



Intangible Cultural Heritage

National inventories

- Folklore Arts
- Traditions and Norms
- Folklore tales
- Traditional cuisines
- Traditional Crafts

National inventories

National Lists were created in 2010 with participation of governmental establishments concerned with heritage, The Public Authority for Craft Industries, Ministry of Social Development, Ministry of Sport Affairs, Sultan Qaboos University and civil society establishments such as Omani Lady Association, Cultural Union and heritage practitioners. The lists included many categories such as folklore arts, traditional crafts, traditions and norms, traditional cuisines, and other elements of intangible Omani heritage. The lists were taken from the fields of Omani society through information that provided by the concern communities, groups and individuals.



Oman National inventories

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Firstly: Objectives of Oman National Lists:

- 1- Enlisting and classifying Omani intangible cultural heritage in order to preserve it and to put in place mechanism to protect each element.
- 2- Documenting all information relating to each element of intangible cultural heritage separately.
- 3- Review all what is published or written about each element of intangible cultural heritage.
- 4- Maintaining electronic data base that include all that was collected about intangible cultural heritage.



Secondly: Participation of local community in carrying out Oman inventory lists:

Thirdly: Local community participation represented by follows:

A- A group of researchers, fans and practitioners from various governmental and private bodies collected information relating to national inventory lists.

B- Carrying out direct interviews with practitioners of intangible cultural heritage in order to collect information.

C- Review of collected information by researchers, fans and practitioners before putting them in the final registry.

D- Presenting information and details in the Lists to scientific and academic establishments and civil society organizations such as sport and cultural unions, public libraries, Omani Lady Association, and Omani Authors Association and others.

Fourthly: Method and form of enlisting:

A form for enlisting intangible cultural heritage by was prepared by following the UNESCO criteria in preparing national lists in accordance to article no. 11 and 12 of the International convention for safeguarding Intangible Cultural Heritage. The form included information about the heritage element, its geographical scope, its practitioners and its status regarding its sustainability in addition to names of information and copies of the heritage element, if possible.



The researchers and participants in the lists' preparation works received training programmes in how to collect information relating to the form and how to carry out interviews and how to fill details.

- Inventory Update:

In 2013, National Inventory saw new phase of update and development. A team of researchers was assigned to review these Lists and this process covered two phases:

The first phase includes presentation of what was collected on practitioners and fans in the society of these elements of heritage and to verify each item or information about elements of the lists.

Second phase: in this phase interviews with practitioners were carried out with Omanis about the elements they wish to add to the lists. Through this phase, many Omani intangible heritage elements were collected directly from practitioners and added to the lists.

Students from Sultan Qaboos University, academics, researchers and practitioners took part in the updating process of the Lists.

-Enlisting & Documentation Section at Ministry of Heritage & Culture:

In August 2016, Oman National Inventory has been witness essential development as a government unit was formed in the name of Intangible Cultural Heritage Department at the Ministry of Heritage & Culture. This Department consisted of three sections: traffic history, preservation of intangible heritage and documentation. By this way, the National Lists section became independent and is concerned to prepare programmes and plans of collecting intangible heritage, and organizing workshops of lists. The section also supervises phases of updating the list in daily basis in addition to the direct supervision on website of the Omani Lists which are currently being linked to internet.



General Categories
Of
The National Inventory

| | | | | |
|-------------------------|------------------------------|------------------------------|----------------|-----------------------|
| (1) Folklore arts | (2) Traditions & Norms | (3) Traditional crafts | (4) Cuisine | (5) Folklore tales |
|-------------------------|------------------------------|------------------------------|----------------|-----------------------|



NATIONAL INVENTORY
HANDICRAFT INDUSTRIES

| Sr. | Name of Element | Sr. | Name of Element |
|------|---|------|-------------------------------------|
| 3-1 | Omani incense | 3-19 | Qafir (basket) |
| 3-2 | Distillation of rose water | 4-20 | Kohl |
| 3-3 | <i>Haseer</i> (mats), also called <i>Simmah</i> | 3-21 | Omani <i>Kimmah</i> (head-cap) |
| 3-4 | Omani <i>Halwa</i> (sweet) | 3-22 | Omani frankincense |
| 3-5 | Henna | 3-23 | Censer |
| 3-6 | <i>Khasf</i> (date preservation container) | 3-24 | Hees (plow) |
| 3-7 | Omani <i>Khanjar</i> | 3-25 | <i>Mikhraf</i> |
| 3-8 | <i>Do'on</i> (walls of palm branches) | 3-26 | Mortar |
| 3-9 | <i>Rahl</i> (packsaddle) | 3-27 | <i>Manjoor</i> (musical instrument) |
| 3-10 | Ships | 3-28 | Omani <i>Mandoos</i> (chests) |
| 3-11 | <i>Simmat Al-Khabbat</i> | 3-29 | Engraving on wood |
| 3-12 | <i>Shat</i> | 3-30 | <i>Weej</i> |
| 3-13 | <i>Sihal/ Tasaat</i> (Castanets) | 3-31 | Arabic Calligraphy |
| 3-14 | Whistle | 3-32 | <i>Engraving on metal</i> |
| 3-15 | Drum | | |
| 3-16 | Stick manufacturing | | |
| 3-17 | <i>Qarqur</i> (fishing trap) | | |
| 3-18 | <i>Qirhaf</i> (clog; patten) | | |



HANDCRAFT INDUSTRIES FORM

1- Name of element as used:

3-31 Arabic Calligraphy

*Short title of intangible cultural heritage element (containing a reference to the domain or areas of intangible cultural heritage to which it belongs):

A skill of drawing and engraving arts practiced in Arabic language

*Practitioners and supporting groups:

The calligraphers
The Art artists
The Craftsmen
The Engraving and decoration engineers.

*Geographical location and range of element:

The hobby of writing Arabic calligraphy is one of the hobbies that spread in the various Arabic-speaking regions and other regions whose language is written in Arabic letters, and therefore the spread of the element cannot be determined by a geographical region and not others, and it can be said that Arabic calligraphy is practiced in all regions of the Sultanate of Oman in several forms and skills.

*Short description of element:

Arabic calligraphy is considered one of the most important arts in the areas of writing design skills in many languages that use Arabic letters. Where calligraphers and artists design creative artistic and engineering forms in view of what distinguishes Arabic writings from communicating their letters. Therefore, the skill of Arabic calligraphy decoration was associated with many designs in mosques and palaces, historical manuscripts and inscriptions on various tools.

At the present time, Arabic calligraphy is still one of the most prominent living skills that are passed on to generations through artistic formations that still appear widely in many artistic inscriptions on books, palaces, mosques, etc., in addition to art pieces and costumes that use Arabic calligraphy as a tool for artistic and skill creativity.



2- Description of element:

* Practitioners / performers directly concerned with the performance and exercise of the intangible cultural heritage element (including age, gender, professional category, etc.):

- **The calligraphers**
- **Art artists**
- **Engraving and decoration engineers**

* Other participants whose work relates to the element:

Craftsmen of wood, silver, gold, cooper, iron.....

* Language(s) used in the element:

Arabic
Persian
Urdu

*Physical elements related to the exercise and movement of the element (tools / equipment / fashion / ritual instruments (if any):

Papers and Pens: to write and draw

Walls:

Pottery:

Silverware

Fashion: A leather belt inlaid with silver to fix *Khanjar* or a piece of cloth instead to hold it around the waist. Worn on Omani *Dishdashah* (traditional floor-length robe).

* Other intangible elements (if any) associated with the exercise and movement of the element:

Celebrations, social events, The Skill inscription and engraving

* Customary practices governing access to the element or any of its manifestations:

There are no customary practices governing access to the Arabic Calligraphy.



* Methods of transferring the element to other members of the group:

There are many ways to ensure the item is transferred, either formally, non-formally or individually.

Among the formal methods of the element's transfer are schools and institutes that are concerned with Arabic calligraphy, and the unofficial methods are the transfer of skill by individual means through the family or the follow-up of different media or through the development of hobby and direct learning from practitioners.

* Relevant organizations (associations, civil society organizations, and others, if any:

**Diwan of Royal Court
Royal Court Affairs
Ministry of Heritage and Culture
Ministry of art affairs
Ministry of Education
Sultan Qaboos University
Oman Memory organization**

3- Condition of component: viability and sustainability

* Threats to the exercise of the element in the context of the relevant community / groups concerned:

There are no threats to the element and it is sustainable for several reasons:
-Arabic calligraphy is used continuously in various fields of life and related work.

-The existence of training, rehabilitation and education centers

-The universality of using the element from all members of society, and therefore the element is widely spread.

4- Data: Restrictions on their collection and access

* Community / group approval and involvement in data collection:

There are no restrictions on the Arabic calligraphy component in terms of data and information availability. Data is provided by the concerned community with Consents and support letters containing required data



*Restrictions on access to and use of data:

There are no restrictions on the Arabic calligraphy as it is available in a manner that allows the taking of information and data

*Experts (narrators and informants) (their names, statuses, and affiliations):

**Mohammed bin Amer Al-Essari - Researcher in the field of manuscripts
Sheikh/ Hilal Al-Rawahi - the most famous and oldest Omani calligrapher
Mr. Sami Al-Ghawi - the most famous young calligrapher**

*Date and location of data collection:

1/03/2019 CE

5- References on intangible heritage element, if any

* Literature (books, articles, etc.):

**Nawader Almakhtotat Al_Omania , in the manuscripts house, Ministry of Heritage and Culture
- Index of Omani Manuscripts 2015 , Ministry of Heritage and Culture (www.mhc.gov.om)
- Arabic letters magazine (Horrof Arabia) - Dubai - 2019**

*Audiovisual materials, recordings, archives, museums and special collections (if any):

Video Recording - Photos

6- Data on the inventory process

* Person(s) who have compiled, collected, and entered the inventory:

Waleed bin Said Al Busaidi - Head of the Inventory and Documentation Department

* Evidence of the consent of the community and the groups concerned to (a) take inventory of the element and (b) their consent to provide information for inventory:

* Date of entry of information into the inventory:

1/06/2019 CE