting and consolidating the concepts of sustainability of its elements.

- In order to support the conservation programs developed for the cultural heritage in the Sultanate, the concerned authorities are constantly coordinating according to the terms of reference to ensure the complementarity and comprehensiveness of the procedures followed through the joint committees between these bodies. They also set the standards and measurement indicators annually in the reports and statistics that contribute to clarifying the extent of implementation of those plans and programs.

- take into account that it is important for those concerned with the intangible cultural heritage to benefit from these projects and programs as the main targets in conservation plans in the field of intangible cultural heritage in the Sultanate developed in coordination with them.

249 words

(ii) How have communities, groups or individuals been involved in planning the proposed safeguarding measures,
The safeguarding measures proposed and placed within the programs and plans come from those interested in the elements of intangible cultural heritage in all their categories. The workshops and programs that deal with the various fields of intangible cultural heritage are held periodically with the participation of those involved in the intangible cultural heritage. They include Khanjar makers or those interested in this craft to draw conclusions that directly and indirectly contribute to conservation plans for elements of intangible cultural heritage, and to devise methods that serve their sustainability. The programs developed for those concerned with Khanjar include training and support programs proposed by the artisans in coordination with the government agencies that sponsor that craft. The objectives of these artisans are drawn up from different age groups, male and female, from various governorates of the Sultanate and then formed in periodic programs.

In addition to the practitioners and bearers of intangible cultural elements, experts and researchers in the field of intangible cultural heritage are also used to develop appropriate conservation programs according to their experience in this regard. This procedure is carried out continuously upon the formation of committees that formulate policies and plans directly directed to the service of intangible cultural heritage in the Sultanate. This ensures the direct involvement of the parties concerned, both individuals and groups, at different stages of the conservation process from planning to implementation as the main actors involved in conservation plans implemented.

242 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.

<table>
<thead>
<tr>
<th>Name of the body:</th>
<th>Ministry of Commerce &amp; Industry</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name and title of the contact person:</td>
<td>Nadia Mohamed Al Siyabi</td>
</tr>
<tr>
<td>Address:</td>
<td>P O BOX 550 Post Code 100 Muscat.</td>
</tr>
<tr>
<td>Telephone number:</td>
<td>96824774817</td>
</tr>
<tr>
<td>Email address:</td>
<td>naalsiyabi@moci</td>
</tr>
<tr>
<td>Other relevant information:</td>
<td>Ministry of Education, Oman National Commission for Education, Culture and Science</td>
</tr>
<tr>
<td>Contact person:</td>
<td>Mr. Al Mahairi Salim Rashid</td>
</tr>
<tr>
<td>Address:</td>
<td>P O Box 3, Postal Code 100, Muscat, Sultanate of Oman</td>
</tr>
<tr>
<td>Telephone number:</td>
<td>+6982459393</td>
</tr>
<tr>
<td>E-mail address:</td>
<td><a href="mailto:almahairi2@moe.com">almahairi2@moe.com</a></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name of the body:</th>
<th>Ministry of Heritage and Culture /ICH section</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contact person:</td>
<td>Mr. Nasser bin Salim Al-Sawafi</td>
</tr>
<tr>
<td>Address:</td>
<td>P O Box 668, Postal Code 100, Muscat, Sultanate of Oman</td>
</tr>
<tr>
<td>Telephone number:</td>
<td>+968 2 4116616</td>
</tr>
<tr>
<td>E-mail address:</td>
<td><a href="mailto:alswafy76@gmail.com">alswafy76@gmail.com</a></td>
</tr>
<tr>
<td>Other information:</td>
<td><a href="http://www.mhc.gov.om">www.mhc.gov.om</a></td>
</tr>
</tbody>
</table>
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 preparation team conducted direct interviews with Khanjar makers in different provinces, where they collected information on Khanjar manufacture from the practitioners themselves.

- A workshop was held at Nizwa Cultural Center in which a number of interested people, researchers, manufacturers, teachers and school students are participated.

- The media outlets highlighted the element and its related intangible cultural heritage in order to involve the community in preparing the file and introducing it to registration procedures.

- The community members participated in preparing the film of the file, where they recorded interviews and provided explanations related to Khanjar manufacture.

- Through the Omani Khanjar Exhibition held in Nizwa, within the workshop of preparing the Omani Khanjar file the practitioners presented data and information on the importance of Khanjar in Omani culture and the types of Khanjars in the Sultanate.

- A group of school students provided letters of support for the inscription of Khanjar on the Representative List of the Intangible Heritage of Humanity.

- A group of school students participated in a workshop to draw the Omani Khanjar, which was organized to introduce students to the preservation of the element and the importance of transferring from generation to generation.

- Meetings with the folk arts bands took place in the Ministry of Heritage and Culture during which they reviewed the connection of Khanjar with the practice of the Omani folk arts, including those inscribed on the Representative List of the Intangible Cultural Heritage, such as Al-'Azi and Al-Bara'ah. The participants provided the related information.

- A Facebook site was developed to gather support for the nomination of Khanjar from the Omani society.

- A group of researchers contributed through the publications on Khanjar by providing the data and information related to the Khanjar manufacture and the related parts through these
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 and poets and authors on Omani Khanjar.
- Letter of support and activate the inscription 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 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.

207 Words.

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.

---

The Omani Khanjar is a symbol of identity and citizenship in Oman. It relates to all segments of the society, present at various social and national events and available in all the houses in the Sultanate. Therefore, the data and information related to Khanjar in terms of wearing and being an identity are available and there are no restrictions to access them.

As for Khanjar manufacture and its associated tools, parts and engravings, the manufacturers provided them directly. They are also present in various publications on the Omani Khanjar. No practices prevent access to information related to the element; they are published and available.

---

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
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 Heritage and Culture

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

skills related to craft industries

(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 in National List of Intangible Cultural Heritage in the Sultanate, in skills related to craft industries section, with a wide participation of the society, most of its members are keen to acquire and manufact and wear Khanjar,. Many researchers and those interested in intangible cultural heritage of the Ministry of Heritage and Culture, academics, citizens and those interested in Khanjar participated in the process of information 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 by conducting interviews with the concerned authorities in various governorates of the Sultanate. These data were then reviewed and collected in all governorates of the Sultanate. A workshop was held in which these data were reviewed with practitioners.

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

219 wrds.

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

Oman National Inventory Lists were prepared in 2010. A committee chaired by the Ministry of Heritage and Culture, and number of other concerned bodies and NGOs from the local community representatives was formed. The data was collected through interviews with practitioners and concerned people. Additionally, the inventory was reviewed and updated countinuously every 5 years since 2013 by the entity supervising the list, consisting of a group of researchers and university students. In November 2018 the Sultanate started the second update for its ICH Inventories with the same procedures to collect the latest data of the elements and update the contents in coordination with the practitioners of the element.

109 wrds.

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

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

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

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

Hard and soft copy of Omani National Inventory Lists of the element in Arabic and English.

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 Khanjar: Symbol and Authenticity. Muscat, 2010
- Al-Farsi, Mohammed Abdullah. The Omani Khanjar: 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: Director General For Arts, Ministry of Heritage and Culture.
Date: 10 February 2019
Signature: [Signature]

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