

**COMMUNITY BASED INVENTORYING FORM
FOR THE MAPPING OF INTANGIBLE CULTURAL HERITAGE (ICH)**

کمپوٹی کی بنیاد پر غیر مادی ورثاتی اثاثہ جات کا معلوماتی فارم

Form ID / فارم آئی ڈی	20	Date of compiling inventory / تاریخ	15 th September, 2022
Geographical Location / جغرافیائی حدود الارض			
Longitude / عرض بلد : 24.6209618		Latitude / بلد طول : 69.2097456	
Province / صوبہ : Sindh			
District / ضلع : Mithi, Tharparkar		Tehsil / تحصیل : Kaloi Mithi	
UC / یونین کونسل : Kaloi		Village / گاؤں : Ketu Mir Muhammad Lund	

Name of Compiler / مرتب کنندہ	Organizational Affiliation / تعلق	Contact No. / رابطہ نمبر	E-mail / ای میل
Meeza Ubaid	<input type="checkbox"/> NGO	+92-321-5124436	meexa_rishi@hotmail.com
	<input type="checkbox"/> Local Community		
	<input checked="" type="checkbox"/> UNESCO ICH Global Facilitator		

1. Identification of ICH Element غیر مادی اثاثے کی شناخت	
1.1 Name of the Element Used by the Community concerned (in local language) مقامی زبان میں لوگ اس انفرادی اثاثے کو کیا نام دیتے ہیں	
Boreendo, Bhorindo (ancient dying folk musical instrument, its melodies, knowledge, and skills.)	
1.1.1 Brief descriptive title of the element (in English or Urdu) اثاثے کے نام کی اردو یا انگریزی میں مختصر تفصیل	
<p>The Boreendo, an ancient folk musical instrument from Sindh, is estimated to be approximately 5000 years old. It is noteworthy that an earlier form of the Boreendo was excavated from Mohenjo Daro. The instrument's unique shape, a hollow clay ball resembling an egg, is fashioned from clay commonly found in most of the central Indus Valley, rendering it frequently utilized in Sindh. The Boreendo's spherical shape allows for the variation of tuning, a characteristic feature of melodies from the area, achieved simply by moving the angle of the mouth.</p>	
1.2 Domain of the Element اثاثہ کا دائرہ کار	
Domain	Number 1-9 (prioritize based on relevance of element to domain (s))
<input checked="" type="checkbox"/> Oral Traditions and Expression / زبانی روایات اور اظہارات	1

<input checked="" type="checkbox"/> Performing Arts / فنون لطیفہ	1
<input checked="" type="checkbox"/> Social Practices, Rituals and Festive Events / سماجی روایات، رسومات اور میلہ	2
<input type="checkbox"/> Knowledge and Practices concerning Nature and the Universe / قدرت اور کائنات سے وابستہ علم اور روایات	
<input checked="" type="checkbox"/> Traditional Craftsmanship / روایتی ہنرمندی	2
<input type="checkbox"/> Traditional Cuisine / روایتی کھانے	
<input type="checkbox"/> Traditional Games and Sports / روایتی کھیل	
<input type="checkbox"/> Agricultural Practices / زرعی طریقے	
<input type="checkbox"/> Traditional Medicine / روایتی ادویات	
<input type="checkbox"/> Other : _____	

1.3 Community(ies), groups, and individuals concerned اس اثر سے وابستہ مقامی آبادی، گروہ، اور افراد

The local community of Keti Mir Muhammad Lund, Mithi has been actively involved in the creation and performance of the Boreendo. Regrettably, only a handful of individuals with the necessary expertise remain, and they belong to specific groups such as Sufis, Malah community, Shia Muslims, and Bhil community members. It is crucial to document their knowledge and pass it on to future generations to ensure the preservation of the instrument's legacy.

1.4 Physical location(s), distribution, and frequency of enactment of the element اس اثاثے کا منبج کونسا علاقہ ہے؟ اور اس کا رواج کتنا ہے؟ لوگوں میں کتنی مقبولیت رکھتا ہے

Boreendo is still played in some parts of Sindh, including Mithi, but only by a handful of individuals who possess the necessary skills to do so. The instrument holds significant cultural importance, particularly in the context of Mach Kachahri, an annual winter bonfire in Sindh. The sustained practice of Boreendo underscores the significance of preserving traditional cultural practices and musical instruments in the region. The rarity of individuals capable of playing Boreendo suggests that there is a need for greater efforts in promoting and sustaining traditional musical practices in Sindh.

1.5 Short description of the element (preferably no more than 200 words) (اثاثے کی مختصر تفصیل (زیادہ سے زیادہ ۲۰۰ الفاظ)

It is worth noting that music is an integral part of Sindhi culture, with the Sufis of Sindh being particularly renowned for their folklore and music. Musical instruments including Boreendo were also found among the excavated artifacts from Mohenjo-Daro. Boreendo is an ancient musical instrument that holds a special significance in Sindh's culture and history. Its origins can be traced back 5,000 years to the Mohenjo-Daro civilization, where it was played by the people. The instrument's construction involves the use of soft alluvial clay, and it has a calming and serene sound that is characteristic of the region's musical traditions.

Although Boreendo has a rich history, it is facing a decline in significance, with the younger generation taking an interest in other musical practices. Nonetheless, it remains an essential element of traditional winter bonfires in Sindh, known as autak or Mach kachahri, where it is played alongside other musical instruments.

Sindhi musical instruments take inspiration from the natural environment and village life, resulting in simple designs and readily available materials such as clay, hide, wood, wild reed, pumpkin, and gourd. Boreendo, which is also known as Ochirina in the Western world, is one such instrument that can be regarded as the most ancient musical instrument of the Lower Indus Valley. It is a simple, hollow clay ball made from soft alluvial clay known as gap in Sindhi. The instrument's size varies, with the artist deciding its dimensions, which significantly impact its sound. A larger Boreendo produces a deeper sound, while a smaller one results in a sharper and shrill sound. Any instrument made of soil with holes in a round shape is considered a Boreendo. Notably, the production of music notes requires blowing across the largest hole and using the fingertips to create variations with the smaller holes to produce specific notes. The Boreendo is classified as a type of Ocarina, a vessel flute. Innovation in the Boreendo's design has been introduced by Zulfiqar, resulting in the instrument now featuring eight holes, thereby allowing it to produce all musical notes.

2. Transmission of the ICH Element (personnel and language(s) involved) غیر مادی اثاثے کی منتقلی

2.1 Personnel/individuals (if applicable) directly involved in the practice and/or enactment of the element
(Name, Age, Gender, Professional category) (اس اثاثے سے براہ راست منسلک افراد یا شخصیات (نام، عمر، جنس، شعبہ)

The skill of crafting and playing Boreendo has seen a decline in the number of individuals involved in it. Presently, a select few individuals remain who are still actively involved in either the creation or performance of said instrument. These individuals include:

Muhammad Zulfiqar, Mir Muhammad Lund, Mithi, (52, male, musician)
Muhammad Malhaar, Badin district, (19, male, student of Zulfiqar/musician)
Mehboob Ali, Mithi, (18 years old, male, farmer)
Jan Muhammad Jath, in Lar
Bagh Ali Ranjha, Umar Kot, (50, male, farmer)

2.2 Other people in the community less directly involved, but who contribute to the practice of the element or facilitate its practice or transmission ایسے مقامی لوگ جو اس اثاثے کی ترقی اور اسے عوامی بنانے میں شامل ہوتے ہیں

Traditionally, the Boreendo has been predominantly played by men in the province of Sindh. It is often performed during winter bonfires, locally known as Mach kachahri, and at social gatherings such as weddings, festivals, and musical shows like Coke Studio in Pakistan. Despite the instrument's male-centric history, some young boys have also attempted to play the Boreendo.

In contrast, women in Sindh, particularly in the region of Mithi, are involved in the decoration of the Boreendo, to enhance its aesthetic appeal. The decoration entails painting the instrument, using the same type of paint typically applied to clay utensils.

2.3 Language (s) and dialect (s) involved (if applicable) اثاثے کی زبان اور لہجہ
Sindhi is the primary language used and spoken by the community directly concerned with the element.

2.4 Language (s) and dialect (s) spoken by the community concerned آبادی کی زبان اور لہجہ
Sindhi

3. State of ICH Element

غیر مادی اثاثے کی

3.1 Threats (if any) to the continued transmission of the element within the relevant community (ies) آپ کے پیش نظر کوئی ایسی بات ہے جس سے اثاثے کے تسلسل کو کوئی خطرہ ہو

The knowledge and skills about Boreendo, are currently at risk of being lost. Traditional modes of knowledge transmission are evolving, and the younger generation is increasingly disinterested in learning about this practice due to its perceived lack of economic benefit. As a result, the knowledge bearers of this musical tradition, who are primarily elders, are dwindling in number, and there is a risk of losing the knowledge associated with this practice.

Moreover, the low literacy rate among villagers, particularly women, has contributed to a lack of awareness and interest in Boreendo. In addition, the practice has faced backlash from members of the community, further exacerbating the challenge of preserving this tradition.

Despite the thriving mainstream music industry in Pakistan, the outlook for folk musicians and artists is rather bleak. The decline of folk artists represents a slow death of sounds that embody the culture, traditions, and heritage of Pakistan. The situation demands urgent attention and action to ensure the preservation and transmission of this vital aspect of Pakistani culture.

Folk musicians are facing numerous challenges, including preserving the sounds of dying instruments and combating extreme poverty. Despite limited earnings, they continue to play these instruments out of their love for music. The situation has become even more challenging for musicians post-pandemic, with shows and festivals coming to a halt.

3.2 Threats to any tangible elements and resources (if any) associated with the element

اس اثاثے سے جڑے مادی اثاثے جن کو خطرہ ہو

The decline in the number of artisans possessing the requisite expertise and knowledge to craft the Boreendo is a major concern. The primary issue lies in the lack of demand for this musical instrument. Regrettably, artisans opine that they stand to gain more monetary compensation by shifting to alternative handicrafts, rather than purchasing the Boreendos. Additionally, the endangerment of the Mach Kachehri only exacerbates the threat to the continuity of the transmission of traditional knowledge and skills, also now the wedding is being celebrated in wedding halls, the tradition of having the musicians over is also declining.

3.3 Safeguarding or other measures in place (if any) to address any of these threats and encourage future enactment and transmission of the element کیا اوپر بیان کیے گئے خطرات کے تدارک کیلئے کوئی کوششیں اختیار کی گئیں

Various local and national organizations are working towards the preservation and revival of indigenous instruments in Sindh, striving to prevent their extinction. For instance, the Art Residency Program for musicians is a collaborative effort between the Pakistan Poverty Alleviation Fund (PPAF) and the Foundation for Arts, Culture, and Education (FACE). The program has increased their exposure and introduced the artists to online platforms to explore new opportunities.

The Sindh Government has taken a commendable step by employing musicians in schools as part of the curriculum to promote culture, instruments, music, traditional practices, and folklore. However, some groups are interfering with this initiative, causing difficulties in its successful implementation.

3.4 Viability of the element

3.4.1 Does the element require urgent safeguarding

کیا اس اثاثے کو فوری محفوظ کرنے کی ضرورت ہے

It is imperative to ensure the urgent safeguarding of the artifact in question. Additionally, there is a need for raising awareness and building capacity among the villagers in Mir Muhammad Lund, who are restricting the spread of knowledge and practice of Boreendo. The instrument has a significant historical and cultural significance, and preserving

its legacy is of utmost importance for future generations. By doing so, we can ensure the continuity of the instrument as an integral part of Sindh's musical traditions and heritage.

3.4.2 Is the element a viable representative of the ICH of the community(ies) کیا یہ اثاثہ قابل عمل ہے؟ اور کیا یہ مقامی آبادی کے غیر مادی وراثتی اثاثہ جات کی نمائندگی کرتا ہے

The instrument in question has historical roots that trace back to the Mohenjo Daro civilization. It holds significant cultural value to the Sindhi people, as music is an inseparable part of their daily lives. This vital aspect of their heritage has been passed down through generations and continues to play a prominent role in their way of life.

3.4.3 Any safeguarding/innovation measures taken for enhancing viability کیا اس اثاثہ کی برعورتی کے عمل کو جاری رکھنے کے لیے کوئی حفاظتی اقدامات کیے گئے ہیں

The Art Residency program by the Pakistan Poverty Alleviation Fund (PPAF) for poverty reduction and sustainable livelihood for the artisans was a good initiative. The program tested a methodical approach for uplifting impoverished musicians by leveraging their artistic skills more effectively and equipping them in a way that would help preserve their instruments. The program empowered local folk musicians by teaching them how to embrace technological platforms effectively and excel in their field.

4. References concerning the ICH element (if any)

اثاثہ کے متعلق حوالہ جات

4.1 Literature (if any) (published articles, books, newspapers etc.)

(ادبی حوالے (شائع مضمون، کتابیں، اخبارات وغیرہ)

Title of book, Article, Newspaper etc./ عنوان	Name of Author(s) / مصنف	Publication Year / اشاعت کا سال	Publisher / ناشر
Musical Instruments of the Lower Indus Valley of Sindh	Dr. Nabi Bux Khan Baloch	2012	Culture Department, Government of Sindh

4.2 Audio-visual materials, recordings, or any objects etc., in archives, museums, and private collections (if any)

(آٹھ کی صوتی، بصری اور ریکارڈنگ (چاہے کسی عجائب گھر میں یا کسی کی ذاتی ملکیت ہوں)

Title of audio-visual material or object / عنوان	Location / جگہ	Collected / Recorded by / مواد اکٹھا یا ریکارڈ کرنے والے کا نام	Year of collection and/or publication / اشاعت کا سال
Boreendo Instrumental-Zulfiqar Fakeer	You Tube https://www.youtube.com/watch?v=fKkV8WHjYFA	Lahooti	2015
Heritage Live: Ustad Zulfiqar Faqeer	You Tube https://www.youtube.com/watch?v=0D8p1LnYUAI	Sindh Culture Department	2021
Cafe Saqafat, An evening with famous Boreendo player, Zulfiqar Lund	https://www.youtube.com/watch?v=lGameEL08IA	Sindh Culture Department	2021
Listen to the IVC, the oldest musical instrument Boreendo	https://www.youtube.com/watch?v=fETTNrOMuTw	Sindh Culture Department	2020

5. Data restrictions and Permissions				مواد پر پابندیاں
5.1 Restrictions if any to the use of (or access to) information e.g., is there any sensitive information you would not like to be shared				ایسی حساس معلومات جن کو بتایا نہ جاسکے
As per the community's consent, the information shared during the demonstration is not considered confidential and can be recorded.				
Resource person(s) detail				معلومات دینے والے کی تفصیل
Name/ نام	Affiliation / وابستگی	Location / رہائش	Contact No. / رابطہ نمبر	
Faqeer Zulfiqar	Master Musician of Boreendo	Keti Mir Muhammad Lund	0301-3272630	
6. Attachments material related to ICH element				مزید ذرائع ابلاغ جو اس غیر مادی اثاثے سے متعلق لف ہیں
<input checked="" type="checkbox"/> Detailed Description / مفصل تفصیل				
<input checked="" type="checkbox"/> Photograph(s) – Maximum 15, Minimum 10 / (۱۰ تصاویر (زیادہ سے زیادہ ۱۵ اور کم سے کم ۱۰)				
<input checked="" type="checkbox"/> Audio (if possible) / (صوتی) اگر ممکن ہو				
<input checked="" type="checkbox"/> Video (if possible) / (بصری) اگر ممکن ہو				
<input type="checkbox"/> Other / کوئی اور _____				

7. Permission to Compile Data		اجازت نامہ
7.1 Name(s) of the Person(s) of the concerned community who participated in filling the form		اس شخص یا اشخاص کا نام جنہوں نے مواد کو مرتب کیا
Faqeer Zulfiqar		

7.3 Proof of consent of the community(ies) concerned for inventorying the element; and the information to be provided in the inventory

اثاثے اور معلومات کو ریکارڈ کرنے کیلئے مقامی آبادی کا
اجازت نامہ

I FAQEER ZULFIQAR agree as a representative of the KETI MR MUHAMMAD community to the inventorying of information gathered in reference to it/them being placed on the National and/or Provincial ICH Database. This inventorying form has been filled with the collaboration of local community.

میں ذوالفقار علی اس علاقہ کی مقامی آبادی کیلئے میر محمد لونڈ کا حصہ اور ان کا / کی نمائندہ ہوتے ہوئے اس بات سے اتفاق کرتا / کرتی ہوں کہ اکٹھی کی گئی معلومات / مواد کو قومی یا صوبائی یا دونوں ائبڈے جات کی فہرستوں میں محفوظ کر لیا جائے۔ یہ فارم یہاں کی مقامی آبادی کے لوگوں کی باہمی مشاورت سے بھرا گیا ہے

Signature / دستخط:

ذوالفقار علی

Signatures of additional community members (if any) / علاقہ کے مزید نمائندوں کے دستخط (اگر کوئی ہیں)

Name (نام)	Signature (دستخط)

FOR OFFICIAL USE ONLY

8. Date of entering the information in the National, Provincial, or any other inventory

معلومات قومی، صوبائی اثاثوں میں شامل کرنے کی تاریخ

	Inventory	Date	Entry ID
<input checked="" type="checkbox"/>	Provincial / صوبائی	15 th September 2022	20
<input type="checkbox"/>	National / قومی		
<input type="checkbox"/>	Any Other (Specify Name):- کوئی اور /		