



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

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## Representative List

ICH-02 – Form

### REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 22 October 2020  
for possible inscription in 2021**

Instructions for completing the nomination form are available at: [HTTPS://ICH.UNESCO.ORG/EN/FORMS](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)

Republic of Yemen

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

#### 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*

##### 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*

Hadrami Dân

##### 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.*

الدان الحضرمي

Dân Sessions

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

Not to exceed 150 words

**C. Name of the communities, groups or, if applicable, individuals concerned**

Hadrami Dân is the most significant sung art in Hadramawt, particularly under the form of poetical improvised contests. It is widely practiced in the main towns of Wadi Hadramawt (or Inner Hadramawt) : Tarim, Shibâm, Seyyun, among all social classes and communities. Other forms of Dân exist in Yemen, but they can be considered as offsprings of Hadrami Dân. The main concerned groups and individuals are the poets, the musicians, but also the amateurs and a whole public which adheres to its values and aesthaetics.

**D. Geographical location and range of the element**

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

Not to exceed 150 words

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

**E. Contact person for correspondence**

**E.1. Designated contact person**

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

Title (Ms/Mr, etc.): Mr.

Family name: AL AKORI

Given name: Rafeq

Institution/position: Director General of the Yemeni Music Heritage Center

Address: Saawan , Sanaa yemen

Telephone number: +967733033733 - +967774598050

Email address: rafiksaad@gmail.com

Other relevant information:

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

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

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

**1. Identification and definition of the element**

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

Hadrami D an is a distinctive live performance of sung poetry with poetical improvisation during special night sessions (*jalas at al-D an*). A contest takes place between two, three or more poets. Verses are instantly created by each poet, then put to a melody sung by a specialized singer. Another person, the prompter (*mulaqqin*) repeats the verses after the poet, so that the singer can get the words properly. Simultaneously, the prompter corrects the verse if it does not fit properly with the metric pattern. He also notes the verses on a notebook, for the record. Somebody is in charge of the preparation of the tea.

The poetic themes are romantic, social, religious, philosophical and political ones.

The sessions are held in a special atmosphere: attenders bear respect to the poets and they experience a great excitement to the verses composed on the spot, with wittiness and humour. Usually, these sessions may be intimate, but in some cases, they are performed in front of a wide public.

On the musical level, the D an is segmented in melodic sentences by each verse. It is introduced by the repetition of the word *D an* (for instance : *D an-D an-Dan a* ) which provides the metric structure of the verse.

The product of these sessions is adopted later by other singers who perform it in different contexts, such as Entertainment Dân (*Dân al-tarab*), in weddings along with musical instruments and dance, in concerts, radio and TV programs, wether in Hadramawt or in neighbouring regions.

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

*Not fewer than 150 or more than 250 words*

Each Dân assembly is composed of:

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

Besides these performers, two other actors must be taken into consideration :

- the Public: poets and singers have a wide public of aficionados who follow them in all performances. In the Dân associations, these amateurs play an important role of logistics and moral support.

- The traditional sponsors: they are usually notables and well-to-do people who take care of the expenses of the poetico-musical evenings (space, dinner, tea). Poets are not professionals.

All these actors are often members of associations which have been founded in order to strengthen the role of Dân in Hadrami society and to transmit it to young generations:

- 1 / Al-Ghannâ for Hadrami Dân
- 2 / Al-Dân al-Zâhirî (Seyyun, Wâdî al-'Ayn)
- 3 / Multaqâ al-Dân (the Dân Club, Seyyun)
- 4 / Radio Seyyun (Seyyun)

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

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

*Not fewer than 150 or more than 250 words*

The Hadrami Dân can be considered as a cultural bridge that connects between old and young generations, tradition and modernity. Its session and traditions, rules and origins are still practiced until our days by the current generation who has learned them from previous Dân singers. Until recently, this transmission between generations was informal; it happened by impregnation, direct attendance and listening to these Dân sessions held in Hadramout.

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

In addition to the informal traditional ways in transmitting the Dân to generations, some more formal ways are emerging, specially with the use of sound recordings and writing: some poets publish cassettes and print collections of their poems. Nowadays, there are radio broadcasts and TV programs which are featuring Dân contests. This allows the transmission of this traditional knowledge on a wider range and to new generations.

Currently, with the technology advancement in communication or by "social media", many specialized networks of Dân were created on Facebook and What's App.

In spite of these evolutions the traditional sessions still keep their place as the main model of D  n in the community.

(iv) *What social functions and cultural meanings does the element have for its community nowadays?*

*Not fewer than 150 or more than 250 words*

The D  n has always played a significant role in the social life of Hadramawt in the past and until now. Camel care-takers used to sing D  n during their trips to motivate themselves when walking ; when they were feeding their mounts at the step; and a D  n session at night for themselves. The D  n's social role has developed with the social life of the community. Some used D  n as a way to address God and celebrate the religious teachings; some composed mystical poetry.

Currently, the most significant role for Hadrami D  n is to bring public debate among the community about some social problems (for example the cost of life), as well as tribal and political issues. As a patrimonial repertory it plays a role in maintaining the collective memory such as the struggle against colonialism in the twentieth century, or reminding significant events as historical landmarks, such as "the first car", "the first plane" and some natural disasters (the locusts clouds).

One of the reasons of the importance of Hadrami D  n is that it is widely spread among all the Hadrami classes and social contexts where D  n sessions are continuously held in different occasions such as weddings, local festivals and religious celebrations.

(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*

All practices, knowledge, skills, traditions and expressions that are connected to Hadrami D  n are in harmony with the principles of mutual respect among human communities, thus the spirit of the universal concern for human rights. They also are in harmony with the demands of sustainable development as they are stated in section 2.1. of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. Moreover, the contents of the D  n poetry deepens and encourages those general principles, first and foremost the love for a debate polished in literary terms. The values of Hadrami D  n confirm and consolidates the respect for those rights as it is a production of Humanity, derived from its community members to express their daily concerns and pains, the surrounding social and economic situations as well as considering it as a of entertaining people after a long busy day of farming a land, or construction job, or harvesting a crop, etc.. The D  n sessions come as if they are a spiritual reward for their effort to secure life for individuals and families. Similarly to these works which are collective, the D  n poetical contests illustrate cooperation and emulation between different points of view, defending positive social values: the love of effort, forgiveness, passion, brotherhood, respect for others. Through D  n, Hadrami culture extolls the respect of human dignity as well as the acceptance of the other and the peaceful coexistence. All practices, knowledge, skills, traditions and expressions that are connected to Hadrami D  n are in harmony with the principles of mutual respect among human communities, thus the spirit of the universal concern for human rights. The contents of the *D  n* poetry deepens and encourages those general principles, first and foremost the love for a debate polished in literary terms. Through *D  n*, Hadrami culture extolls the respect of human dignity as well as the acceptance of the other and peaceful coexistence

Consequently, no any part of the Element seems incompatible with human rights, human respect or sustainable development.

## 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*

The Inscription of Hadrami Dân on the Representative List of Intangible Cultural Heritage would contribute in encouraging local communities to pay more attention to the content of their own oral heritage. Because Dân sessions are at the core of a whole tradition of sung poetry at large in Hadramawt, and outside Hadramawt (work songs, women songs, romantic songs), its international recognition will draw the attention of all Yemeni people on these aspects of their poetic and musical heritage and raise awareness about the significance of their local cultural life. It would also contribute to draw more attention to the other aspects of intangible heritage in the whole Hadramawt region. This would be done through collecting, archiving, making research and publishing their results towards a wide public, through activities like organizing festivals, publishing local journals, booklets for school children and local broadcasting programs.

*(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 Hadrami Dân on the Representative List will hugely contribute to raise the awareness of the Yemenites about the significance of their Intangible Cultural Heritage at the national level. This would be the second Yemeni element, after that Sana'ani Song was inscribed in 2003. Some activities could be planned in association between the two Elements, for instance: a scientific conference addressing the challenges of preservation ; cultural activities like exhibitions, concerts, panels could be shared between the two Elements to circulate through the entire country and to spread the concern for preserving intangible heritage as a national task. This would also raise awareness about cultural diversity in Yemen, through assuming differences of dialects, customs and aesthetics in the national broadcast institutions like the TV. This would motivate other actors and regions of Yemen to follow Hadrami Dân and Sanaani Song's examples, for documenting and protecting their own oral heritage.

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

*Not fewer than 100 or more than 150 words*

The Inscription of Hadrami Dân on the Representative List would contribute to highlight the importance of Yemenite cultural heritage internationally. After the inscription of Sanaani Song that met a large echo abroad after 2003, Dân could raise a great interest based, here on poetic improvisation: similar poetical contests are known in the Arab world such as in Saudi Arabia and Lebanon, as well as around the Mediterranean sea: Greece, Sardinia, Malta, Spain. Dân study could be thus considered as a forerunner for the knowledge of such cultural performances. This could be

realized through an international conference which could be organized by Yemen, which would help to discover the common and specific features existing between these different traditions (for instance, poets improvising separately from music, as in Yemen? Or improvising through singing? Instrumental accompaniment or not? etc.). Such an endeavour could help creating research cooperation at a wider level.

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

*Not fewer than 100 or more than 150 words*

The Inscription of the D an art would encourage the civil society to undertake social initiative, beyond mere performance. Until now, only a few associations and NGO's were created by D an groups, but in the future, this inscription will encourage them to develop this form of collective participation. If such a dynamic is created, it would definitely promote a dialogue between different villages and social groups of Hadramawt, as well as with other regions. Since D an is a ceremonial art which gives way to exchanges of respect, love, friendship, praise and appreciation, such a dialogue could be established within festivals organized between different associations from Hadramawt or from other regions. The argumentation and emulation aspects being also characteristic of D an, such as in sport, it could be developed with all its spiritual and artistic aspects.

*(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*

Putting the stress on instantaneous creation of poetry, the *D an* values par excellence the human creativity in Yemeni culture. Similarly, the proliferation of melodies and of the various musical ways of performing it by various actors outside the poetic sessions provides an open model for oral and musical innovation. Therefore, the Inscription of the Element would confer an additive value to this traditional aesthaetic processes at both regional and national level.

The international recognition of the fact that this poetry is composed in Hadrami dialect would increase its recognition at the national level. It would also encourage other traditions to increase their interest with their own dialects. Therefore, any recognition from an international organization would strengthen the acceptance of cultural diversity in the whole Yemen.

### **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*

Obviously, the historical continuity of the D an t tradition since many centuries was linked to its strong social and cultural functions within the Hadrami society. Nowadays, because these groups, communities and individuals are confronted by the global change and the

change in ways of life, the members of the community need to adopt strategies in order to safeguard it. Some of these are:

- The establishment of public societies and associations in Hadhramout Valley, based on voluntary involvement of individuals among amateurs of Dân, especially among youth. Their objectives are to safeguard Dân traditions, encourage its amateurs and actors (poets and singers) to perform it and document it.
- Organizing annual festivals on regular dates, with the support of public committees in cities and villages, that attract thousands of spectators.
- A number of researchers have begun to spend efforts in documenting and recording the poetry of Dân contests and published them in local journals.

All this works should be enlarged on a wider scale in Hadramawt and in the whole Yemen, among all levels of public:

- Many more associations should be created by local groups of poets, singers and amateurs ;
- Poetry could be presented in an update musical style compatible with contemporary taste, including dance, and performed by top artists and with various instruments.
- Using social media for disseminating the Dân issues, documentation and information on Facebook and WhatsApp groups.

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

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

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

*Not fewer than 150 or more than 250 words*

In spite of the current situation in Yemen, the State has taken some actions during the recent years to promote the safeguarding of the Element, in collaboration with a number of institutions and social groups, among which:

- Say'un and Mukalla Radio stations have documented hundreds of sound recordings of most remarkable pioneer Dân singers, both old and new. For instance, since many years, it has become a part of the everyday programs for Seyyun Radio to broadcast Dân recordings for five minutes just before the news.
- Publishing different specialized publications about the Dân emanating from offices of Ministry of culture and Yemeni Writers Union, Hadramout branch, such as: an annual journal documenting Dân Sessions held every year; publishing the *Dân Magazine* at the Artists Union; publishing poetry volumes of famous colloquial poets.
- Collecting and recording sound tapes of Dân by famous and less famous singers.

Since many years, the Ministry of Culture has held a number of festivals, symposiums and special gatherings about Hadrami Dân:

- in Sanaa, Capital of Culture, 2004.
- two cultural festivals in Sanaa in 2006.



- a Dân session in the Yemeni-Saudi Cultural Days in Jeddah and Riyadh in 2008.
- A national Symposium in Seyyun, April 2019.
- An international Symposium in Cairo (Egypt), July 2019; at this occasion, an evening recital of Hadrami Dân was performed at the Cairo Opera House.

The records and conclusions of both symposiums are under publication.

One of the main constraints is linked to the political and security situation in Yemen. Nevertheless, the strong attachment of Dân lovers and of the Yemeni Government to this tradition has been helping to overcome most of these difficulties, and it probably will continue in the future

*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*

Since more than a hundred years the Dân Session, *jalasat al-Dân*, have witnessed little changes in their rules and transmission. Musical instruments, for example, are only used to cope with the change of aesthetics in the context of a normal evolution of music through musical sessions, *Dân al-tarab*. These two fields have always been interacting for centuries.

Nevertheless, the acceleration of temporality linked to modernity, added to the continuous emergence of new technical possibilities of recording, have made the preservation of what we call "heritage" a crucial issue of collective memory and identity building, in particular in Yemen. This preservation must help to maintain certain cultural continuities when change is often perceived as invasive. In the same time, adopting the modern technics of information would help the Element to adapt to these new challenges, but without losing its inner soul. These "threats" must therefore be relativized, but at the same time, taken seriously into consideration when planning preservation. Moreover, the Inscription of the Hadrami Dân on the Representative List of ICH could also have some negative unintended consequences resulting from the increased visibility and public attention. Consequently, some measures are to be taken to mitigate potential risks such as:

1. Research should be at the core of the program of safeguarding.

- Indeed, too many aspects of Dân are unknown by Hadramis themselves. Its historical background is still obscure. The ways improvisation works as a cognitive process is still mysterious to all. Even on some social functions, we miss many informations. For instance, women's Dân has been too little documented, when actually, there were in the past many poetesses which have been quoted in historical accounts. There is also a need for a more precise definition of Hadrami Dân in comparison to other similar styles of poetry and singing in neighbouring regions. All this needs to be documented and studied to give a true picture of Dân as a social, literary and musical phenomena.

- This research would build on collecting and recording large quantities of sound and written material through field surveys. There is a need to create a specialized public Heritage Research Center on the Hadrami Dân, with an efficient scientific data base, as a reference and a source for all, researchers, musicians, amateurs and the wider public. A good beginning would be to collect as soon as possible material which already exists in public and private libraries.

- Promoting this research will need to include the Dân in university curricula, both in Hadramawt and in the whole Yemen. It could be integrated in history, literature and social science departments.

- This objective state of the art will help communities and the society to highlight what they consider, in this tradition, as the most important.

2. There should be a specific moral and material support to the main stakeholders, the artists who have played a remarkable role in preserving this Element in difficult circumstances:

- Honoring the most significant of them, the Dân icons, collecting their personal biographies and pictures to put them in public places in Hadramout and Yemen. This could strengthen the motivation of the community and the groups for more personal efforts to maintain the Element.

- Promoting the transmission of Dân to the next generation in a way that protects its unique and inner soul by encouraging to hold Dân Sessions, support forums, hold annual festival and special cultural weeks.

- Appointing a trustee committee of senior social persons who enjoy the respect of all groups so that it becomes a reference, a monitor and a protector for practices related to Hadrami Dân.

- Search for new hidden talents in this field, and promote them through modern radio and TV programs, in respect with the rules of tradition.

3. It is necessary to raise the public awareness about the significance of this art as one of the unique features of the community and of its identity. This could be done by drawing informations from the research background and translate them in specific pedagogic frames, in order to distribute them widely :

- inserting some of the poems into curricula of Arts at Institutes and Yemeni Universities; publishing poets volumes of *Dân* which are still kept as manuscripts; inserting some of their works into primary schools textbooks.

- Support the efforts of Seyyun and Mukalla Radio Stations to broadcast contents related to Hadrami Dân, and encourage its dissemination through modern digital multimedia.

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

*Not fewer than 150 or more than 250 words*

As Yemen ratified (in 2007) the Convention for Safeguarding the Intangible Cultural Heritage (2003), the Ministry of Culture in Yemen is committed to take all measures needed for safeguarding the Yemenite Intangible Cultural Heritage by issuing rules and legislations, running the proper budget, provide the sufficient logistic support. Since 1999, the Musical Heritage Center (Sana'a, Ministry of Culture) has been working on collecting and documenting the oral music and traditions with the continuous support from the State and in coordination with UNESCO as well as with international researchers.

Concerning Hadrami Dân, many future measures would be taken to safeguard it, among which:

- The Ministry of Culture has issued a decree forming a national committee to safeguard Hadrami Dân, composed of senior social local persons in addition to most popular practitioners, and some writers.
- The Ministry of Culture has also issued a decree to establish a specialized national center to safeguarding intangible cultural heritage in Hadramout, including the Element. This center will depend of the local directory of Ministry of Culture in Seyyun city.
- A team of most significant researchers on the Hadrami Dân was also formed to conduct a massive survey for everything related to Hadrami Dân (after Seyyun's Symposium, April 2019).

- A decree forming a committee of most significant local and international researchers to support the safeguarding of Hadrami Dân worldly (after the Cairo Symposium, July 2019).

(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

On 24-25 April, 2019, a group of researchers and practitioners participated to a Symposium about Hadrami Dân organized in Seyyun City in Hadhramout, with the support of the Ministry of Culture. Several formal associations were also involved in this meeting. They expressed a great number of suggestions and proposed solutions about their needs and their views about the ways of safeguarding the Element. Many aspects of this civil participation were discussed in terms of age, social status and gender.

As for the groups which had not formed an association yet, they were invited by the Ministry to do so. The associations already formed were called to organize themselves as a special federative structure of the civil society concerned with the Hadrami Dân. The Ministry also drew their attention on the role they could play in participating to the safeguarding campaign: they would play the main part in the field surveys, gathering datas related to the Element. This could be strengthened by the existence of the specialized center for documenting the Dân Heritage which would have them as its main interlocutors.

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

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

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

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

Address: Hadramout

Telephone number: 00967777197059

Email address: Bindwais22@gmail.com

Other relevant information:

## 4. Community participation and consent in the nomination process

### 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

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'.

The present file has been prepared with the wide participation of individuals, groups and communities, teams, public societies concerned with Hadrami Dân. On 24-25 April,

2019, they were invited to a Dân public Symposium held in Seyyun city (Wâdî Hadramawt), the birthplace of this unique art. Many work papers were submitted by researchers and practitioners, adopting different perspectives : literary, historical, anthropological and musical.

At this occasion, definitions of the Dân were discussed, its social functions, the current threats, safeguarding measures to be taken, and how to transmit it to new generations. During the symposium that lasted for two days, lots of discussions took place between the researchers, the practitioners and the core groups which is directly in charge to prepare the file. Poets and performers have expressed their views and thoughts on the ways to prepare the nomination to be submitted to UNESCO, they expressed their acceptance and interaction in all items and steps.

In July 2019, the international Symposium held in Cairo about Hadrami Dân gathered the most significant Hadrami researchers, in addition to other Yemeni researchers, Dân performers, as well as a number of foreign researchers. Parallel to this international symposium, an evening recital was held at the Cairo Opera House, presenting several Dân groups and other Yemenite musicians.

Following these two Symposiums, a team work has been formed to prepare the nomination file. It is composed of practitioners, researchers and professionals of cultural management. Their task has been to complete the collecting and surveys, it has made field visits, met with Dân masters. The filling of the nomination form has been including all these people and taking into consideration all their suggestions.

This preparation of the file was publicized in order to raise the public awareness. A radio program on The Art of Hadrami Dân was prepared and presented in an interactive way to receive the audiences' views and suggestions, from both genders, on the ways to prepare the file. Many auditors were involved in the discussions and enriched them with their views and suggestions for file preparation.

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

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

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

*Not fewer than 150 or more than 250 words*

After the holding of the first Symposium in Seyyun, April 2019 with the concerned groups, in order to promote the Inscription of the Hadrami Dân on the Representative List of the Intangible Cultural Heritage, the team sought for consents from the stakeholders. Two kinds of consents were obtained:

- the first from individuals and groups who practice or know about the Hadrami Dân such as singers, poets, prompters, in addition to researchers;
- and the second kind was from societies and social institutions connected to the Dân.

These approvals were obtained from all areas of Hadramout where Dân sessions are practised, after long discussions and explanations about the nature of the Inscription. All consents were hand written in Arabic and translated to English.

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

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

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

*Not fewer than 50 or more than 250 words*

The Hadrami Dân, which is a very old cultural heritage has been practiced by Hadramis from all social ranks and communities, for many generations and from both genders. The informations about Dân are opened to everyone in Hadramawt, in Yemen, as well as in the world. There are no restrictions that prevent making use of it or any part of it. All these groups welcome sharing informations related to Hadrami Dân with all world communities, in the respect of international laws and rules on copyright and intellectual property.

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

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

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

Name of the entity : Hadrami Dân

Name of the director : AIDAROS AHMED AIDAROS

Address : HADRAMAWT – SEYON - TARIM

Telephone number:00967777417977-00967733700081

: AIDROOSAHMED@HOTMAIL.COM E-mail

Name of the entity AL Dân AL DAHIRY

Name of the director ABDUALLAH BARAKATE BA WAZIR

Address : HADRAMAWT – SEYON – WADY AL AL AIN

Telephone number: 00967711449403

: E-mail

Name of the entity MOLTAQA AL Dân

Name of the director RIAD BA SALAMAH

Address : HADRAMAWT – SEYON

Telephone number: 00967777223866

E-mail : RIADBASALAMAH@GMAIL.COM

Name of the entity RADIO SEYON

Name of the director HESHAM AL SAQHF

Address : HADRAMAWT – SEYON

Telephone number: 00697777473178 – 009675403178

E-mail : HISHAMFARGAZ@YAHOO.COM

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## **5. Inclusion of the element in an inventory**

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

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

Provide the following information:

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

Documenting the Yemeni Musical Heritage

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

Ministry of Culture – Yemeni Musical Heritage Center

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

The Art of Hadrami Dân – 2-1-19

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

May 2019

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

The survey and documentation of the intangible heritage of Hadrami Dân has been coordinated by Ministry of Culture, Yemeni Musical Heritage Center and Office of Ministry of Culture in Hadhramout, with a wide participation from individuals and concerned groups in collaboration with associations and Dân ensembles. Numerous meetings were held with individuals, researchers and those concerned to collect data and information

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

After the specialized team was established, the inventory process is still going on and is regularly updated.

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

The inventory list is regularly updated, both by adding new elements to the list, and updating the knowledge of existing informations that is improved by the clarifications provided by the concerned groups, and by the increasing level of experience of the team.



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

- a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. **The information should be provided in English or French, as well as in the original language if different.**
- b. If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. **These texts should be provided in English or French as well as in the original language if different.**

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

Attached is the Inventory form of the Hadrami Dân

## 6. Documentation

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

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

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

**6.b. Principal published references (optional)**

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

*Not to exceed one standard page.*

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


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

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

Name: MARWAN AHMED DAMMAG

Title: MR

Date: 1-3-2020

Signature: 

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