



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

# Representative List

Original: English

## CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

### INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Sixteenth session  
2021

#### Nomination file No. 01747 for inscription in 2021 on the Representative List of the Intangible Cultural Heritage of Humanity

#### A. State(s) Party(ies)

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

Bahrain

#### 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*

Fjiri

##### 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*

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##### 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.*

Fjiri Bahri  
Fjiri Adsani

Fjiri Hadadi  
Fjiri Mukhoulfi  
Fjiri Hesawi

### 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 community associated with the practice are the descendants of the divers, crew members and musicgroups of the pearling society in the past, who have passed down this tradition from generation to generation. Over the years the practice gained popularity among the community members of Muharraq and its surrounding areas such as Galali and Hidd, it has also gained popularity among practitioners in other parts of the country such as Riffa. Today, the groups of L'fjiri practitioners vary in numbers but each of them includes at least one Naham; the Naham is the singer that leads the group in the Jarhan and Nahma, using his voice to perform certain notes. The Naham plays an essential role in conducting the practice and is therefore chosen for his vocal.

### 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*

The traditional performance of Fjiri is central to the Island of Muharraq and still pertains its cultural significance in the region, however today the practice is widespread across all regions of Bahrain. The performance's relation to the sea and the pearling industry signifies that these traditions were practiced in coastal regions on the eastern shores of the Arabian Peninsula. Muharraq's leading role in the pearling economy is strongly reflected on the Fjiri tradition, which can be observed through its rooted place in the lives of the communities. Even though the communities practice natural pearl harvest much less, and the decedents of the pearl divers and crew members do not necessarily live on the coastlines anymore, many still practice Fjiri to keep the tradition alive and stay connected to the legacy pearling economy left in Bahrain.

### 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-Khalifa  
Given name: Mohamed  
Institution/position: Bahrain Authority for Culture and Antiquities - Director of National Heritage  
Address: P.O. Box 2199, Kingdom of Bahrain  
Telephone number: +973 17299833  
Email address: m.alkhalifa@culture.gov.bh

## 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.

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### 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

Fjiri is a form of festive celebration bestowed with social expressions, mimics, ritualistic moves and music, frequently accompanied by songs citing Islamic quotes and telling the story of the time in the boat. The Fjiri music is also influenced by the words and phrases by the different civilizations that existed in Bahrain emphasizing the historic relationship of the tradition to the community. Fjiri showcases different branches of music, which include the Bahri, Adsani, Hadadi, Mukhoulfi and Hesawi. Each performance starts with the Jarhan followed by the Tanzeela and ends with the Nahma. The Jarhan and Nahma is performed by the Naham whereas the Tanzeela involves the rest of the practitioners. In some branches such as the Mukhoulfi the performance starts straight away with the Tanzeela. During this performance, practitioners sit in a circle with the Naham in the middle while a few members perform dances in the centre. The instruments used in this practice consists of different types of drums, known as

Tar, Tabl and Murwas; finger chimes; and Jahl, which is a clay pot used as an instrument. Today, Fjiri is practiced during traditional festivals and in performance spaces called Durs (s.Dar). Fjiri was originally performed during the off season of the pearling community when the diving crew is on land. It is deeply rooted in the communities' culture, as it has been carried on to this day by the descendants of pearling communities, despite the demise of the pearling economy

- (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*

Today, Fjiri is practiced by not only the descendants of the pearl divers and pearling crews, but also by the individuals or groups who cherish the type of music performed during the gatherings. The practice is performed by the firqa (plur. firaq) or music groups, who consist of the male population who perform the music, dances and play the instruments. In the past the bearers and practitioners of this element were the community of pearl divers and other crew members who practiced this performance during the winter period or after they have returned from their duties at sea. Today, the firaq are the bearers of the tradition and are responsible for transmitting the element. It is worth to mention that the tradition is kept alive today by the practitioners as a way of honouring their ancestors and the memory of their people. They find a sense of ownership and pride in continuing the traditions of their ancestors and are keen on keeping the tradition relevant and ongoing. Current practitioners of this tradition are the Dar bin Harban, Firqat Qalali, Firqat Shabab Al-Hidd, and Firqat Ismael Al-Dwas to name a few, who have sustained in the practice for several generations. Fjiri name is believed to derive from the Arabic word tafajara (تفجر), which means an outbreak/an explosion. This explains how the unique performance broke out at the end of the pearling season over the issues faced by the pearling crews, which, not surprisingly, served as a motivation as well.

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

*Not fewer than 150 or more than 250 words*

Durs have existed for centuries and are an essential part of the transmission of the practice, as they serve an important purpose within the society by bring people together to perform daily or weekly cultural practices. These cultural practices continue to be viable to this day even after the dissolution of the pearling practice as the social functions and its relevance to its community hasn't changed. Many have noted that the practice today is being performed and transmitted more frequently due to the revitalization of the Durs (sing. Dar) across the country especially the ones located in Muharraq. In the past, the element was transmitted orally from one generation to the next, however today the knowledge and skills that are practiced within the performing arts of Fjiri is transmitted in a more formal approach as practitioners need to understand the words being used in this practice as some words used are manipulated by the deletion or insertion of characters making the content difficult to understand today. The practitioners of this tradition are usually the sons of former practitioners and have been involved in the practice since their youth however, other people from the community also become involved in this tradition. The transmission process of this performance is usually obtained by consistently practicing in Durs and performing for audiences.

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

*Not fewer than 150 or more than 250 words*

Fjiri is a practice associated with the history of pearl diving in the island of Muharraq and has sustained for over a hundred years. It is a practice that contributes to the memory of the city during the prosperous years of the pearling industry in the late 19th and early 20th centuries. The element, which was performed by the divers and other crew members, expressed certain difficulties that existed among these communities such as the hardships that they have faced during the time they spent at sea and the people who were lost along this journey.

Fjiri holds a deep meaning to the people of Bahrain as its music is associated with the sea despite being performed on land. Up to the recent past, most of the island's population were part of the pearling community serving different functions in society be it traders, pearl divers and crew members, ship builders etc. Before the advent of oil, the sea was a source of livelihood, and the society and cultural practices were all connected to it.

The pearling economy has diminished in size, yet the connection to the sea is very much present. The collective sense of identity of Bahrainis is the one taking its values and beliefs from perseverance, strength and resourcefulness that came through a history of hardship at sea. Through the words, rhythms, and instruments this music conveys the values and emotions that many Bahrainis as a social group relate to today.

- (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*

Fjiri tradition is accessible to all, although performed by only men as they were the ones gone on the boats for pearl diving, women are among the audience accompanying the rhymes and emotions. Dance and music performed during Fjiri is enjoyed by all members in the community and is part of the identity of the city of Muharraq. Practitioners of the element have a deep connection to the tradition, and enjoy performing it to their audiences. The tradition helps enhancing social and communal bounds by encouraging sharing the emotions of the part of the communities belonging to the pearling profession. In support to the international human rights, prior informed consent principle has been strictly followed and the communities related to the tradition were widely involved in the preparation of this document as well. The element is commonly practiced in Muharraq however it is being performed in other parts of the country as it is considered a common practice amongst the diverse groups taking part in this nomination process satisfying the demands mutual respect.

Fjiri is practiced in festivals and celebrations throughout the year which supports the well-being of the concerned community. This is shown especially in the annual heritage festivals which hosts several traditional performing arts groups across the country. Fjiri being one of the most active performing art traditions in the country has demonstrated that festivals and celebrations could be a source for improving socio-economic situations which is in line with values of 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 involvement of practitioners within the nomination process demonstrates how cultural entities can contribute to the visibility of the Convention, the intangible cultural heritage in general and the cultural expressions associated with the specific communities. This collaboration has increased awareness of the element within the communities and created more opportunities for locals to enjoy music performances by the local practitioners of this tradition around their neighborhood. The Durs located in neighborhoods around Muharraq have been ongoing for many years and is an active part of the community. Furthermore, the Bahrain Authority for

Culture and Antiquity's initiative of promoting Fjiri and other performing arts has contributed to the awareness of the importance of this element to its concerned community.

*(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 Fjiri on the Representative List of Intangible Cultural Heritage of Humanity will enhance the importance of Intangible Cultural Heritage to practitioners and researchers of the element. Practitioners participate in several cultural festivals catering to audiences at the national level which will increase awareness of the convention as a result of communication and dissemination of information about the element increasing the values associated with Intangible Cultural Heritage in general. Fjiri is among the most researched element of the performing arts in the country owing to its deep connection to its bearers and its various cultural expressions, this will allow for a wider participation from concerned community and increase their awareness of intangible cultural heritage. Furthermore, Inscription will also help raise awareness of the convention amongst other communities who are concerned about their cultural heritage.

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

*Not fewer than 100 or more than 150 words*

Inscription of the Fjiri tradition on the Representative List of Intangible Cultural Heritage will result in a greater appreciation of the element in the international context, increasing the visibility of the convention as many Fjiri groups are regularly invited by event coordinators to participate in regional and international festivals to promote their culture. This element also promotes shared values associated with other cultural expressions which contributes to the mutual understanding between different communities from different parts of the world contributing to the awareness of the Intangible cultural heritage and the convention in general. These expressions help build a greater platform for the understanding of intangible cultural heritage and its different segments and associations around society.

*(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*

Through its collective history, cultural influences, expressions and practices Fjiri is a tradition that testifies to the memories of the pearling community. The inscription of this element will help foster dialogue amongst the practitioners as it expresses a common tradition and a common understanding between the bearers of the tradition. Furthermore, Through the inscription process of the World Heritage Site Pearling, Testimony of an Island Economy ; a project which highlights the history of pearl diving in the city of Muharraq showcasing properties that signifies the importance of the pearling industry and its impact on the city's economy, it is important to also consider the intangible heritage factors of the practice. The inscription of Fjiri; which is one of the intangible cultural heritages associated with the city's history, could help encourage dialogue between the practitioners and the international community by showcasing their tradition to the rest of the world.

*(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*

Fjiri is an intangible cultural heritage associated with the traditions of the pearling industry. However, after the decline of the pearling industry in the 1930's and its initial deterioration in the 1970's, the relevance of this tradition today has shifted from a performance done by the pearl divers and crew members to ease their sorrows to an intangible cultural heritage that characterizes a community that has been living with the tradition for over a century; serving an important part of their social livelihood and ancestral history. The inscription of this element will increase visibility of the element through showcasing the different influences associated with the

element promoting respect for cultural diversity. Seeing as the performing arts is one of the most crucial ways in identifying human creativity inscription will also promote this concern by highlighting the different influences and variations of the element.

### 3. Safeguarding measures

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

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

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

*Not fewer than 150 or more than 250 words*

The viability of Fjiri has been assured by its bearers through the following measures:

Transmission and preservation:

Transmission of this element has been passed down from generation to generation reinstating its existence in the community. Music groups facilitate gatherings and practices in Durs to further disseminate the practice and keep the practice ongoing. By referring to archival materials such as videos, recordings, and references music groups select the performances that they find relevant to the tradition while also engages the youth in practicing this performance.

Revitalization and Promotion:

Practitioners have sustained their practice through promoting and revitalizing these traditions within their communities through the existence of Durs. Historically this element was performed by the divers and crew members of the pearling industry, however the sustenance of these Durs proves the community's association to the practice even after the decline of the pearling practices. This emphasizes the community's ability to revitalize and promote the tradition and keep the memories of their ancestors within their practices.

Documentation and Research:

Many of the practitioners have been producing research on the different performing arts, especially regarding Fjiri. Records since the 70's that have been archived has allowed researchers to access these materials and initiated a system of ongoing production of research in this type of performing arts.

*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*

An allowance is issued by the Bahrain Authority for Culture and Antiquities to each of the group of practitioners located in the country as these groups work closely with the local authority to represent the Bahraini culture in functions and local performances hosted in and out of the country. The Authority has also built spaces specific for Fjiri and other traditional performing arts across the state to sustain the practice. Moreover, as an effort to preserve the element and increase its visibility the state party broadening the reaches of the tradition by taking these performances out of the Dar and showcasing Fjiri music groups in cultural festivals such as the Annual Heritage Festival that takes place every year in a different location within the state, the

national theatre as part of the spring of culture celebration and Bab Al-Bahrain. The Annual Heritage Festival being one of the more important festivals in showcasing this tradition was an initiative first appointed in 1992 to promote the states heritage and cultural identity, and feature elements specifically relating to the cultural heritage of the state including the performing arts . In recent years the authority also started to include performances of Fjiri and other traditional performing arts as part of the Music Festival to showcase the states unique variations in this sector that has been around for centuries. The Authority has also hosted platforms for lectures and have published and supported research that have been done by scholars and practitioners.

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

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

### **3.b. Safeguarding measures proposed**

*This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.*

- (i) *What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?*

*Not fewer than 500 or more than 750 words*

The Bahrain Authority for Culture and Antiquities have been working consistently with Fjiri practitioners in regards of the safeguarding of the tradition. The following safeguarding measures were therefore proposed in coordination with the respected community of the Fjiri practitioner:

#### 1) Revival of the Durs:

The Bahrain Authority for Culture and Antiquities (BACA) initiated projects to revive the Durs across Bahrain. The projects consisted of refurbishing old Durs while also building new ones in and across the country. In local tradition Durs are establishments dedicated for the performing arts and a place where practitioners can perform and practice their music. They are the places that congregates members of the music groups that practice this tradition and disseminates their performances to their audience. They also form an important element in the neighbourhoods as most Durs have become cultural centers of the society and is enjoyed by the community. The first project initiated was Dar Al-Muharraq which is dedicated to the art of Fjiri. This initiative allowed for the revitalization of the practice and stimulated the performance groups. The authority also refurbished Dar Al-Janae as part of this initiative allowing practitioners to use the space for their performances and practices. These initiatives are part of a bigger project of revitalizing the element as the authority continues to build and refurbish the old Durs of Muharraq and other parts of the country. In addition, the authority manages and supports the functioning of the Durs and facilitates the needs required by the practitioners in the safeguarding of their practice.

#### 2) Programs and Activities:

As part of the revitalization project BACA continuously organizes programs and activities around the year in Dar Al-Muharraq to remain active. A team dedicated in outreaching with music groups of the traditional performing arts in Bahrain further assures the stimulation of the establishment by rotating the performances and organizing each group of practitioners to perform in a different week. These performances have allowed more accessibility and visibility to the element, which increased the number of spectators and audiences of this type of Music in recent years and . The team also arranges all BACA associations with the band in festivals and travels abroad in promoting Bahraini culture. Programs have been ongoing for several years and have proven to increase visibility of the tradition and relevance to the larger society of Bahrain.



### 3) Training programs:

Workshops and training programs will also be organized by the Authority to enhance safeguarding measures of the practice. In this regard, BACA will be organizing training programs in partnership with practitioners to ensure transmission of the tradition to younger generations. A plan to disseminate the tradition has also been further discussed by practitioners to facilitate a center for the practice of Fjiri in Muharraq. This project could further enhance the safeguarding efforts by ensuring transmission of the tradition.

### 4) Documentation and research:

Practitioners and experts in the field of museology have been producing research on the element since the 1970's, as during that time many of the performing arts were under threat and started to disappear due to the increased globalized changes in the country. However, during this time, a number of travelers and anthropologists visited the island and have been visiting since the 50's and took notice of these changes. This phenomenon led to the documentation of recording of many of the performing arts that existed in the island which helped preserve these traditions allowing them to stay relevant to its community. This was then followed by local experts who have contributed to this study and have since been producing research on this topic. Documentation of this type of art has been ongoing and continue to be of interest by the public. Furthermore, the authority recently inaugurated the Intangible Heritage Forum that includes a number of topics concerning the safeguarding of intangible cultural heritage and one of the topics that will be discussed in the forum will include the topic of Fjiri.

*(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 Bahrain Authority for Culture and Antiquities is the body responsible for the implementation of the safeguarding measures and are in direct contact with the concerned communities. Through its cultural policy the authority strives in protecting all aspects of heritage through creating a holistic approach of implementing safeguarding measures. The department responsible for the implementation of the 2003 convention are the Directorate of National Heritage, who overlook the policies developed by the authority and follow up on the proposed safeguarding measures. The Directorate will also support the implementation of the safeguarding measures by providing the concerned communities with a monthly allowance to sustain their involvement in the practice and the functioning of Dar Al-Muharraq. The Directorate will also continue to include Fjiri in events organized by the Authority that promotes traditional art performances such as the Annual Heritage Festival, National Day and other similar celebrations. The Directorate will also help foster the element through participating in international festivals and exhibitions and showcasing this performing art to a wider international audience. Culture and heritage are of utmost importance to the state's identity and Fjiri is one of the traditions that has gained popularity in recent years. This came to effect due to effort made by the Bahrain Authority for Culture and Antiquities in promoting the element, revitalizing the practice and reiterating its importance amongst the community.

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

*Not fewer than 150 or more than 250 words*

The communities were involved in the proposed safeguarding measures through meetings and interviews. The first meeting attended by the communities discussed the activities done by the practitioners in their efforts of safeguarding their tradition. Eight interviews of scholars and practitioners were also conducted through the nomination process that allowed for the better understanding of the safeguarding measures. Furthermore, interviews with practitioners also took place discussing potential measures on safeguarding the element. Many of the other interviews pointed out the need for the diversification in promoting the element through the different channels that are available in the state. Practitioners also pointed out their roles in transmitting the element to future generations and the threats that they might face in the coming future due to the changing socio-economic situations of the tradition. Furthermore, practitioners have ensured that they are willing to work with the state in preserving the element and close

collaborations with these communities will continue to take place in order to ensure the sustenance of the element

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

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

Name of the body: Bahrain Authority for Culture and Antiquities

Name and title of the contact person: H.E Shaikha Mai Mohammed Al-Khalifa - President

Address: Bahrain National Museum, Al-Fateh Highway, Manama, Bahrain

Telephone number: +973 17298838

Email address: amal@culture.gov.bh

## 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 initiative of nominating Fjiri to the representative list was first introduced by the Bahrain Authority for Culture and Antiquities (BACA) to a select group of professionals and practitioners of the element on September 28th and 29th 2019. The Bahrain Authority for Culture, who is the responsible body for the implementation of the 2003 convention for the safeguarding of intangible cultural heritage in the kingdom of Bahrain wanted to showcase the importance of Fjiri as a practice and the urgency of safeguarding this element. After a consensus was made to proceed with the nomination process the National Heritage Directorate (NHD), the responsible department within BACA for the concerns of intangible heritage, prepared a proposed timeline for the project and a plan of action for the methods which would be used to collect data. The directorate first started to approach other practitioners to be involved in the preparation of the file and held its first meeting with them in January 16th 2020, where they discussed the cultural meanings and the social aspects of Fjiri and how would inscription support the awareness of this practice.

Furthermore, the practitioners were given a brief on the convention and the activities held by BACA regarding the safeguarding efforts of intangible cultural heritage in Bahrain. They were then given the opportunity to present the programs and activities they have conducted regarding their efforts on safeguarding their practices to the directorate. After the meeting, several interviews with researchers were conducted to include different perspectives of the history of the element.

Through the use of interviews and meetings with practitioners, NHD were able to collect the data needed to prepare the inventory and also to produce the nomination file. This approach has allowed for the NHD to take into consideration the community's rights of ownership of the

element and their roles to safeguard and raise awareness of the practice. Furthermore, The research which has been conducted was crucial in the nomination process and provided an insight into the vulnerability of the element and ways in which it could be safeguarded.

#### **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 information regarding the nomination was disseminated through the NHD's initiative of contacting practitioners and conducting meetings where several of them have joined. The meeting discussed the communities desire to preserve the heritage and their involvement in keeping their heritage alive. There was no objection from the concerned community to the inscription of the element on the Representative List of Intangible Cultural Heritage.

The support of individuals, groups and the community concerned has exhibited the importance of the element to its practitioners and their desire to work with the authorities to keep their tradition alive. Therefore, inscription of this element will further enhance safeguarding measures of this tradition and will help other stakeholders in the state to recognize the importance of the element to its community.

Letters of consent were provided by six Fjiri music groups stating their approval to inscribe the element on the Representative List of the Intangible Cultural Heritage of Humanity.

#### **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*

There is no aspect of the element that should be kept a secret and all knowledge that is attained through this practice have been passed down from generation to generation. Furthermore, content regarding this practice is available in video and audio archives in various public institutions making it accessible to the public. All members of the community have agreed upon the information included in the inventory and therefore there is no restrictions on the use of information about the element.

#### **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.*

- a. Qalali Band
- b. Saad Bu Jafaal, Chief of Band
- c. Bldg.919, Rd.5238, Block.255, Qalali, Bahrain
- d. +97317470318
- e. Qalali-f-b@hotmail.com
- a. Dar Bin Harban
- b. Jassim Bin Harban, Chief of Band
- d. +97339455893
- a. Bahrain Folklore Band
- b. Abdulla bin Harban, Chief of Band
- d. +97339623236
- a. Ismail Al-Dwas Traditional Band
- b. Ismail Al-Dawas members
- d. +97333476253
- e. Dawasband@gmail.com
- a. Dar Alriffa Alowda
- b. Mr. Mubarak Meftah Mubarak, Chief of Band
- d. +97336688414
- e. Aldaral3oda@gmail.com
- a. Shabab Al-Hidd Band
- b. Ebrahim Al-Burshaid, Chief of Band
- d. +97317330727

## 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:*

Intangible Cultural Heritage National Inventory

*(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:*

Bahrain Authority for Culture and Antiquities

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

ICH D2 01

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

March 14 2017

*(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 data collection for the cultural practice of Fjiri was implemented through a series of interviews and meetings with local practitioners and researchers of the element. The information regarding the social functioning and the history of the element was mainly done by researchers and practitioners of the element as well as the information regarding the transmission and viability of the element within their social context.

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

The Inventory is regularly update according to the aims and objectives of the State Party

(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 inventorying process and the implementation of the 2003 convention is managed by the Directorate of National Heritage. The information regarding the inventory was first catalogued by the data collection team within the Directorate, who are in contact with the different NGO's and cultural entities around the Kingdom. The team therefore regularly updates and include new elements within the inventory based on the ground work and information collected by these local entities.

(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:

The information included are the Arabic and English versions of the completed inventories

## 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.

Olsen, Poul Rovsing (2002) Music in Bahrain: Traditional Music of the Arabian Gulf, Jutland Archaeological Society

- بن حربان، جاسم (2019) الدار الشعبية والغناء لفجري في المحرق، هيئة البحرين للثقافة والآثار، الطبعة الثانية، المنامة، مملكة البحرين
- بن حربان، جاسم (2001) قراءة حية لفنون الفجري، الحلقة النقاشية لمهرجان التراث (فن الفجري)، الثقافة والتراث الوطني - وزارة شؤون مجلس الوزراء والإعلام، دولة البحرين
- كرباج، توفيق (2001) فن الفجري طرق توثيق لاستخدام حديث، الحلقة النقاشية لمهرجان التراث (فن الفجري)، الثقافة والتراث الوطني - وزارة شؤون مجلس الوزراء والإعلام، دولة البحرين
- الهباد، حمد عبدالله (2001) غناء الأناشيد والطرب لرجال البحر في خليج العرب، الحلقة النقاشية لمهرجان التراث (فن الفجري)، الثقافة والتراث الوطني - وزارة شؤون مجلس الوزراء والإعلام، دولة البحرين
- الكسرواني، إلياس (2001) عناصر المقارنة بين فجري وغناء البحارة في الشاطئ اللبناني، الحلقة النقاشية لمهرجان التراث (فن الفجري)، الثقافة والتراث الوطني - وزارة شؤون مجلس الوزراء والإعلام، دولة البحرين
- جمال، محمد (2001) الفجري...بين الولادة والاحتضار أسئلة حائرة تحتاج الى حلول، الحلقة النقاشية لمهرجان التراث (فن الفجري)، الثقافة والتراث الوطني - وزارة شؤون مجلس الوزراء والإعلام، دولة البحرين
- خليفة، علي عبدالله (2001) اشكال ومضامين النصوص الشعرية المغناة في فن لفجري، الحلقة النقاشية لمهرجان التراث (فن الفجري)، الثقافة والتراث الوطني - وزارة شؤون مجلس الوزراء والإعلام، دولة البحرين
- الحمدان، صالح (2001) تساؤلات حول فن لفجري، الحلقة النقاشية لمهرجان التراث (فن الفجري)، الثقافة والتراث الوطني - وزارة شؤون مجلس الوزراء والإعلام، دولة البحرين
- حسن، شهرزاد قاسم (2001) تقاليد البحر وغناء لفجري قراءة من وجهة نظر علم موسيقى الشعوب، الحلقة النقاشية لمهرجان التراث (فن الفجري)، الثقافة والتراث الوطني - وزارة شؤون مجلس الوزراء والإعلام، دولة البحرين
- العماري، مبارك عمرو (2001) لفجري والتنزيلات الاشكاليات والأشكال والمضامين، الحلقة النقاشية لمهرجان التراث (فن الفجري)، الثقافة والتراث الوطني - وزارة شؤون مجلس الوزراء والإعلام، دولة البحرين

## 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: H.E Shaikha Mai Al-Khalifa

Title: President of the Bahrain Authority for Culture and Antiquities

Date: 23 September 2020 (revised version)

Signature: <signed>