2012 Field Survey Report | Intangible Cultural Heritage Safeguarding Efforts in Iran

United Nations Educational, Scientific and Cultural Organization
International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO

305-380 대전광역시 유성구 문지로 132 유네스코아태무형유산센터
TEL. 042-820-3502～9 Website. www.ichcap.org

International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO
132 Munji-ro, Yuseong-gu, Daejeon, 305-380, Republic of Korea

2012 Field Survey Report

Intangible Cultural Heritage Safeguarding Efforts in Iran

In collaboration with the Pishin Pajouh Cultural Art Institute

United Nations Educational, Scientific and Cultural Organization
International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO

Field Survey Report

Intangible Cultural Heritage Safeguarding Efforts in the Asia-Pacific 2012

International Information and Networking Centre for
Intangible Cultural Heritage in the Asia-Pacific Region
under the auspices of UNESCO

In collaboration with the Pishin Pajouh Cultural and Art Institute

Preface

The International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP) has carried out various bilateral projects to safeguard intangible cultural heritage (ICH) with Member States in the region. These projects, in the Centre's areas of specialisation—information and networking—have acted as stimulants to build ICH information and strengthen solidarity throughout the region.

In this context, ICHCAP initiated the project *Field Survey of the Intangible Cultural Heritage Safeguarding Efforts in the Asia-Pacific Region* in 2009. The project aims to collect information on safeguarding systems and policies, ICH inventories, ICH-related organisations, ICH lists, and pending issues regarding ICH safeguarding, and it aims to obtain a grasp on the current situation to discover appropriate measures to promote ICH safeguarding. Since 2009, the project has been carried out in over twenty-five Member States of the Asia-Pacific region.

In 2012 as well, ICHCAP worked in collaboration with experts and institutes from five countries—Kazakhstan, Vanuatu, Palau, Myanmar, and Iran—to carry out the field survey project. The final report from the project will be used as a resource for states within the region to strengthen their understanding of ICH in other countries in the region. It will also serve as a resource that will help determine particular needs and provide a direction for new cooperative projects for safeguarding ICH.

In particular, Mr Mohammad Reza Miri, Director of the Pishin Pajouh Cultural Art Institute, and his research team actively cooperated with ICHCAP on the 2012 field survey in Iran. Owing to the team's efforts, we now publish this report on the situation of Iran's ICH safeguarding efforts.

ICHCAP will continue this project over the next several years to cover all the Member States in the Asia-Pacific region. We would like to express our sincere gratitude to the organisations and individuals who worked together on this field survey project.

Samuel Lee, Ph.D.
Director
International Information and Networking Centre
for Intangible Cultural Heritage in the Asia-Pacific Region
under the auspices of UNESCO

Contents

Intangible Cultural Heritage Safeguarding Efforts in Iran

| Preface 001

| Introduction 005

| Field Survey Report

Ⅰ Safeguarding System & Policy 007

Ⅱ. Intangible Cultural Heritage Inventory 035

Ⅲ. Relevant Organizations 040

Ⅳ. Achievements on ICH 048

Ⅴ. Records of the Islamin Republic of Iran in International Inscriptions of ICH 051

Ⅵ. Living Human Treasures System 161

Ⅶ. Pending Issues and Urgent Needs on Safeguarding of ICH 162

| List of co-researchers 165

Annex | Photographs 167

Introduction

Asia and the Pacific region is an area rich with various elements of intangible cultural heritage. Intangible cultural heritage has been handed down from generation to generation and has contributed to the development of cultural diversity and the creativity of humanity. Intangible cultural heritage for social development is well recognised as it represents the evolvement of historical traditions and the cultural identity of a society embodied in creative expression.

Over time, the form and substance of intangible cultural heritagehas become vulnerable to deterioration. In particular, rapid social change and globalisation have made this situation even more pressing. Fortunately, there has recently been an increase in global awareness in relation to the value of intangible cultural heritage and its safeguarding.

In this regard, ICHCAP has created a survey study plan to collect all the necessary information related to current safeguarding systems for intangible cultural heritage in the region. ICHCAP has been preparing this survey since 2008, and 2010 is the second year of the implementationof this project.

ICHCAP has collected relevant data from reports, workshop books, meeting resolutions, internet databases, etc. While the information is valuable, in many cases, the data is neither accurate, nor up to date. This is the reason ICHCAP has prepared a new survey to accumulate more current pertinentdata.

The field survey was carried out by respected researchers in each country. For this project, ICHCAP developed a questionnaire to guide the research teams conducting the field surveys in each country. The questionnaire encompassed topics pertaining to safeguarding the present system & policy; intangible cultural heritage inventory; information regarding relevant conferences, symposiums and workshops; national and local pending issues and urgent needs within the field of intangible cultural heritage safeguarding.

Lastly, the information and data may be open to the public and ICHCAP will share necessary data with other Member States to support the implementation of the most effective and appropriate practices for the safeguarding of intangible cultural heritage. We expect the project will assist in strengthening regional capacity and solidarity as well as international cooperation for the safeguarding of ICH in the region.

Field Survey Report

Our special thanks will go with Dr. Yadollah Parmoun, Director of Tehran ICH Centre, for his collaboration in supervising and editing the English text of the present survey report.

M. R. Miri
Managing Director
Pishin Pajouh Institute

I. Safeguarding System & Policy

A. Safeguarding System

1. National Law/Act

Compiled in 551 pages, the Book of Rules and Regulations of Cultural Heritage, Handicrafts and Tourism of the Islamic Republic of Iran constitutes the basic text, in Persian, and the main reference for the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO), among the other culturally oriented organizations of the country, to deal with cultural issues, including the safeguarding of the Intangible Cultural Heritage (ICH).

The book consists of eight chapters and ten sections, titled as follows:

- Chapter One: Rules and Regulations on ICHHTO Structure, Staffing Table, and Undertakings
- Chapter Two: Rules, Regulations, and Agreements on Cultural Heritage
  - Section 1: Rules
  - Section 2: By-laws and Decisions
  - Section 3: Other Regulations
- Chapter Three: Rules and Regulations on Tourism
  - Section 1: Rules
  - Section 2: By-laws and Decisions
  - Section 3: Other Regulations
- Chapter Four: Rules and Regulations on Handicrafts and Traditional Arts
  - Section 1: Rules
  - Section 2: By-laws and Other Regulations
- Chapter Five: Constitutions
- Chapter Six: Legal Vies and Theories
- Chapter Seven: Other Related Rules and Regulations
  - Section 1: Rules
  - Section 2: By-law and Other Regulations
- Chapter Eight: Constitutions on Councils and International Organizations

Regarding the rich collection of manifestations of the concept Intangible Cultural Heritage, the book presents comprehensive legal texts on various aspects. Notable among these, the following are but a few representative examples:

- Law on Safeguarding National Heritage
- Law on National Inscriptions
- Law on Joining of the Islamic Republic of Iran to the 2003 Convention on the Safeguarding of the Intangible Cultural Heritage
- Regulations on Holding National and International Cultural and Artistic Festivals in the Caspian Sea Region
- Regulations on Holding National and International Cultural and Artistic Festivals in the Persian Gulf Region
- Rules of Procedure for Law on Joining of the Islamic Republic of Iran to the 2003 Convention on the Safeguarding of the Intangible Cultural Heritage
- Rules of Procedure on Methods of Establishing Societies of Cultural Heritage Advocates
- Law on Social Security Insurance for Carpet Weavers and Practitioners of Other Officially Registered Handicrafts
- Decision on Exemption of 16 Handicraft Items of Holding Currency Agreements
- By-law on Rules of Procedure on Evaluating Iranian Artists, Authors and Poets
- Act on Goals and Undertakings Advocated by the Iranian Ministry of Culture and Islamic Guidance
- Law on Islamic Republic of Iran's Membership in International Organizations and Societies
- By-law on Respecting Pioneer Artists
- Overall Policies of Cultural Heritage and Tourism Sections
- National Policies on National Documentation
- Amendments on Decision on Appointing a Representative of the Government of the Islamic Republic of Iran in WIPO

As well as a series of constitutions related to various interested international organizations.

2. Law of the Establishment, in Tehran, of a Regional Research Centre for Safeguarding Intangible Cultural Heritage in West and Central Asia, Under the Auspices of UNESCO (Category 2)

Approved, on 23 May 2011, by the Islamic Consultative Assembly, Islamic Republic of Iran, the "Law of the Establishment, in Tehran, of a Regional

Research Centre for Safeguarding Intangible Cultural Heritage in West and Central Asia, Under the Auspices of UNESCO (Category 2)" was drafted after the "Agreement Between the Government of the Islamic Republic of Iran and the United Nations Educational, Scientific and Cultural Organization (UNESCO), Regarding the Establishment, in Tehran, of a Regional Research Centre for Safeguarding Intangible Cultural Heritage in West and Central Asia Under the Auspices of UNESCO (Category 2)" was signed by the two sides, on 28 April 2010.

Both the mentioned "Agreement" and "Law" consist of 19 articles, that cover the Centre's undertakings.

The mentioned articles follow hereunder:

Article 1
Establishment

The Government shall agree to take, in the course of the 2010-2011 biennium, any measures that may be required for the setting up in Tehran (Islamic Republic of Iran), as provided for under this Agreement, of a Regional Research Centre for the Safeguarding of the Intangible Cultural Heritage in West and Central Asia, hereinafter called "the Centre".

Article 2
Purpose of the Agreement

The purpose of this Agreement is to define the terms and conditions governing collaborations between UNESCO and the Government and also the rights and obligations stemming therefrom for the parties.

Article 3
Legal Status

1. The Centre shall be independent of UNESCO.
2. The Government shall ensure that the Centre, while being associated to the Iranian Cultural Heritage, Handicrafts and Tourism Organization, has an autonomous legal status and that it enjoys in the territory of the Islamic Republic of Iran the functional autonomy necessary for the execution of its activities and the legal capacity:
(a) to contract;

(b) to institute legal proceedings;
(c) to acquire and dispose of movable and immovable property.

Article 4
Constitutive Act

The Constitutive Act of the Centre must include the following provisions:
(a) a legal status granting to the Centre, under national legislation, the autonomous legal capacity necessary to exercise its functions and to receive subventions, obtain payments for services rendered and acquire all means necessary for its functioning;
(b) UNESCO representation within its Governing Council.

Article 5
Participation

1. The Centre shall be at the service of Member States and Associate Members of UNESCO, and of territories as referred to in Article 33 of the 2003 Convention, that, by their common interest in the objectives of the Centre, desire to cooperate with the Centre.
2. Member States and Associate members of UNESCO, as well as territories as referred to in Article 33 of the 2003 Convention, wishing to participate in the Centre's activities, as provided for under this Agreement, shall send to the Centre notification to this effect. The Director of the Centre shall inform the parties to this Agreement, and other participating parties, of the receipt of such notifications.

Article 6
Objectives and Functions

1. The objectives of the Centre will be:
(a) to promote the 2003 Convention and its implementation in West and Central Asia (hereinafter referred to as "the Region");
(b) to strengthen capacities and cooperation in the Region for identifying, inventorying, documenting and studying intangible Cultural heritage in order to contribute to its safeguarding;
(c) to further and coordinate scientific and technical studies aimed at developing, managing and evaluating safeguarding measures for intangible cultural heritage present in the Region;

(d) to reinforce capacities in States of the Region that are Parties to the 2003 Convention for actively participating in its implementation on the regional and international level, in particular concerning shared intangible cultural heritage elements present in the territories of two or more of the States concerned.

2. The functions of the Centre will be:

(e) to create and keep up to date an automated information system registering and linking governmental and non-governmental institutions, research, educational and information institutions, community organizations and individual experts involved in the safeguarding of intangible cultural heritage in the States of the Region that have expressed the wish to cooperation through the Centre;

(f) to gather and disseminate information on legal, administrative, financial and other measures taken by the States participating in the Centre with a view to safeguarding the intangible Cultural heritage present in their territory;

(g) to gather and disseminate information on safeguarding activities in the States participating in the Centre;

(h) to organize workshops and conferences in order to develop research methodologies and further studies concerning the safeguarding of intangible cultural heritage as advocated in Article 13 of the 2003 Convention, including studies concerning the development of tourism that does not impair the viability of the intangible heritage, while being respectful of customary practices governing the access to this heritage;

(i) to organize workshops and seminars to identify and promote good safeguarding practices, and assist States Parties to the 2003 Convention that participate in the Centre to build their capacity to prepare files proposing such practices to the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage established under the 2003 Convention (hereinafter referred to as "the Intergovernmental Committee") for selection and further dissemination, as foreseen under Article 18 of the Convention;

(j) while maintaining a network of representatives of cultural communities, to coordinate activities aimed at awareness-raising and capacity-building among holders and practitioners of intangible cultural heritage, as advocated in the Operational Directives for the implementation of the Convention, so as to allow them to participate actively, in the sense of Articles 2, 11 and 15 of the Convention, in the identification, inventorying and managing of their intangible cultural heritage;

(k) to organize workshops and seminars focusing on building capacities, in States Parties to the 2003 Convention that participate in the Centre, for drafting nomination files for inscription on the two lists of the 2003 Convention and for

drafting requests and reports for submission to the Intergovernmental Committee, in particular concerning shared intangible Cultural heritage elements present in the territories of two or more of the States participating in the Centre;
(l) to cooperate and exchange information with other category 2 centres in and beyond Asia that are active in the field of safeguarding intangible cultural heritage;
(m) to inform the Intergovernmental Committee and the Secretariat of the 2003 Convention about relevant activities in the Region and to assist as appropriate in the implementation of the 2003 Convention.

Article 7
Governing Council

1. The Centre shall be guided and supervised by a Governing Council, to be renewed every four years, and composed of:
(a) a representative of the Iranian Cultural Heritage, Handicrafts and Tourism Organization;
(b) a representative of two Member States that have sent notification, in accordance with the stipulations of Article 5, paragraph 2, above;
(c) a representative of the Iranian National Commission for UNESCO;
(d) a representative of the Director-General of UNESCO;
(e) three specialists in the field of intangible cultural heritage.
2. The Governing Council shall:
(a) approve the strategy and long-term and medium-term programmes of the Centre;
(b) approve the annual work plan and budget of the Centre, including the staffing table;
(c) examine the annual reports submitted by the Director of the Centre;
(d) issue the rules and regulations and determine the financial, administrative and personnel management procedures of the Centre;
(e) elect the members of the Centre's Executive Board and appoint the Director of the Centre;
(f) decide on the participation of regional intergovernmental organizations and international organizations in the work of the Centre, while taking into account existing and future agreements between States and institutions.
3. The Governing Council shall meet in ordinary session at regular intervals, at least once every calendar year; it shall meet in extraordinary session if summoned by its Chairperson, either on his/her own initiative or at the request

of the Director-General of UNESCO or of two thirds of its members.
4. The Governing Council shall adopt its own Rules of Procedure. For its first meeting the procedure shall be established by the Government and UNESCO.

Article 8
Executive Board

1. In order to ensure the effective running of the Centre between the sessions of the Governing Council, the standing Executive Board shall:
(a) supervise the execution of the Centre's programmes and activities;
(b) make recommendations to the Governing Council concerning the strategy and the long-term and mid-term programmes of the Centre;
2. The Executive Board shall meet at least twice a year and adopt its own Rules of Procedure.

Article 9
Secretariat

1. The Centre's Secretariat shall consist of a Director and such staff as is necessary for the proper functioning of the Centre.
2. Decisions concerning the structure and the human resources of the Secretariat will be taken by the Governing Council.
3. The Governing Council shall appoint the Director of the Centre, who should have recognized academic standing and professional experience in the field of intangible cultural heritage.

Article 10
Contribution of UNESCO

1. UNESCO shall provide assistance in the from of technical contributions for the activities of the Centre in accordance with the strategic goals and objectives of UNESO.
2. UNESCO undertakes to:
(a) provide the assistance of its experts in the specialized fields of the Centre;
(b) include the Centre in various programmes that it implements and in which the participation of the latter seems beneficial to UNESCO's and the Centre's objectives;
(c) engage in temporary staff exchanges when appropriate, whereby the staff concerned will remain on the payroll of the dispatching organizations;

(d) provide the Centre with relevant information on its programmes related to intangible cultural heritage.
3. In the cases listed above, such assistance shall not be undertaken except within the provisions of UNESCO's programmes and budget.

Article 11
Contribution of the Government

In the national Annual Budget Law of the Islamic Republic of Iran a separate budget index will be created for the Centre. The Government shall provide, through the intermediary of the Iranian Cultural Heritage, Handicrafts and Tourism Organization, all the resources, either financial or in kind, needed for the administration and proper functioning of the Centre, including the resources needed for the staff of the Centre, for its premises, for the organization of activities of the Centre and for the organization of the meetings of the Governing Council and Executive Board. For the initial years an amount equivalent to at least US $500,000 will be made available per year.

Article 12
Responsibility

As the Centre is legally separate from UNESCO, the latter shall not be legally responsible for it and shall bear no liabilities of any kind, be they financial or otherwise, with the exception of the provisions expressly laid down in this Agreement.

Article 13
Evaluation

1. UNESCO may, at any time, carry out an evaluation of the activities of the Centre in order to ascertain:
(a) whether the Centre makes an important contribution to the strategic goals of UNESCO;
(b) whether the activities effectively pursued by the Centre are in conformity with those set out in this Agreement.
2. UNESCO undertakes to submit to the Government, at the earliest opportunity, a report on any evaluation conducted.
3. Following the results of an evaluation, each of the contracting parties shall have the option of requesting a revision of the contents of this Agreement or of

denouncing it, as envisaged in Articles 17 and 18. Notwithstanding this provision, the contracting parties agree to make every effort to remediate any problems identified in an evaluation before exercising the option of denunciation.

Article 14
Use of UNESCO's name and logo

1. The Centre may mention its affiliation with UNESCO. It may therefore use after its title the mention "under the auspices of UNESCO".
2. The Centre is authorized to use the UNESCO logo or a version thereof on its letter-headed paper and documents in accordance with the conditions established by the governing bodies of UNESCO. Once the rules for the use of the logo of the 2003 Convention will have been established, the Centre will seek to be authorized to use that logo in combination with the UNESCO logo.

Article 15
Entry into force

This Agreement shall enter into force upon meeting the formalities required to that effect by the domestic law of the Islamic Republic of Iran and by UNESCO's internal regulations.

Article 16
Duration

This Agreement is concluded for a period of six years as from its entry into force, and shall be deemed renewed unless it is expressly denounced by either party as provided for in Article 18.

Article 17
Revision

The present Agreement may be revised by consent between the Government and UNESCO.

Article 18
Denunciation

1. Each of the contracting parties shall be entitled to denounce this Agreement.

Parties undertake, however, in conformity with Article 19, to settle any dispute that may arise between them and to make every effort to avoid denunciation.
2. A denunciation shall take effect sixty days following receipt of the notification sent by one of the contracting parties to the other.

Article 19
Settlement of disputes

1. Any dispute between UNESCO and the Government concerning the interpretation or application of this Agreement, if it is not settled by negotiation or any other appropriate method agreed to by the parties, shall be submitted for final decision to an arbitration tribunal composed of three members, one of whom shall be appointed by the Government, another by the Director-General of UNESCO, and the third, who shall preside over the tribunal, chosen by the first two. If the two arbitrators cannot agree on the choice of the third, the appointment shall be made by the President of the International Court of Justice.
2. The Tribunal's decision shall be final.

The "Agreement" and the related "Law" were utilized to provide the Centre with a full collection of legal and procedural instruments, including its constitution, staffing table, rules of procedure, and strategy and programmes, among others.

In the course of two rounds of Governing Council meetings, the mentioned instruments were approved, and for the time being the Centre has been equipped with the legal backing it needed.

B. Cultural Policy

For decades before the establishment of the Iranian Cultural Heritage, Handicrafts and Tourism Organization in the 1990s, the Iranian scholars and authorities were well aware of the importance of Cultural aspects in guaranteeing sustainable development for the country. And well before the introduction of the term *Intangible Cultural Heritage* in the standard technical terminology of UNESCO, they were aware of the concept and its manifestations. A number of major Iranian projects and programmes designed and followed in the course of the mentioned period constitute witnesses in this regard; notable among these the following are worth mentioning:

1. **"Iranian Linguistic Atlas" (1974-...)**

A national project initialized jointly by the "Iranian Academy of Persian Language and Literature" and the "Iranian Armed Forces Geographical Organization" in 1970s, and, revitalized after a period of 20 years, due to an inevitable halt having occurred due to the 1979 Islamic Revolution and the war between Iran and Iraq, by the Linguistic Research Centre, affiliated to the Research Institute to the Iranian Cultural Heritage, Handicrafts and Tourism Organization. The project is being updated and followed in the form of a computational linguistic atlas of the country.

Among the various features of the project, a large inventory of more than 40,000 linguistic interviews is worth mentioning. The interviews have been gathered from a major number of the villages scattered over the territory. The linguistic material is being transcribed, using the standard methodology of linguistics, to provide the Iranian researchers and compilers of the Iranian Linguistic Atlas with a reliable linguistic corpus.

The project has been planned to be continued with fresh data to be obtained from the territory, and based upon various types of linguistic questionnaires.

2. **"Ethnography of the Iranian Territory" (1990's-...)**

A national project designed and followed by the Anthropology Research Centre, affiliated to the Research Institute to the Iranian Cultural Heritage, Handicrafts and Tourism Organization. The project is being updated and followed to cover the whole Iranian land with fresh, scientifically gathered data, and has been designed to encourage the publishing of several ethnographical atlases.

3. **"Festival of Iranian Traditional and Ritualistic Theatre"**

Held on a yearly basis, the festival is to encourage acquaintance with the Iranian Traditional and Ritualistic Theatre at the national, regional and international levels.

4. **"Archive of Iranian Folk/Maqami Music"**

Kept at the Department of Music to the Arts Faculty to the Islamic Propagation Organization, the archive keeps in itself a rich collection of

recorded Iranian Folk/Maqami Music, as well as the their related documented data.

5. **"Archive of Iranian Folk Culture"**

   Kept at the Islamic Republic of Iran Broadcasting Organization (IRIB), the archive is constituted by a rich collection of recorded original cultural features belonging to the remotest among the ethnic Iranian communities.

6. **"Archive of the Iranian Traditional Artists and Craftsmen"**

   The Archive of the Iranian Traditional Artists and Craftsmen is being updated by the Deputy for Handicrafts affiliated to the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO). The archive is constituted by the specifications of the members of a great community of artists and craftsmen, each followed by a biography, a report on the contributions made, and the degrees gained by these people. The archive continues to be utilized as a reference for the evaluation of Iranian traditional arts, and a data-bank for providing the Iranian traditional artists and craftsmen with facilities of various kinds.

7. **"Workshop Court of the Traditional Arts Research Centre, affiliated to the Research Institute to the Iranian Cultural Heritage, Handicrafts and Tourism Organization (RI-ICHHTO)**

   The Workshop Court of the Traditional Arts Research Centre, RI-ICHHTO, consists of a court at the heart of ICHHTO, Tehran, and encompasses a collection of workshops where prominent Iranian artists and craftsmen continue reproducing original artistic products and handicrafts. Notable among the activities of the Research Centre is its emphasis on endangered arts and crafts, and its efforts to bring in its workshops the traditional oral training methods to train interested pupils. Two prominent examples in this regard are the, so called, Zari-bāfi and Makhmal-bāfi (respectively, "Iranian gilded cloth" and "Iranian velvet") workshops of the Traditional Arts Research Centre, where the heavy installations of these two endangered traditional textile crafts have been brought in and masters are involved in producing original products as well as training pupils based upon the traditional oral training method.

8. National ICH Inscriptions (2006-...)

Having extended its activities to the field of the Intangible Cultural Heritage in 2006, the same year when the Islamic Republic of Iran joined the 2003 Convention, the Office for Inscriptions and Preservation and Revitalization of Intangible and Natural Heritage, affiliated to Deputy for Cultural Heritage, ICHHTO, has succeeded in inscribing, at the national level, more than 3,000 ICH elements of the country. In the course of the recent three years, the procedure of national inscriptions has been standardized, through

- Publishing and distributing updated forms for national nominations, derived from the standardized UNESCO forms and procedures,
- Publishing and distributing updated rules and regulations for drafting national nomination files that follow the standard UNESCO rules and regulations,
- Holding regular meetings of the Iranian Supreme Council for Inscriptions (at least two meetings each year), in various places in the country, where a collection of several hundred elements are discussed for inscription on the Iranian national lists in the course of a one-week meeting,
- Encouraging local community involvement in the national inscription process in all its stages,
- Drafting and issuing rules and regulations on proper safeguarding of the nationally inscribed elements to guarantee perpetuation for them.

9. International ICH Inscriptions (2009-...)

Having started from the Fourth Meeting of the Intergovernmental Committee of the States Members to the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, in the year 2009, the Islamic Republic of Iran has succeeded in inscribing 10 ICH elements on the UNESCO ICH Lists:

A) 4th Session of the Intergovernmental Committee, Abu Dhabi, UAE, 2009

(1) Novruz, Nowrouz, Nooruz, Navruz, Nauruz, Nevruz

- Multinational, Representative List of ICH
- Submitting States in Alphabetica Order: Azerbaijan, India, Iran (Islamic Republic of), Kyrgyz Republic, Pakistan (Islamic Republic of), Turkey, Uzbekistan
- Leading Country: Iran (Islamic Republic of)

(2) The Radif of Iranian Music

- National, Representative List of ICH

B) 5th Session of the Intergovernmental Committee, Nairobi, Kenya 2010

(3) The Ritual, Dramatic Art of TA'ziye
- National Representative List of ICH

(4) The Music of the Bakhshi of Khorasan
- National, Representative List of ICH

(5) Traditional Skills of Carpet-weaving in Kashan
- National, Representative List of ICH

(6) Traditional Skills of Carpet-weaving in Fars
- National, Representative List of ICH

(7) The Pahlevani and Zurkhanei Rituals
- National, Representative List of ICH

C) 6th Session of the Intergovernmental Committee, Bali, Indonesia, 2011

(8) Naqqāli, Iranian Dramatic Story-telling
- National, Urgent Safeguarding List of ICH

(9) Traditional Skills of Building and Sailing Iranian Lenj Boats in the Persian Gulf
- National, Urgent Safeguarding List of ICH

D) 7th Session of the Intergovernmental Committee, Paris, France, 2012

(10) Qālišuyān Rituals of Mašhad-e Ardehāl, Kāšān
- National, Representative List of ICH

10. Implementation of the 2003 Convention at the National Level (2006-…)

Having joined the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage in 2006, the Iranian authorities and ICH specialists relied upon their successful experiences on safeguarding the various elements of the Intangible Cultural Heritage to propose modifications in the basics and methodology of the field. The major challenging proposals on the part of the abovementioned regarded the ICH manifestations which, in their view, encompassed a vaster domain with more numerous elements. Basically, the following continue to be proposed by them to be worthy of inscription and safeguarding:

- Linguistic Heritage (aboriginal, local, vernacular languages and dialects),
- Living Human Treasures,
- The Dead Human Treasures (literary figures, artists, craftsmen, …),
- The Dead ICH (vanished ICH worthy of archiving, studying, and, if possible, revitalization, among other safeguarding efforts),
- Places of Respected National/Regional Stance (buildings, sites, territories of highly regarded historical or mythological events),
- Religious values,
- Official and regional games and sports,
- etc.

The abovementioned open-ended list continues to be amended by new interpretations of the concepts; and these interpretations continue to affect the size of the related sets of manifestations.

The mentioned interpretations have given rise to a number of national ICH lists on which the related manifestations continue to be inscribed in the course of the sessions of the Iranian Supreme Council for Inscriptions. The candidature files for possible inscription on UNESCO lists have been, and continue to be, selected among the inscriptions on these various national lists.

11. The Library and Document Centre Affiliated to Research Centre, ICHHTO

Following its establishment in mid. 1980's, the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO) began, gradually, to establish its own Library and Document Centre, where the valuable documents, including documents, reports, documentation projects, research outputs, etc, on ICH could be kept. ICHHTO emerged in 1985 after the following, by then, autonomous organizations and institutions were defined as its components:

- The Iranian Archaeological Centre
- The Iranian Directorate for Traditional Arts
- The Iranian Centre for Anthropology Museum
- The Iranian Bureau for Historical Remains
- The Ancient Iran Museum
- The Office for Preservation of Provincial Cultural Heritage of Iran
- The Iranian Directorate for Museums
- The Iranian Directorate for Historical Monuments
- The Iranian Directorate for Palaces
- The National Iranian Organization for Preservation of Archaeological Remains
- The Iranian Directorate for Buildings (Golestan Palace).

Each of the abovementioned 11 institutions enjoyed the existence of its own unique, well-established and highly regarded, scientifically established, kept and updated archives. Consequently, the ICHHTO Library and Document Centre was supplied with valuable material immediately following its establishment.

The ICHHTO Library and Documents Centre enjoys the existence of a great number of ethnographies, documentation and research reports on Iranian traditional arts and craftsmanship, outputs of research on Iranian traditional knowledge, as well as reports of documentation and research projects on Iranian languages and dialects.

In 2005, following the establishment, within the structure of ICHHTO of the Research Institute to the Iranian Cultural Heritage, Handicrafts and Tourism Organization (RI-ICHHTO), the Library and Document Centre of ICHHTO was brought under the supervision of RI-ICHHTO.

12. The Library and Document Centre Affiliated to Anthropology Research Centre (ARC), RI-ICHHTO

One of the oldest among the Research Centres in Iran, the Anthropology Research Centre enjoys a background of more than 70 years of field-work and research on Iranian anthropological heritage. The outputs have been gathered and kept in the form of ethnographies, research reports, audio-visual material, books, and collections of articles in the Library and Document Centre of ARC. The same documents continue to be utilized as the corpus of materials for the completion of the National Project titled "Ethnography of the Iranian Territory" that is being followed by ARC.

ARC, also, functions as the central organization in the Islamic Republic of Iran directly related to ICH, to the extent that the various documentation, research, propagation, revitalization, and, on the whole, safeguarding efforts on the subject have been defined among its organizational duties.

13. The Directorate for Museums and Cultural-Historical Properties

Defined recently as a directorate affiliated to the Deputy for Cultural Heritage, ICHHTO, the Directorate for Museums and Cultural-Historical Properties enjoys a longer history of a few more decades. As the name suggests, the directorate is interested in establishing, organizing, supervising, and supplying with the needed content of museums of various types. Among the museum types interested by the directorate, anthropological and ICH museums are worth mentioning. For the time being, the directorate is surveying the Iranian territory, as well as the scientific principles and methodologies in the field to continue with more anthropological and ICH museums in Iran, both conventional and virtual. In so doing, the directorate has been studying achievements by other countries in the field.

14. Archive of Iran House of Music

The greatest among the Iranian non-governmental organizations on music, the Iran House of Music enjoys the membership of the majority of the practitioners and researchers in the field. The NGO is composed of several working committees, among which "the Committee of Players", "the Committee of Singers", "the Committee of Researchers", and "the Committee of Musical Instrument Craftsmen" are worth mentioning.

In the course of the years before 2009, Iran House of Music undertook the compilation of the nomination titled "the Radif of Iranian Music" for possible inscription in the first round of inscribing ICH elements on UNESCO lists. The element was inscribed as the first national Iranian inscription on UNESCO Representative List in 2009.

Iran House of Music continues with safeguarding Iranian Traditional Music, among the other musical types of the country, and is actively following research, documentation, training, and revitalization projects on various aspects of the element.

15. Supreme Council on Radif of Iranian Music

The Supreme Council on Radif of Iranian Music works under the supervision of the Ministry of Culture and Islamic Guidance and is attended by a number of prominent Iranian master musicians as its members. The Council is involved in policy-making on proper safeguarding and transmission of the ICH element.

16. Iran House of Theatre

A non-governmental organization established and directed by specialists in theatrical activities, the Iran House of Theatre is, among its other duties, interested in preserving and safeguarding Iranian traditional theatrical types. These types include "the ritual, dramatic art of Ta'ziye", "Kheyme-shab-bāzi (Iranian puppetry)", "Namāyesh-e Ruhowzi (Iranian traditional comic theatre), among a number of other urban and rural dramatic activities.
The ICH element titled the Ritual, Dramatic Art of Ta'ziye was inscribed in 2010 on the Representative List of ICH after the related nomination file was drafted and presented with the collaboration of the Iran House of Theatre. The same NGO is involved in a series of activities, including annual festivals, devoted to safeguard Iranian traditional theatrical types.

17. Federation for Ethnic and Local Games

The Federation for Ethnic and Local Games is the officially recognized governmental organization in Iran that is responsible for identifying, documenting, preserving and propagating Iranian ethnic and local games. The federation has been able, among its other activities, to construct a list of Iranian ethnic and local games as its archive; the archive is among the most reliable sources for the researchers and cultural activists. The other activity of the federation is constituted by its continuous efforts to reconstruct Iranian ethnic and local games, especially the endangered or vanished ones, through training and supporting specialized teams throughout the country. The mentioned teams are, then, invited to various cultural events to exhibit the mentioned games, as a method to encourage their proper intergenerational transmissions.

18. Federation for Pahlevani and Zurkhanei Sports

The most ancient among the Iranian sports and games, the Pahlevani and Zurkhanei ritualistic sports constitute a major element of the Iranian Intangible Cultural Heritage. The rituals and exercises continue to be transmitted between successive generations, and the people regard them as a major element that define Iranians with an aspect of their identity.
Before the time of establishment of the Pahlevani and Zurkhanei Federation, the element used to be safeguarded by the local community by various means. However, the establishment of the federation provided new opportunities for it to be safeguarded more vigorously. The federation is responsible for holding official training courses, competitions, festivals, and doing a number of other preservation activities. The ritualistic aspect of the element was inscribed on UNESCO Representative List in 2010 with the collaboration of the same organization.

Among its other activities, the Federation for Pahlevani and Zurkhanei Sports keeps and updates a list of practitioners in the various aspects of the element, including, the, so called, Morsheds ("musicians who accompany the rituals"), Pahlevan's ("master practitioners"), ordinary practitioners, active Zurkhane's ("traditional gymnasiums where the rituals are performed"), and the like. The list is among the officially valid ICH lists of the country.

19. Inventories of the Iranian bodies and organizations involved in preserving Iranian Traditional Medicine

Iranians are famous for their unique traditional medicine. This practice is linked to the other medical traditions of the world, while enjoying its idiosyncratic features. The tradition has been proved to be completely compatible with modern medicine, to the extent that a number of official governmental organizations and university departments have been established to devote their efforts to preserving it and its various aspects. To this governmental side, a number of non-governmental bodies must be added. The following constitute, but a few examples, in this regard:

A) Governmental
- Anthropology Research Centre, ICHHTO
- Faculty and Research Centre for Traditional Medicine, Shahed University
- Faculty of Traditional Medicine, Tehran University of Medical Sciences (12 Colleges)
- Research Institute for History of Medicine, Iran University of Medical Sciences
- Research Centre for Traditional Medicine, Shahid Beheshti University
- Research Centre for Traditional Medicine, Shiraz University
- Iranian Academy of Medical Sciences
- Centre for Islamic Great Encyclopedia

B) Non-governmental
- Society of ICH Advocates
- Scientific Society of Iranian Traditional Medicine
- Society for Revitalization of Written Heritage
- KROOS Green Society

Among the various activities that theseorganizations and bodies are involved in accomplishing, the compilation of several inventories on the various aspects of the element is worth mentioning. These inventories list a number of entities related to the element, including "specifications of traditional healers", "specifications of traditional doctors", "names of traditionally recognized disorders", "traditional (herbal) drugs", "traditional therapy exercises", and the like.

In the course of the past years, the mentioned organizations, as well as a number of other interested sides, have been collaborating with the Anthropology Research Centre, RI-ICHHTO, to draft and submit a new

nomination file for possible inscription in 2013 on the UNESCO Representative List of ICH, titled "Traditional Iranian Medicine". The nomination is, for the time being, passing through the evaluation process at UNESCO ICH Section.

20. Garden of Iranian Inscriptions

The Iranian territory enjoys the existence of a great number of movable epigraphs and rock inscriptions, dating back to linguistic traditions well prior to the installment, around 2,500 years ago, of Old Persian as the official language of the country. Starting in 2001, the Linguistics, Inscriptions and Texts Research Centre, RI-ICHHTO, started a major project to establish the first Iranian Garden of Inscriptions. The project began with preparing 1x1 copies of a number of the major rock inscriptions, and reconstructing them in the form of concrete or fiberglass copies.

The copies are, for the time being, kept in an open-air exhibition space at Niyavaran Palace, Tehran, called "Garden of Iranian Inscriptions". The garden is open to scholars, university students, researchers, and ordinary people. The project is known as a successful practice to preserve part of the Iranian written linguistic heritage.

21. Activities of the Iranian National Commission for UNESCO

Following Iran's joining the United Nations Educational, Scientific and Cultural Organization (UNESCO), the Iranian National Commission for UNESCO was established in 1938. Before the 1979 Revolution in Iran, the Commission used to function based upon a constitution that consisted of 13 articles. After the Islamic Revolution, the mentioned constitution was revised and the number of the articles was raised to 17. This new constitution was approved by the Iranian Islamic Consultative Assembly in 1987.

The Iranian National Commission for UNESCO is responsible for fulfilling five functions:

- Mediator: The Commission functions as a mediator between UNESCO, on the one hand, and the Iranian Government and the various governmental and non-governmental organizations, on the other. This mediating function is extendable to cover all of the centres, sub-regional, regional, and inter-regional offices of UNESCO, and other national Commissions of UNESCO in other countries.

- Advisor: The Commission, also, functions as an advisor to the government of the Islamic Republic of Iran, and the organizations and institutions affiliated to it, on UNESCO undertakings, activities, and programmes.
- Information Source: Raising awareness on the objectives, strategies, and programmes of UNESCO, as well as the various publications in this regard, by way of national and local media, as well as gathering statistical, among other, national data related to UNESCO activities, constitute the third function of the Iranian National Commission for UNESCO. On this same line, publications on related subjects, and translations of UNESCO books and documents into Persian are worth mentioning.
- Organizer: Organizer of UNESCO programmes in the country, and taking the necessary measures to facilitate the participation of governmental, non-governmental or individual entities to take part in UNESCO conferences and meetings.
- Planner, executor, and evaluator of UNESCO Programmes in the Country: Introducing UNESCO priorities to the government, encouraging participation of scientific and social institutes and societies in planning and execution of UNESCO programmes, especially, in drafting and approving international legal instruments, as well as participation in research on subjects interested by UNESCO.

The principal undertaking followed by the Iranian National Commission for UNESCO consists of determining needs, encouraging focus on national and international priorities or urgencies, while avoiding peripheral activities. The major activities include survey and study of available contributions, exchanges of information, and improving national capacities on education, science, culture, and communication, based upon international standards. The major strategies, in this relation, consist of encouraging interdependence of research and policy-making, identification and enforcement of successful practices, development of national capacities, and encouraging interest at the nation level towards the most updated global issues.

The past and current activities of the Iranian National Commission for UNESCO in the field of culture include efforts in line with the objectives of international cultural conventions, advisory texts, projects, and programmes. The main topics in this regard include "cultural diversity", "dialogue of civilizations and cultures", "safeguarding of tangible and intangible heritage", "encouraging creativity and living cultures", "encouraging sustainable

tourism", and "commemoration of scientific, art, and cultural figures and events.

Among the major contributions of the Iranian National Commission for UNESCO in the field of culture, in the recent years, the following are worth mentioning:

- Translating and publishing the International Proclamation on Cultural Diversity and the Convention for Preserving and Promoting Diversity of Cultural Expressions
- Holding joint conferences with the participation of governmental institutions, representatives of social communities, as well as cultural and social decision-making sides,
- Cooperation on nominating the year 2001 as the International Year of Rapprochement of Cultures,
- Promotional activities and participation in national and regional specialist meetings on the year of Rapprochement of Cultures,
- Publishing a special issue of Payam-e UNESCO Journal on Rapprochement of Cultures,
- International Conference on the Role of the Youth in Encouraging Rapprochement of Cultures on the Silk Road,
- Establishment of Regional Network of the Youth on Rapprochement of Cultures,
- Translating and publishing the 1972 and 2003 Conventions,
- Regional Workshop on the Role of Women in Safeguarding and Transmission of Intangible Cultural Heritage (Tehran, 2004),
- Coordination Meeting of Nowrouz-Celebrating States (Tehran, 2004),
- Participation in the Regional Conference on Promoting and Safeguarding Intangible Cultural Heritage (Osaka, Japan, 2004),
- Cooperation in holding the Conference on Culture and Water (Tehran, 2005),
- National Consultative Meeting on Intangible Cultural Heritage (Tehran, 2006),
- Second Meeting of the Nowrouz-Celebrating States (Tehran, 2008),
- Translating and publishing the book titled "Trade, Culture, and Globalization",
- Nominating Shiraz, as the Iranian "City of Literature" to join to the UNESCO Creative Cities Network,
- Cooperation in holding the National Conference on "Arts Training",
- Sixth Regional UNESCO Workshop on International Project on Promoting Cultural and Natural Tourism in Central and South Asian High Lands (Masoule, Gilan, 2004),

- Training Course on Capacity Building among the Masoule Youth (Masoule, Gilan, 2006),
- Inscription of the specifications of Iranian prominent figures on UNESCO List of Global Scholars, including Razi, Avicenna, Hafez, Roudaki, Khayyam, Khaje Nasireddin Tousi, Amir Kabir, Imam Mohammad Ghazali, Seyyed Jamaleddin Asad-abadi, and Sana'i the Ghaznavid,
- Conference to Commemorate the 900thAnniversary of the Death of Hakim Omar Khaaym (Neyshabour, 2000),
- Participation in the Preliminary Meeting to Commemorate Roudaki (2006),
- International Congress on Roudaki (2007),
- Participation in the Survey Project on Inter-cultural and Inter-religion Mutual Cultural and Religious Understanding on Mawlawi's thoughts, held on the 900th Anniversary of Mawlawi's birth (Tehran, 2007),
- International Conference on Seyyed Jamaledding Asadabadi'd Life, Works, and Thoughts (Qazvin and Hamedan, 2008),
- Establishment of and membership in several national committees and councils on various cultural subjects, including "the National Committee on Cultural and Natural Heritage", "the National Committee on Museums", "the National Committee on Councils and Historical Buildings", "the National Committee on Music", "the National Committee on Intangible Cultural Heritage", and "the Council for Research on Art".

22. Activities of the UNESCO Tehran Cluster Office (2003-...)

The UNESCO Tehran Cluster Office (UTCO) was established in January 2003, in Tehran. The Office covers four countries in the region, namely the Islamic Republic of Afghanistan, the Islamic Republic of Iran, the Islamic Republic Pakistan and Turkmenistan.

Programmes for Afghanistan and Pakistan are managed through UNESCO Offices in Kabul and Islamabad, while programmes for Iran and Turkmenistan are managed directly by the UTCO. The Cluster Office works in close co-operation with the UNESCO National Commissions and key governmental partners of the four cluster countries, as well as UN Agencies, ECO, ISESCO, and other IGOs and NGOs. At the regional level, UTCO also co-operates with UNESCO's regional offices in Bangkok and Jakarta.

In implementing UNESCO's mandate to "build peace in the minds of people", UNESCO Tehran Cluster Office underscores the importance of dialogue and sharing of knowledge through all its operations.Building upon the shared

cultural, social, historical and spiritual heritage of the cluster countries, the Office co-operates with national and regional partners in implementing its key activities in the fields of Education, Culture, Natural Sciences and Communication & Information.

The UNESCO Tehran Cluster Office closely co-operates with the relevant government authorities of the four cluster countries of Afghanistan, Iran, Pakistan and Turkmenistan, as well as the UN and UNESCO offices on the region. UTCO has a wide range of partners in the programme areas of education, culture, natural sciences, communication and information, as well as in the interdisciplinary fields pertinent for the region, including, among others, disaster management.

UTCO builds upon this wide network of partners, inclusive of governmental authorities, academic and research institutions, training institutes, civil society, NGOs, the private sector and international experts.

Regarding the promotion of Intangible Cultural Heritage within the borders of the Islamic Republic of Iran, the Cluster Office has been actively involved in supporting various safeguarding issues through granting advice to the interested sides, among other related activities. The establishment in Tehran of the fifth UNESCO Category 2 Centre active in the field of Intangible Cultural Heritage, namely, Tehran Cluster Office, was followed with immediate help and advice on the part of UTCO, to the extent that two meetings of the Centre's Governing Council were held with the mentioned support. For the time being, UTCO is functioning on the same lines, linking the Category 2 Centre to UNESCO ICH Section by way of the UNESCO Bangkok Office.

The Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO) is among the governmental organizations that has always benefited from constructive help by UTCO in all of its activities, including, among others, the preservation of the inscribed World Heritage Sites and Intangible Heritage Elements and the drafting of the related periodic reports.

23. Governmental and Non-governmental Organizations involved in the Safeguarding of the Iranian Traditional Medicine

The Iranian Traditional Medicine (ITM) is referred to a well-established, deeply-rooted, and well-preserved body of traditional knowledge on medicine, that is practiced throughout the country, by a great number of

diverse communities, each with its own unique cultural features. The interested sides involved in preserving the element include individual native healers, traditional master healers and druggists/chemists, scholars and researchers, as well as a number of bodies and organizations, including the non-governmental Society of ICH Advocates, Scientific Society of Iranian Traditional Medicine, Society of Revitalization of Written Heritage, and KROOS Green Society. To these must be added a number of governmental bodies, including, among others, the Anthropology Research Centre to ICHHTO, the Faculty and Research Centre for Traditional Medicine, Shahed University, the Faculty of Traditional Medicine, Tehran University of Medical Sciences (12 colleges), the Research Institute for History of Medicine, Iran University of Medical Sciences, the Research Centre for Traditional Medicine, Shahid Beheshti University, the Research Centre for Traditional Medicine, Shiraz University, the Iranian Academy of Medical Sciences, and the Iranian Centre for Islamic Great Encyclopedia.

The activities to safeguard ITM are classifiable at the two levels of the concerned communities and the governmental bodies. On the whole, these activities include, among others, documentation, revitalization, promotion, and publication of various aspects of this body of traditional knowledge. For the time being, around 170 scientific NGO's on the Iranian Traditional Medicine are working and have been granted scientifically justified certificates by the Ministry of Health and Medical Education. To these one must add around 50 other NGO's that are working on the aspects of this knowledge with certificates granted by the Ministry of Research, Science and Technology or the official provincial offices. These second-type NGO's are specifically active regarding the anthropological aspects of the element. Previous activities on the part of these NGO's cover herbal medicine, some Practical Traditional activities, as well as research, unofficial education and training, as well as public service affairs. The contributions by concerned individuals include personal activities at the local level by master and traditional healers, who are involved in Practical Iranian Medicine activities in urban and rural environments. Several non-governmental Traditional Iranian Medicine gild unions are active in the country, that are working on procurement and production of the needed drugs.Spontaneous intergenerational transmission of the traditional knowledge is vastly done among the local community members. Some trans-border activities continue to be followed by interested groups, individuals and NGO's, in performing practical issues, as well as holding exhibitions or doing publications.

The past and current safeguarding efforts by the concerned governmental bodies include:

Ministry of Health and Medical Education

- Training Workshop on Traditional and Complementary Medicine(1998)
- The first Faculty and Clinic for Traditional Medicine, Shahed University
- Research Institute for History of Medicine, Iran University of Medical Sciences(2000)
- Advisor to the Minister of Health on Traditional Medicine(2002)
- Traditional Medicine Texts in Iranian and Islamic Civilizations(2002)
- Education Council for Traditional and Complementary Medicine(2003)
- MS Course in Traditional Medicine(2005-7)
- Research Network on Traditional Medicine(2006)
- Academic course on Traditional Pharmaceutics(2007)
- Scientific Society of Iranian Traditional Medicine(2007)
- Inclusion of Iranian Traditional Medicine as a course title for all students of Medicine(2010-…)
- Deputy for Traditional Iranian Medicine in the Ministry of Health(2012)

Anthropology Research Centre, ICHHTO

- Background of 70 years of research on Traditional Iranian Medicine

The Governmental safeguarding efforts regarding ITM include:

A) Research and publications

The major governmental bodies involved in such activities include:

- Anthropology Research Centre, ICHHTO
- Faculties of Traditional Medicine(more than 10)
- Academy of Medical Sciences
- Iranian Centre for Islamic Great Encyclopedia

B) Report to 2nd WHO Global Survey on National Policy and Regulation for Traditional and Complementary/Alternative Medicine

The report was drafted and submitted jointly by the concerned governmental bodies.

C) Training

A basic activity in line with safeguarding and promoting ITM at the national level, training courses on the subject are vigorously followed by a number of the concerned bodies and organizations. Among these, seven rounds of training university students on Iranian Traditional Medicine

and Pharmaceutics (as of 2007) is worth mentioning. The mentioned training courses continue to be held by the universities named above.

D) Public Services

To the activities mentioned above, a number of public services must be added. Notable among these, are the following:

- Public clinics for Traditional Iranian Medicine
- Traditional Iranian Medicine pharmacies
- National and international scientific conferences and workshops on the subject
- Revitalization and circulation of old texts on the subject(100 texts)
- Quarterly on Iranian and Islamic Traditional Medicine (2000-…)

24. Tehran ICH Centre, Under the Auspices of UNESCO (Category 2) (2012-…)

Following the signing, in 28 April 2010, of the Agreement between the Government of the Islamic Republic of Iran and the United Nations Educational, Scientific and Cultural Organization (UNESCO), Regarding the Establishment, in Tehran, of a Regional Research Centre for Safeguarding Intangible Cultural Heritage in West and Central Asia, Under the Auspices of UNESCO (Category 2), the procedure for the preparation of the ground for official establishment of the Centre started immediately in the same year. The mentioned procedure consisted of several phases:

- Passing through the needed official procedure to legally enable the Centre to start its activities: The mentioned procedure consisted of approval of the draft legislation by the Board of Ministers to the Government of the Islamic Republic of Iran, adoption of related law at the Iranian Islamic Consultative Assembly, and the final approval of the mentioned law by the Council of the Guardians of the Constitution of the Islamic Republic of Iran.
- Preparation of the needed budget and logistics: The procedure was directed in several directions, including following the needed negotiations with the Iranian Ministry of Finance to provide the Centre with the needed yearly budget, interaction with the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO) to provide the Centre with the needed headquarters, preparation of the needed office equipment with the help of ICHHTO, and providing the Centre with the needed personnel to do the follow up leading to the official working of the Centre.

- Correspondence with the states on the West and Central Asian Region to invite them to participate in the activities of the Centre.
- Collaboration with the UNESCO ICH Section, Paris, UNESCO Bangkok Office, UNESCO Tehran Cluster Office, and the Iranian National Commission for UNESCO to prepare the ground for the official inauguration of the Centre.
- Election of the Governing Council Members,
- Preparation of the Basic Documents of the Centre needed to be approved by the Governing Council: These included the Constitution, the Staffing Table, the Long- and Mid-term Strategy, the First-year Programmes, and the Book of Rules and Regulations; the agenda, also, included the official election of the GC Chairperson, the Director of the Centre, the official approval of the Web-site of the Centre, and some other items.

On November 16th and 17th, 2012, the First Ordinary Governing Council Meeting of the Centre was held, where a major part of the agenda was adopted. Among the adopted agenda items, the temporary logo and the abbreviated name of the Centre, namely "Tehran ICH Centre", are worth mentioning. The same Governing Council decided that the First Extraordinary Governing Council Meeting needed to be held soon after the mentioned meeting, since some lacking basic documents needed to be approved very soon in order to enable the Centre to continue its activities. The First Extraordinary Meeting of the Centre was held on 21 and 22 May 2013, and the remaining parts of the needed documents were approved there.

Tehran ICH Centre has, now, become a member of the network of the UNESCO Category 2 Centres on ICH worldwide. The first-year programmes are now being followed, and, simultaneously, the Centre is actively collaborating with the UNESCO ICH Section, the UNESCO Bangkok Office, the UNESCO Tehran Cluster Office, and the Iranian National Commission for UNESCO to have its programmes geared toward the overall strategies and progrmming approach of UNESCO. Especially, the Centre's activities have a regional perspective to them, as its mandate and undertakings determine.

However, at the national level, the activities described above have not prevented the Centre to act as competent advisory body to the Iranian governmental and non-governmental organizations concerned with ICH and its safeguarding.

Ⅱ. Intangible Cultural Heritage Inventory

A. The Iranian National ICH Inventory

The Supreme Inscription Council of the Islamic Republic of Iran, chaired by Iranian Vice President and ICHHTO Chairman, or his fully authorized representative, and attended by the Deputies to the Chair, the Director Generals of the Bureaus supervised by the mentioned deputies, representatives of governmental organizations in the field of culture, and experts and practitioners of Iranian ICH, including NGO representatives as well as individuals, is the main Iranian body responsible for editing, keeping, and updating the Intangible Cultural Heritage Inventory of the Islamic Republic of Iran.

The Supreme Inscription Council enjoys the stance of the highest ranking decision-making body of the Islamic Republic of Iran on inscriptions of the Iranian Cultural Heritage, including the Intangible Cultural Heritage elements of the country, on the international inventories, in addition to the National ICH Inventory of the Islamic Republic of Iran.

The Iranian National ICH Inventory is kept at the Directorate for Inscriptions, and Preservation and Revitalization of Intangible and Natural Heritages, affiliated to the Deputy for Cultural Heritage, ICHHTO, where it is updated and published, with the help of local community members, on a regular annual basis, and under the supervision of the Supreme Inscription Council. The Supreme Council has, also, empowered the Deputy for Cultural Heritage, ICHHTO, to sign the national inscription certificates, and the nominations submitted to UNESCO.

The comments above prove that the Iranian National ICH Inventory is drawn up and updated through respecting the 2003 Convention contents fully, with special attention toward Articles 11 and 12, thereof.

The involvement of the local communities of bearers and practitioners of the Iranian Intangible Cultural Heritage properties in the inscription processes described above continues to the level of various collaborations in providing the needed documents, preparing the required audio-visual materials, drafting and submitting the needed consent documents at the time of submitting

nominations files for inscriptions, providing advice in proposing and following safeguarding measures on the elements at various levels, and holding meetings and gatherings of various types to guarantee proper transmission of the elements to younger generations.

B. Other Lists and Inventories

Various Iranian governmental and non-governmental bodies concerned with Iranian Intangible Cultural Heritage keep their own lists and inventories which they regularly update. The following constitute examples in this regard:

1. Inventory of the Iranian Linguistic Atlas

Kept at the Linguistics, Inscriptions and Texts Research Centre, affiliated to the Research Institute, ICHHTO, the inventory includes in itself specifications of around 50,000 recorded linguistic interviews. The interviews have been gathered from the majority of the Iranian villages in the course of the past 40 years, and provide the Iranian Linguistic Atlas with its needed data. Each interview has been recorded in the inventory with comprehensive information on its geographical, demographic, and linguistic specifications.

2. Inventory of the Library and Document Centre of the Anthropology Research Centre, ICHHTO

The Library and Document Centre of the Anthropology Research Centre, affiliated to the Research Institute to ICHHTO, includes in itself printed and audio-visual material gathered in the course of years of ethnographic fieldwork conducted on a majority of ethnic Iranian communities. The related inventory classifies the documented data under various ethnographic headings. The data is being used for the publication of ethnographic encyclopedias and atlases by the Anthropology Research Centre, ICHHTO.

3. Archive of Iranian Folk/Maqami Music

The Department of Music to the Arts Faculty of the Iranian Islamic Propagation Organization keeps and updates, among its other duties, an archive of Iranian Folk/Maqami Music. The inventory provides researchers with comprehensive data on all aspects of the gathered data, including, among others, information on the geographical, demographic, and artistic specifications.

4. IRIB Archive of Iranian Folk Culture

The Islamic Republic of Iran Broadcasting Organization (IRIB) keeps one of the oldest archives and inventories of the Iranian folk culture in the form of recorded data. The archive continues to be updated and its data continue to be utilized in various radio and TV programmes.

5. Inventory of Iranian Traditional Artists and Craftsmen

Kept and updated at the Deputy for Handicrafts, ICHHTO, the inventory includes the latest information about the Iranian traditional artists and craftsmen, and provides its users with practical data on the state of each artistic field and its practitioners. The inventory, at the same time, is a point of reference to provide Iranian artists with various utilities and facilities.

6. Library and Document Centre Affiliated to Research Centre, ICHHTO

The Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO) enjoys the existence of its own Library and Document Centre. The mentioned archive provides researchers with valuable documents, reports, documentation projects, research outputs, etc, on ICH.

Among the documents kept at the archive the research and documentation outputs of the subdivisions of the Research Institute to ICHHTO are worth mentioning. These include ethnographies, documentation and research reports on Iranian traditional arts and craftsmanship, outputs of research on Iranian traditional knowledge, as well as reports of documentation and research projects on Iranian languages and dialects.

7. Inventory of the Directorate for Museums and Cultural-Historical Properties, ICHHTO

The Directorate for Museums and Cultural-Historical Properties keeps and makes updated its own inventory of Iranian conventional and virtual museums. Among these museums, a number of anthropological museums are worth mentioning. The inventory provides its users with full information on the specifications of such museums.

8. Inventory of Iran House of Music

The Inventory of Iran House of Music provides its users with comprehensive information on the various aspects of the Iranian music and its practitioners and researchers on the subject. The committees affiliated to the NGO, namely "the Committee of Players", "the Committee of Singers", "the Committee of Researchers", and "the Committee of Musical Instrument Craftsmen" continually provide the inventory with the needed data on their fields of interest.

The mentioned inventory continues to function as one of the most reliable sources of information on the Iranian music.

9. Inventory of Iranian Federation for Ethnic and Local Games

Among its other duties, the Iranian Federation for Ethnic and Local Games has been involved in identifying, documenting, preserving and propagating Iranian ethnic and local games. Along these same lines, the federation has succeeded in creating and updating a reliable inventory of ethnic and local Iranian games.

10. Inventories for Iranian Traditional Medicine

Several Iranian governmental and non-governmental organizations, as well as university departments are, for the time being, involved in creating and updating inventories on various aspects of Iranian Traditional Medicine. These inventories can be classified in the name of the mentioned organs. The following constitute, but a few examples, in this regard:

A) Governmental

- Anthropology Research Centre, ICHHTO
- Faculty and Research Centre for Traditional Medicine, Shahed University
- Faculty of Traditional Medicine, Tehran University of Medical Sciences (12 Colleges)
- Research Institute for History of Medicine, Iran University of Medical Sciences
- Research Centre for Traditional Medicine, Shahid Beheshti University
- Research Centre for Traditional Medicine, Shiraz University
- Iranian Academy of Medical Sciences
- Centre for Islamic Great Encyclopedia

B) Non-governmental
- Society of ICH Advocates
- Scientific Society of Iranian Traditional Medicine
- Society for Revitalization of Written Heritage
- KROOS Green Society]

The inventories owned by the abovementioned bodies list a number of entities related to the Iranian Traditional Medicine including "specifications of traditional healers", "specifications of traditional doctors", "names of traditionally recognized disorders", "traditional (herbal) drugs", "traditional therapy exercises", and the like.

Ⅲ. Relevant Organizations

The list that follows presents a selected subset of the governmental and non-governmental entities in the Islamic Republic of Iran that are concerned with Intangible Cultural Heritage. As mentioned, the list is, by no means, exhaustive in that a number of other such, especially local and regional, entities can be added to it.

Each item in the list will be followed, among other related information, with a short description of its interests and undertakings.

1. **Anthropology Research Centre, affiliated to the Research Institute to the Iranian Cultural Heritage, Handicrafts and Tourism Organization (RI-ICHHTIO)**

   Interests and Undertakings:
   Library and field ethnographic and anthropological research and documentation on the territories where Iranian cultures are observed

   Address:
   Research Institute to the Iranian Cultural Heritage, Handicrafts and Tourism Organization (RI-ICHHTO), Si-ye Tir Str. Corner, Imam Khomeini Ave, Tehran, Islamic Republic of Iran

   Tel: +98-21-66736590
   Fax: +98-21-66736590

   Focal Point:
   Dr. Yadollah PARMOUN
   Director

   e-mail: yadollahparmoun@yahoo.com
   Cell: +98-912-2873832

2. **Linguistics, Inscriptions and Texts Research Centre, affiliated to the Research Institute to the Iranian Cultural Heritage, Handicrafts and Tourism Organization (RI-ICHHTIO)**

Interests and Undertakings:
Library and field research and documentation on the oral and written linguistic heritage on the territories where Iranian cultures are observed

Address:
Research Institute to the Iranian Cultural Heritage, Handicrafts and Tourism Organization (RI-ICHHTO), Si-ye Tir Str. Corner, Imam Khomeini Ave, Tehran, Islamic Republic of Iran

Tel: +98-21-88917640
Fax: +98-21-88917640

Focal Point:
Dr. Mazdak ANOUSHE
Director

Cell: +98-912-2865986

3. **Tehran ICH Centre**
Regional Research Centre for Safeguarding Intangible Cultural Heritage in West and Central Asia, Under the Auspices of UNESCO (Category 2)

Interests and Undertakings:
Research for the safeguarding of the Intangible Cultural Heritage in West and Central Asia, and following the UNESCO programmes and strategy for Category 2 Centres on ICH

Address:
No. 33, Shahid Fayyaazbakhsh Str, Tehran, Islamic Republic of Iran

Tel: +98-21-66749970, 66749972-5
Fax: +98-21-66704207
Website: www.tehranichcenter.org

Focal Point:
Dr. Yadollah PARMOUN
Director

e-mail: yadollahparmoun@yahoo.com, info@tehranichcenter.org
Cell: +98-912-2873832
Tel: +98-21-66749971

4. **Deputy for Cultural Heritage affiliated to the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTIO)**

Interests and Undertakings:
Policy-making and programming with an aim to safeguard Iranian cultural heritage, and supervising and guiding the related efforts at headquarter and field levels, while executing field projects to materialize and promote its undertakings and goals

Address:
Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO), Azadi Ave and Yadegar-e Emam Exp.way Cross-roads, Tehran, Islamic Republic of Iran

Tel: +98-21-66084577
Fax: +98-21-66027418

Focal Point:
Dr. Mehdi HOJJAT
Vice Chairman and Deputy for Cultural Heritage, ICHHTO

e-mail: moavenatmiras@yahoo.com

5. **Deputy for Handicrafts affiliated to the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTIO)**

Interests and Undertakings:
Policy-making, programming and supervising efforts in line with preservation, revitalization, promotion and quantitative and qualitative development of Iranian handicrafts, while supporting and organizing training and education in this regard, and utilizing the manpower active in various fields of Iranian handicrafts

Address:
Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO), Azadi Ave and Yadegar-e Emam Exp.way Cross-roads, Tehran, Islamic Republic of Iran

Tel: +98-21-66084577
Fax: +98-21-66027418

Focal Point:
Mr. Yahya RAHMATI
Deputy for Handicrafts, ICHHTO

e-mail: yahya_rahmati@yahoo.com
Cell: +98-912-2420777

6. Office for Inscriptions and Preservation and Revitalization of Intangible and Natural Heritage affiliated to the Deputy for Cultural Heritage, ICHHTO

Interests and Undertakings:
Identification of tangible, intangible, and natural heritage elements and taking the necessary measures for their inscriptions on national and international inventories and lists, while supporting their preservation and revitalization
Address:
Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO), Azadi Ave and Yadegar-e Emam Exp.way Cross-roads, Tehran, Islamic Republic of Iran

Tel: +98-21-66084577
Fax: +98-21-66027418

Focal Point:
Dr. Farhad NAZARI
Director General,
Office for Inscriptions and Preservation and Revitalization of Intangible and Natural Heritage

e-mail: fnazari54@yahoo.com, fnazari54@gmail.com
Cell: +98-912-4688380

7. Iranian National Commission for UNESCO

Interests and Undertakings:
Identification of national and international educational, scientific and cultural priorities and concentration of efforts on them based upon UNESCO

strategies and programmes, while keeping the 5 functions of mediator, organizer, advisor, information source, and planner, executor and evaluator.

Address:
No. 15, 1st Str, Shahid Hesaari (Southern Raazaan) Str, Mirdamad Blvd, Tehran, Islamic Republic of Iran

Tel: +98-21-22251364
Fax: +98-21-22252436
Website: www.irunesco.org

Focal Point:
Dr. Mohammad Reza SAEIDABADI
Director General

Cell: +98-912-1093672

8. UNESCO Tehran Cluster Office

Interests and Undertakings:
Execution and follow up of UNESCO programmes at the level of the region encompassing Afghanistan, Iran, Pakistan and Turkmenistan while taking the necessary direct and indirect measures to promote the related goals in collaboration with the related National Commissions for UNESCO and the interested governmental organizations.

Address:
UN Building, No. 8, Shahrzad Blvd, Darrous, Tehran, Islamic Republic of Iran
P.O.Box: 15875-4557

Tel: +98-21-22860691
Fax: +98-21-22869547
Website: www.un.org.ir

Focal Point:
MS. Tarja VIRTANEN
Director

Cell: +98-912-1201049

9. **School of Traditional Medicine**
   Tehran University of Medical Sciences UNESCO Tehran Cluster Office

   Interests and Undertakings:
   Academic research and documentation on Iranian Traditional Medicine.

   Address:
   No. 17, Fardanesh Alley, Ghods Str, Enghelab Ave, Tehran, Islamic Republic of Iran

   Tel: +98-21-88974535
   Fax: +98-21-88974536

   Focal Point:
   Dr. SHAMS ARDAKANI
   President

10. **Traditional Iranian Medical Society**

    Interests and Undertakings:
    Academic research and documentation on Iranian Traditional Medicine.

    Address:
    No. 117, Corner of Nosrat Str, North Karegar Ave, Tehran, Islamic Republic of Iran

    Tel: +98-21-66464320 & 1
    Fax: +98-21-66464322

    Focal Point:
    Dr. Abdollah BAHRAMI
    President

11. **Research Institute for Islamic and Complementary Medicine,**
    Iran University of Medical Sciences

    Interests and Undertakings:
    Academic research and documentation on Iranian Traditional Medicine.

Address:
No. 9, Pirniya Alley, North Lalezar Str, Jomhouri Eslami Ave, Tehran, Islamic Republic of Iran

Tel: +98-21-33111619
Fax: +98-21-33111619

Focal Point:
Dr. S.A. GUSHEGIR
President

12. Iran House of Music

Interests and Undertakings:
NGO for Research, documentation, and training on Iranian Music; follow up focal point for preservation and propagation of Iranian Music.

Address:
No. 284, West Fatemi Ave, Tehran, Islamic Republic of Iran
Tel: +98-21-66917712
Fax: +98-21-66917711
Website: www.iranmusic.com

Focal Point:
Dr. Mohammad SARIR
Managing Director

Cell: +98-912-3722134

13. General Office for Music
Iranian Ministry of Culture and Islamic Guidance

Interests and Undertakings:
Preservation and propagation of Iranian Music.

Address:
Roudaki Hall, Ostan Shahriyar Blvd, Hafez Ave, Tehran, Islamic Republic of Iran

Tel: +98-21-66705101
Fax: +98-21-66750305

14. Department of Music
Art Faculty, Islamic Propagation Organization

Interests and Undertakings:
Preservation and propagation of Iranian Music.

Address:
Hafez Ave and Somayyeh Cross-roads, Tehran, Islamic Republic of Iran
P.O.Box: 815/1144

Tel: +98-21-66465848
Fax: +98-21-66750305

Focal Point:
Dr. Pirouz ARJMAND
Head

15. Pishin Pajouh Cultural and Art Institute
NGO

Interests and Undertakings:
Iranian Studies, with special focus on Iranian tangible and intangible cultural heritage and traditional arts; the outcomes being publications, audio-visual products, and documentation and research projects.

Address:
No. 6, Second floor, Salmas Sq, Fathi Shaqaqi Str, Vali Asr Ave, Tehran, Islamic Republic of Iran

Tel: +98-21-88001089
Fax: +98-21-88024724

Focal Point:
Mr. Mohammad Reza MIRI
Managing Director

e-mail: pishinpajouh@yahoo.com
Cell: +98-912-1267425

IV. Achievements on ICH

1. Achievements by the Islamic Republic of Iran

Fully aware of the importance of the concept of the Intangible Cultural Heritage and the role it plays in encouraging peace and well-established understanding among the communities world-wide, the Islamic Republic of Iran was among the first countries that joined the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

The great deal of experience and expertise having been acquired through decades of conducting anthropological studies throughout the country, soon enabled the Iranian experts, as well as the interested governmental and non-governmental organizations to devise an Iranian perspective within the framework sketched by the Convention. Soon after, national and regional manifestations of the Intangible Cultural Heritage were determined for various levels of registration, and safeguarding. Then a comprehensive perspective followed, which determined the role envisaged for the Islamic Republic of Iran at the sub-regional, regional, and international levels.

What follows is an outline of the activities on the part of the Islamic Republic of Iran:

- Member state to the 2003 Convention,
- Observer state at Intergovernmental Committee sessions,
- Regular attendant at UNESCO expert meetings on ICH,
- Regular attendant at regional and international training courses on ICH,
- Leading state in preparing the first multinational ICH nomination: Nowruz
- Member of the Intergovernmental Committee,
- Headquarter for Regional Research Center for Safeguarding Intangible Cultural Heritage in West And Central Asia: The fifth Category II Center for ICH worldwide
- Regular inscriptions of Iranian ICH on the Representative List: 8 files
- Regular inscriptions of Iranian ICH on the Urgent Safeguarding List: 2 files

- Regular submissions of nominations for inscription on the Representative List: 15 files
- Regular submissions of nominations for inscription on the Urgent Safeguarding List: 4 files
- Harmonizing the 2003 Convention content with the national Iranian perspectives
- Compilation of comprehensive lists on the Iranian national heritage
- Compilation of a regional tentative list on Iranian shared heritage
- Regular inscriptions of Iranian ICH at the national level
- Holder and sponsor to cultural events on ICH at national, regional and international levels
- Holder and sponsor to training courses on ICH at national and regional levels
- Close collaboration with UNESCO Intangible Culture Sector
- Close collaboration with the National Commission for UNESCO, Tehran
- Close collaboration with the UNESCO Cluster Office in Tehran
- Close collaboration with ASPAC Group Member States to the 2003 Convention
- Member of the Subsidiary Body responsible for the evaluation of the 2012 nomination files for inscription on the Representative List
- Member of the Bureau of the 7th Session of the Intergovernmenral Committe of the States Members to the 2003 Convention

2. The Regional Research Center for Safeguarding Intangible Cultural Heritage in West and Central Asia, Under the Auspices of UNESCO (Category 2) (Tehran ICH Centre)

The fifth among the UNESCO Category II Centers on ICH, the Regional Research Center for Safeguarding Intangible Cultural Heritage in West and Central Asia has, by this time, held two Governing Council Meetings, where it has succeeded in adopting its basic texts (including its constitution, staffing table, book of rules and regulations, strategy, and programmes).

The centre has accomplished considerable achievements in conducting its duties, notable among which are the following:

- June 2011: Gathering of experts on Intangible Cultural Heritage on the occasion of the Day of Intangible Cultural Heritage and Rapprochement of Cultures, in the Iranian Cultural Heritage Week
- Titled "Propagation: a Method for Safeguarding Intangible Cultural Heritage", the gathering constituted an opportunity for Iranian experts to exchange their views on ICH and the methods for safeguarding it.

- July 2011: National training course on Intangible Cultural Heritage, directed towards the needs of Deputies for Cultural Heritage, Provincial Directorates for Iranian Cultural Heritage, Handicrafts, and Tourism Organization.
- September 2011: Collaboration with the Deputy in Cultural Heritage, Iranian Cultural Heritage, Handicrafts and Tourism Organization, and a number of other governmental and nongovernmental organizations of Iran in compiling the list of nationally and regionally oriented activities directed toward the Celebration of the 10th Anniversary of the 2003 Convention in 2013.
- 2011 and 2012: Participation in the Annual Meetings of the Intergovernmental Committee of States Members to the 2003 Convention (6th and 7th Meetings).
- April 2012: Meeting of Category 2 Centres on ICH in the Asia-Pacific Region, Bangkok
- November 2012: 1st Governing Council of Tehran ICH Centre
- November 2012: 2nd Meeting of the Nowrouz Celebrating States for the drafting of the Nomination File in the name of 3 newly joining states
- November 2012: Inauguration Ceremony of Tehran ICH Centre
- December 2012: MOU with Crespial, ICHCAP, and CRIHAP on cooperation on fields of interest
- May 2013: 1st Extraordinary Meeting of the Governing Council to Tehran ICH Centre
- July 2013: Workshop on ICH Inscriptions and Advice for Utilizing the Methods at the national level, held for the personnel of Anthropology Research Centre, ICHHTO,
- August 2013: World Meeting of Category 2 Centres on ICH, Bulgaria

Ⅴ. Records of the Islamin Republic of Iran in International Inscriptions of ICH

The Intergovernmental Committee of the States Members to the Convention for the Safeguarding of the Intangible Cultural Heritage started the task of inscribing the manifestations of the Intangible Cultural Heritage of Humanity on its lists as of the year 2009, and has continued the task on a yearly basis. In the course of the four rounds passed (i.e. 2009, 2010, 2011, and 2012) the Islamic Republic of Iran has succeeded in inscribing ten manifestations of its Intangible Cultural Heritage on the UNESCO Lists. The categories of the mentioned inscriptions are as follows:

1. **Inscriptions on the Representative List of the Intangible Cultural Heritage of Humanity**

   1) **Multinational Inscriptions**
      - Novruz, Nowrouz, Nooruz, Navruz, Nauruz, Nevruz (2009)

   2) **National Inscriptions**
      - The Radif of Iranian Music (2009)
      - The Ritual Dramatic Art of Ta'ziye (2010)
      - The Music of the Bakhshis of Khorasan (2010)
      - Traditional Skills of Carpet-weaving in Kashan (2010)
      - The Pahlevani and Zoorkhanei Rituals (2010)
      - Traditional Skills of Carpet-weaving in Fars (2010)
      - Qālišuyān Rituals of Mašhad-e Ardehāl, Kāšān (2012)

2. **Inscriptions on the List of Intangible Cultural Heritage of Humanity in Need of Urgent Safeguarding**

   1) **National Inscriptions**
      - Naqqāli, Iranian Dramatic Story-telling (2011)
      - Traditional Skills of Building and Sailing Iranian Lenj Boats in the Persian Gulf (2011)

The present section consists of on each of the mentioned nominations:

A. Novruz, Nowrouz, Nooruz, Navruz, Nauruz, Nevruz

(Multinational, Representative List of ICH)
(4th Session of the Intergovernmental Committee, Abu Dhabi, UAE, 2009)

Submitting state(s) (in alphabetical order)

Azerbaijan, India, Iran (Islamic Republic of), Kyrgyz Republic, Pakistan (Islamic Republic of), Turkey, Uzbekistan

Leading country

Iran (Islamic Republic of)

Other name(s) of the element

Azerbaijan (Bahar Bayrami), India (Nowrouz-i Jamshidi), Iran (Nowrouz-e Jamshidi, Nowrouz-e Soltani), Kyrgyz Republic (Jany Jil), Pakistan (Nauroz-e Alamafrouz), Turkey (Mart Dokuzu, Mart Bozumu, Sultan Nevruz, Mereke, Yilsirti, Yeniyil, Ergenekon Bayrami, Cigdem Gunu, Yumurta Bayrami…), Uzbekistan (Yangi Yil, Yangi Kun)

Geographic location and range of the element

From the Indian Subcontinent and the /Central Asia to the Mediterranean and Southeast Europe

Domain(s) represented by the element

- Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- Performing arts;
- Social practices, rituals and festive events;
- Knowledge and practices concerning nature and the universe;
- Traditional craftsmanship.

Brief textual description of the nominated element

Novruz/ Nowrouz/ Nooruz/Navruz/ Nauroz/ Nevruz is celebrated on 21st of March, which is considered as New Year holiday and the beginning of Spring. There are various ceremonies, rituals, and cultural events held within every family and community. It enjoys traditional games, special cuisines, respect for nature, performances in music and dances, oral expressions and literature, handicrafts and painting masterpieces (in particular miniature arts). Values of peace and solidarity,

reconciliation and neighborhood, cultural diversity and tolerance, healthy life-style and renewal of living environment are promoted and transmitted from generation to generation during this cultural event. Women play a major role in the cultural event, by managing the ceremonies and disseminating the traditional knowledge to the youth. It is a part of and strengthens the cultural identity of the state parties involved.

Detailed description

Novruz / Nowrouz/… / Nooruz / Navruz / Nauroz / Nevruz embraces a variety of different features of an intangible cultural heritage as of its antiquity: a very vast geographical scope having lasted for many periods of time. It consists of a variety of cultural forms and expressions:

Mythology: Among a number of mythological characters, Jamshid, the mythological king of Iran is prominent. It is for Jamshid that Nowrouzhas also been called Nowrouz-e Jamshidi. A similar myth exists in the Indian mythology, to which one must add the famous "Bozkurt" myth in Turkey;

Legends: The legend of "Amoo Nowrouz" in Iran, Afghanistan and the Central Asian countries is a famous item in this category. In this legend, "Naneh Nowrouz" waits for Amoo Nowrouzto come, but at the very moment of the beginning of the New Year, she falls asleep. Amoo Nowrouzcomes and goes while she is asleep.

Modern Prose and Poetry: In addition to the classical poems that have been called "Nowrouzi Poems", the poets of today have also Nowrouzi Poems that are published before and after the Nowrouzceremony, in books, magazines or, even, in internet spaces. They are also recited in radio and TV programmes.

Music: In the Iranian ancient and classical music, there exist very special songs and melodies such as "Naz-e Nowrouz", "Yaad-e Nowrouz", "Nowrouz-e Khordak", "Nowrouz-e Khara" and "Nowrouz-e Saba". A similar number of songs and melodies have been played and sung in the Ottoman Empire as well. In addition, there are many melodies relating to this ceremony in all other Nowrouz territory countries. At the present time, there are Nowrouz songs and melodies that are played, preformed and sung at local, national and even transnational levels. More to say, there is a very famous Afghan song “Molla Mammad Jaan” that is the distinctive Nowrouzi song in the city of Mazar-e Sharif. The song is well-known to Iran and Tajikistan, too.

Dance: In all NowrouzTerritory countries, and especially among the ethnic groups, there are local and/or traditional dances. The Azerbaijani and Uzbek dances constitute one example in this regard.
Cultic and Linguistic Behaviors: Such expressions have been intertwined with the special folkloric performances for Nowrouz, including “Khān Bāzi” and “Kūseh Galīn”in Iran, “Kūsā Kūsā Khānī” in Azerbaijan and Turkey as well as “Bākhūr

Khānīm" and "Nowrouz Bābā", "Akhkan Bāba", "Nesreddin" and "Espak-bāzī (clown)" in Uzbekistan; and "Espak-bāzī (clown)", "Laglag-bāzī" in Kyrgyzstan;

Experiences, Skills and Arts,as well as differing objects like work and daily life instruments that have been and are employed in different stages of this celebration, constitute another part. This aspect of Nowrouz includes, among others, renewed furniture, handicrafts for children, decorative objects, as well as jewelry made of precious gems and/or metals especially for newly married couples.

As a whole, these ceremonies own a general shared feature all over the mentioned territory, but in details they enjoy different local and regional particulars that prove the rich cultural diversity of practices of the element.

Calendar: The New Year holiday and the beginning of Spring, the element is celebrated on 21st of March. The date was originally calculated on the basis of astronomical studies starting from antiquity. In the Medieval Period that calculation was confirmed and updated by famous scholars such as Abu Reyhān Bīrūnī, Mahmud Kashgari, and Omar Khayyam.

Ceremonies and rituals: There are various ceremonies, rituals, and cultural events held within every family and community. One of the major functions of the element is public gatherings-cultural spaces where exchanges and ceremonies take place. Special public rituals related to water and fires are observed during the celebrations. One such instance is constituted by thepeople's jumping over the water streams and/or set fires. In Iran, the jumping rituals take place on the last Wednesday of the year that is called "Chārshanbeh Sūrī" or "Chārshanbeh-e Ātash". In Azerbaijan, there are four last Wednesdays known in order: "Chārshanbeh Āb (water)", "Chārshanbeh Bād (wind)", "Chārshanbeh Khāk (soil)" and "Chārshanbeh Ātash(fire)". People may move in between piles of fire, singing traditional songs, and/or dance around fire, or near water.

There are some fire rituals at the Eve of Nowrouz among some groups such as Kurds and Zoroastrians. Similar ceremonies are observable in Turkey and The Central Asian countries.

In a great number of villages and tribes, at the morning of the last Wednesday of the year, as well as the Eve of Nowrouz, the wives and the girls provide water from the nearest water reservoirs, including rivers and water streams, to their homes.

The first hours of the element begin with visits of families, elderly people, neighbors, bereaved families, and the disabled. During visits people exchange gifts, particularly to the children and newly-married brides. Visits and playing games like joyful popular shows, local wrestling games, horseracing, "Band Bāzī" (walking on ropes) in Iran, "Buz Kashī" in which the horsemen try to catch an object symbolizing the head

of a calf, in Afghanistan and the Central Asian countries, continue for several days.

In most regions, people go to the cemeteries before Nowrouz Eve. They bring offerings for the dead and set candles on their gravestones. In Azerbaijan, in the 2nd day of Nowrouz people commemorate the dead, and call the day “the Day of Fathers”. People put two burning candles at their doors at the Nowrouz Eve in Kyrgyzstan.
There are two important and semi-sacred meals: "the dinner at the NowrouzEve" and "the launch of the NowrouzDay". The meals consist of cooked rice and the inhabitants of each region add other ingredients, specially vegetables as well as chicken, wheat noodles and fish, if they can afford.

One of the most prominent features of the element is the Table, which consists of meals and the related symbolic objects. The objects symbolize purity, brightness, livelihood and wealth. The Table, which is also called “Sofreh” as well as “Sofreh-ye Haft Sin” in Iran, contains “water” as a symbol of purity, “candle” or “lantern” as the symbol of brightness, “Sabzeh” or dishes of “green sprouts” as a symbol of greenery, “Samanū” in Iran, “Samani” in Turkmenistan, “Somolūk” in Tajikistan and Uzbekistan that is a sacred meal consisting of juice of the wheat sprouts, different traditional and local “confections” that symbolize happiness, “mirror” symbolizing purity and brightness, “egg” symbolizing fertility and abundance and “fruits” especially “pomegranates”.

Cultural/Artistic Expressions: The element presents performances in music and dances, oral expressions and literature, handicrafts and painting masterpieces (in particular miniature arts). Artisans and other professionals make decorative objects and toys for children. The designs of handicrafts, expressions in poetry, artistic performances in music and dancing, and motifs of paintings reflect spring’s arrival and renewal of the nature.

Values: The element promotes values of peace and solidarity, reconciliation and neighborhood: The elders of the families try to reconcile those members of the family who have broken off their relations. In Tajikistan, the people who had broken off their relations, come together and reconcile without the intervention of the elders, cultural diversity and tolerance, healthy life-style and renewal of living environment are promoted and transmitted from generation to generation during this cultural event. The children participate in the event actively in such activities as coloring and decorating the cooked eggs of the Sofreh. Such eggs are, then, given to children as gifts, with which they play games. Colored and decorated eggs constitute an exclusive feature of Nowrouzceremony. Moreover, children are the top priority for giving gifts. Nowrouz creates a very impressive memory in their minds, and the cultural event is, in this way, transmitted to the younger generations.

Sending Nowrouzpostcards refreshes the friendship of the people. Nowrouzholidays and Nowrouz bonus can facilitate and boost travels. This, in turn, strengthens the

relationships among the inhabitants of different regions. During the Nowrouz holidays, the post offices are terribly active in comparison with the other times of the year.

The element's main objective is encouraging transformation of behavioral attitudes towards sustainability: As regards nature, such attitudes include collaboration in activities to preserve natural resources, planting trees, respecting water resources, cleaning houses, etc.

Women's Role: Women play a major role in the cultural event, by managing the ceremonies and disseminating the traditional knowledge to the youth. They have the main role in the ceremonies; in some, they are the only people who administer. Cooking Samanū as a sacred meal, preparing Sabzeh (green sprouts), as well as the setting of the Sofreh, and preparing the meals constitute some examples in this regard.

Cultural Identity: Nowrouz is part of, and strengthens, the cultural identity of the state parties on the Nowrouz Territory. The artisans are actually the bearers and agents of continuityof the magnificent manifestations of this culture.

In general, the Nowrouz ceremonies and, in particular, the local and traditional ceremonies in different countries, make a national and local identity for the inhabitants. An example in this regard is constituted by the names chosen for infants born during Nowrouzdays: "Nowrouz", "Nowrouz Ali", and the like, are prominent examples in this regard. On these same lines, a well-known bazaar in Tehran is known as "Nowrouz Khan Bazaar", after the founder's name.

Contribution to ensuring visibility and awareness and to encouraging dialogue The submitting states have presented the following as justifications for Criterion (ii) for international inscription (visibility, awareness, creativity, dialogue, mutual respect):

- Preserving universal human values, which is an integral part of cultural identity of people celebrating the element,
- Encouraging inter- and intra-cultural dialogue and understanding as well as reciprocal knowledge for the purpose of peace and reconciliation,
- Promoting manifestation of a peaceful, and, at the same time, unifying form of cultural diversity, as different people celebrate the same element in different manners,
- Contributing to the dissemination of values of human rights, social justice and solidarity, equality and equity, mercifulness, and, at the end, of poverty alleviation,
- Supporting creativity in traditional arts, while encouraging harmonic coexistence with contemporary arts,
- Guaranteeing the transmission of cultural forms and expressions of the element among generations.

Current and Proposed Safeguarding

As regards the safeguarding of the element, the following arguments were found proposed in the text of the nomination:

A) Current Safeguarding Measures

One of the current safeguarding measures is publicizing the values of the element among communities, groups and individuals. During the last decade, many efforts have been done, in wide range, in the States Parties concerned, in close collaboration between governmental organizations, non-governmental organizations (NGO's), and the Private Sector. Soon after joining to the 2003 UNESCO Convention, the States Parties developed or updated national legislations for the preservation, and promotion of the Intangible Cultural Heritage. One of the important common features of the legal frame in all States Parties concerned is highlighting the role of the communities, NGO's and the Private Sector in safeguarding and transmission of the Intangible Cultural Heritage to the future generations. Moreover, academic studies are regularly carried out in the countries, which include scientific expeditions, database making activities, publications, conferences and seminars, audio-visual productions, websites, and networking among scientific communities. In order to popularize the outcomes of the scientific research, various educational training programs have been introduced into the curricula of the schools and universities, and various documentary films have been broadcasted at the national, regional, and international levels. Another current common feature for safeguarding of the Intangible Cultural Heritage is organizing festivals, exhibitions, fairs, and contests, in the sphere of the cultural expressions related to the element. Museums are carrying out studies of cultural objects bearing the motifs elaborating the content of Nowrouz.

Based upon the explanations above, the nomination text points out the following as detailed information in relation to current safeguarding measures:

- Nowrouz Holidays that provide people with a valuable opportunity to celebrate the element. Bonus provided by governmental and private sectors especially to their staff supports the celebration directly and indirectly. The staff can provide more easily their needed commodities for the ceremony and also buy new cloths, furniture, and provide presents for children and newly married couples. This means that they go to the market to buy their needs. By Nowrouz time, the market is not only more active, but also provides the commodities that are especially needed for the NowrouzCeremony. The above-mentioned bonus not only helps the people, but also makes the market more active. As the Market adjusts itself with the situation, it strengthens the Nowrouz ceremony. The big and small shops and stores are decorated beautifully for this especial event.
- The municipalities in all small and big cities decorate their cities.
- In the course of the past years, the grand owners of lands granted some

commodities needed for the Nowrouz ceremonies: Rice, a main dish on the table during the ceremonies, was, for example, granted to the needy farmers. The farmers also provided some gifts for the owners as Nowrouzpresents (Farsi: EIDANEH).

- In the Republic of Azerbaijan and Turkey, as well as the Central Asian countries and Afghanistan, the high-ranking officials participate in public celebrations in this regard.
- In the Islamic Republic of Iran, the high-ranking officials not only administer the Nowrouz ceremonies, they also send televised and radio messages to the public. The Islamic Republic of Iran inscribed the NowrouzCeremony at the national level in a very special ceremony in which the President of the Republic of Iran, the ambassadors of the Nowrouz-celebrating states, experts, students, mass media, local music bands, and lecturers participated.
- The governmental and private television and radio stations produce especial items for Nowrouz that are broadcasted in this period.
- Even the satellite television and radio stations that have been located in foreign countries provide especial items for Nowrouz for both the inhabitants who live in and out of the Nowrouz territory lands.
- All official and private newspapers and magazines publish Nowrouz special editions. They interview with the experts and the ordinary people on the subject. To support it more, the nationals who live in other counties administer this ceremony in the host country. They even support the official national activities in this regard.
- Experts of various periods and regions have recorded this event in their books and explained its features. The very same job is done at the present time.
- There are lots of websites and weblogs in different languages that disseminate the information regarding this especial ceremony. The people send Nowrouz greetings to each other via e-mails, voice-mails and SMS's. Even the market utilizes the Internet e-commerce in this period more actively.
- Even the religious minorities in all Nowrouz territory lands respect, participate and administer this ceremony as one of their national ceremonies.

Presently, a set of Rules of Procedures prepared by the Iranian Cultural Heritage, Handicrafts, and Tourism Organization has been approved by the Cultural Commission to the Cabinet of the Islamic Republic of Iran that ensures the governmental bodies' commitments toward the Intangible Cultural Heritage at large, including Nowrouz, as one of its manifestations. The mentioned set of Rules of Procedures is, currently, regarded as the standard document in dealing with the Intangible Cultural Heritage, including its protection, inscription, etc. The contents of the mentioned set have all been traditionally respected and administered for ages by the concerned communities, groups, and individuals; however, the joining of the Islamic Republic of Iran to the 2003 Convention has defined a new urge for the state

to officially organize, upgrade, and reinforce the traditionally respected commitments.

B) Proposed Safeguarding Measures

The following safeguarding measures were found in the nomination text:

1. The States Parties propose that local, national, regional, and international projects on safeguarding of the element should be on the basis of close interactions and cooperation between the governments, NGOs, and local communities.
2. The States Parties also propose the establishment of a regional network among research institutes and centers of expertise, where experiences on the various aspects can be exchanged. The participation of these research institutes, as well as the representatives of the communities, groups, and individuals shall be essential to the process of preparation of nomination files, and holding meetings related to the Convention.
3. For the purpose of preservation of the living traditions, the establishment of community learning centers on skills development in the field of handicrafts, and other forms of fine arts is strongly recommended. Community learning centers will provide not only master classes on particular fields of applied arts, but as well, will contribute for human and society empowerment.
4. The training manuals for students and teachers on values of the Intangible Cultural Heritage should be elaborated and integrated into the formal curricula of the schools as cross-cutting subjects. This measure will contribute to viability, visibility and transmission of the element.
5. The inventories of various forms of the cultural expressions related to the element are prioritized, as a prerequisite for future safeguarding measures to be elaborated.
6. The projects on capacity building among experts, particularly through graduate programs on management of the Intangible Cultural Heritage, could essentially contribute to the safeguarding activities of the element.

Commitments

The commitments of the State Parties are reflected in the national legislations on safeguarding of the Intangible Cultural Heritage. The principles and mechanisms of the legal frames identify the role of communities, groups or individuals, vis-à-vis preservation and promotion of the cultural forms and events related to the celebration of the element. The commitments of the local communities, groups or individual are very much connected with the issue of bearing or possessing the cultural practices. Therefore, the support of initiatives of the local communities is essential for sustainability of the safeguarding process of the Intangible Cultural Heritage.

Local Community Involvement

In every State Party on the Nowrouz Territory, working groups consisting of officials from governmental organizations, scholars from academic institutions, and representatives of local communities or artistic groups were established. The working groups, while establishing inventories, elaborated national nomination files on the basis of the information collected from cultural practices of local communiteis, groups, and individuals.

The following text, extracted from the Nomination File, provides greater detail in this regard:
The Ceremony constitutes a regionally, and not only a nationally, widespread manifestation of the Intangible Cultural Heritage; consequently, the issue of obtaining consent on the part of the practitioners is drastically different on such a vast cultural territory.

However, the following are worth mentioning:

1. The documentation campaigns (including audio-visual documentation, as well as procedures of obtaining the needed information, and the like) conducted to prepare the present Nomination File were based, primarily, upon the prior consent on the part of the practitioners, in all of the nominating countries: Examples include practitioners of local performances, players of traditional games, members of traditional and folkloric music ensembles, as well as ordinary individuals and families taking part in various traditional gatherings, markets, and the like, who accepted their photos to be taken and attached.

2. The documentation campaigns mentioned in item 1 above were guided through prior requests for documentation by the local communities, groups, families, or individuals who had expressed their eagerness for introducing their locally regarded customs, traditions, and rituals of Nowrouz. Examples include requests by the traditional bands of performers, or the traditional music ensembles in all of the nominating countries: The documentary film, photos, and slides already annexed to the nomination file had all been prepared based on the mentioned prior consent and requests. In addition, various expressions of eagerness in the same line abound in weblogs, e-mails, SMS's, ordinary letters, petitions, as well as expressed in various reports in mass media, and interviews broadcasted in the nominating states.

The national nomination files prepared by working groups of the respective States Parties were endorsed by communities, groups, and individuals. Moreover, local communities, groups, and individuals expressed their commitment to support the initiative in future.

The governments continue to provide legal, administrative, financial, and logistic support to the bearers of the cultural practices. While taking safeguarding measures, the related communities, groups and individuals, research institutes, and centers of expertise will be consulted, and based on the respect for the originality of the element, financial assistance, regulations, educational programs, and broadcasting have been foreseen. For that purpose the system of living human treasures has been functioning in the States Parties, which are part of the national Intangible Cultural Heritage bodies.

Concerned Organizations

The Nomination File introduces the following as the organizations involved in the preparation of the file, and concerned with the safeguarding of the element:

- Azerbaijan: Department of Cultural Policy of Ministry of Culture and Tourism. Name of Inventory: List of Intangible Cultural Heritage of Azerbaijan.
- Iran: Iranian Cultural Heritage, Handicrafts, and Tourism Organization, Deputy in Cultural Heritage, Directorate for the Inscription of the Historical, Cultural, and Natural Heritage, Iranian National Commission for UNESCO
- Kyrgyz Republic: Ministry of Culture and Information, Name of the Inventory: National Inventory List of the Intangible Cultural Heritage

- -Pakistan: The IRAN National Office for UNESCO has officially informed the Pakistani authorities in this regard.

- Turkey: Ministry of Culture and Tourism, Directorate General of Education and Research, Intangible Cultural Heritage Section. Name of the Inventory: Turkish National Inventory.
- Uzbekistan: Department of the Folklore of the Ministry of Culture and Sports, and Fine Arts Research Institute of the Academy of Arts, Name of the Inventory: National Inventory of the Intangible Cultural Heritage of Uzbekistan.
- Each of the submitting states has included a certification on a prior inscription of the element on a national ICH inventory.

List of additional resources

The submitting states have introduced the following as part of additional resources on Nowrouz:

- *Novruz*, Prof. Azad Garayev, Baku, 1989;
- *Novruz Bayrami Ensiklopediyasi* ("Encyclopedia of Novruz Holiday"), Ed.: Prof. Bahlul Abdulla, Prof. Tofig Babayev, Baku, 2008;
- *1st Symposium on Nowrouz*, Mohammad Mirshokraei, translated by Fereshte Kasraei Moghim, Anthropology Research Center, Tehran, Spring 2001;
- *Bibliography of Nowrouz*, Nader Karimian Sardashti & Alireza Askari Chavardi, translated by Fereshte Kasraei Moghim, Anthropology Research Center, Tehran,

Spring 2001;
- *Celebration of Nooruz* in Kyrgyzstan, Dr. Bibira Akmoldoeva, Anthropology Researsh Center of Iranian Cultural Heritage, Handicrafts and Tourism Organization. Tehran, 2004;
- *Eldik Mairamdar* (National Holidays). Prof. Balbay Alagushev, Bishkek, 1993;
- *Nauruz dar Vararudan* ("Nowrouz in Transoxania"), Dr. Rouzi Ahmad, Anthropology Research Center of Iranian Cultural heritage, Handicrafts and Tourism Organization. Tehran, 2004;
- *Nauruz-e- Khojastapay*, Dushanbe, 2001;
- *Turk Dunyasi Nevruz Ansiklopedisi* ("Encyclopedia of Nevruz of the Turkik World"), Ed.: Prof. Ocal Oguz, Ankara, 2004;
- *Turk Dunyasi Nevruz Siirleri Antolojisi* ("Anthology of Turkik Nevruz Poems"), Ed.:Nilgul Aytuzlar and others, Ankara, 1991;
- *Rituals and Music in Central Asia*. Prof. Rustambek Abdullaev, Tashkent, 2007;
- *O'zbek Xalq Bayramlari* ("Uzbek Folk Holidays"), Prof. Usmon Karabaev, Tashkent, 2002.

B. The Radif of Iranian Music (2009)

(National, Representative List of ICH)
(4th Session of the Intergovernmental Committee, Abu Dhabi, UAE, 2009)

Submitting state

Iran (Islamic Republic of)

Other name(s) of the element

Radif-e musiqi-ye (sonnati-ye) Iran, Dastgāh-hā va Āvāz-hā-ye musiqi-ye Irani, The Radif of Persian Music, The Radif of Persian/Iranian Traditional/Classical Music, The Dastgāhs and Āvāzes of Persian/Iranian Traditional/Classical Music.

Geographic location and range of the element

Iran

Domain(s) represented by the element

The Radif of Iranian traditional music is transmitted through oral traditions and expressions;
The Radif of Iranian traditional music is manifested in the realm of performing arts;

The music of the *radif* also plays an important role in certain social practices, rituals and festive events;
Music in Iranian culture has been regarded as a branch of philosophy and mathematics, and there are hundreds of musical manuscripts on the science of music in Persian language which is in the domain of knowledge and practices concerning nature and universe;
Making the musical instruments, on which the *radif* is performed, is in the domain of traditional craftsmanship.

Description of the element

The Radif is the traditional model repertory of Iranian classical music. It comprises more than 250 melodic modules, named *gushes*, arranged in special orders into seven primary and five (or six) secondary collections on the basis of their modal and melodic affinities. The primary and secondary collections are respectively called the *dastgāh* and the *āvāz*. Each dastgāh/āvāz is a collection of melodic models arranged in a multi-modal cycle, i.e. embracing several *maqāms*, beginning and ending on the same mode while modulating to a number of other modes. The structure of each cycle can be analyzed in terms of two layers. The underlying, fundamental, layer provides the modal infrastructure upon which a variety of melodic and/or rhythmic motifs are set. The seven *dastgāhs* are *shūr*, *segāh*, *chahārgāh*, *māhūr*, *homāyūn*, *navā* and *rāstpanjgāh*. The *āvāzes* are considered as derivatives of two *dastgāhs*. The satellites of *shūr* are *abū'atā*, *dashti*, *bayāt-e tork*, *afshāri* (and *bayāt-e kord*), while *āvāz-e bayāt-e esfahānis* regarded as the satellite of *dastgāh-e homāyūn*. Each *gushe* has also a specific name which refers to its function in the cycle, a technical feature, an area, an ethnic group, a mood, a poetic genre, or a musician, as well as other descriptive or expressive titles.

Some nominal and structural counterparts of the constituent parts of the contemporary radif can be found in the musical systems of the ancient and medieval Persia. Although the radif *per se* was the product of the Qajar epoch (1785-1925), the history of the dastgāh, as the main component of the radif, dates back to the mid-Safavid period (1501-1722), when the old modes or *maqāms* were gradually transformed into multi-modal cycles in terms of the main *shadds* (chains) and later dastgāhs (systems). Indeed, the radif can be regarded as the reformulation of an older musical system, which dates back to earlier centuries.

There are various versions of the radif as interpreted and performed by prestigious masters of Persian music. There are two main types of the radif, i.e. vocal and instrumental versions. The latter is, in turn, translated into the technical language of various instruments, slightly differing in performance techniques while retaining the same structural foundations. The radif is sung and also performed on the traditional instruments of Persian classical music: *tār* (double-chested skinned long-necked lute), *setār* (long-necked lute), *santur* (hammered dulcimer), *kamānche* (fiddle) and

ney (reed pipe). It is also performed on other musical instruments such as the '*ud, qānun*, and violin.

The radif, as a model repertory, serves as a point of departure for actual musical performances in terms of improvisation and composition in Persian classical music. The main performance practice of Iranian traditional music unfolds through improvisation, which is the spontaneous creation of music according the mood of the performer and in response to the audience, inspired by the spatial and temporal context of performance. All performances of Persian classical music rely on the rich treasury of melodic modes of the radif.

Yet, the radif is not restricted to a body of melodic types; it is regarded as the essence of Persian musical culture. It is the unique source of the tradition of Persian music reflecting the aesthetics and philosophy of Iranian culture. It is a method for transmitting the cultural heritage of Iran in terms of aesthetic sonic patterns. The radif is regarded as the principal emblem and the heart of Iranian musical culture, which is transmitted from master to disciple through oral tradition. Learning the radif requires a process of musical asceticism which leads to the opening of the gates of spirituality. The students of Iranian traditional music should memorize the radif, and learn it by heart, through three stages of elementary, middle and advanced courses of intensive oral training, which needs about a decade of self devotion. The idea of organizing a traditional repertory was not only an effort to preserve the modes and melodies, but also served as model to develop musical taste, techniques and even ethics. The radif is the reflection of the cultural and national identity of the Iranian people in terms of humanly organized sound patterns.

The practitioners of the radif can be categorized into several groups. Firstly, there are primary masters of the radif, who, in addition to transmitting the repertory and its aesthetics, are regarded as the interpreters of the radif. The masters and interpreters of the radif are few in number, each of whom is the bearer of a specific version of this repertory that has been transmitted through oral tradition from generation to generation. Secondly, there are advanced students of these masters, who in turn teach the radif to the elementary and middle level students. After a while, having passed the earlier stages successfully, these new students can complete the advanced levels of the radif under the supervision of the primary masters. Thirdly, there are students of the radif. Of course, any student of Persian music should initially learn the radif, in order to be able to perform Iranian classical music. The radif is an integral part of the actual performances of Iranian music. Performers of the radif are either instrumentalists or vocalists. Also, in addition to these categories of musicians, many Iranian composers rely on the rich treasury of the radif repertory for their compositions. Since instrumental performances of the radif rely heavily on a certain number of hand-made instruments with specific qualities, masters of instrument-making must necessarily be equipped with good knowledge of the radif and skilled in the aesthetics of the Iranian music. They also transmit the knowledge of instrument-

making through oral tradition, which guarantees the continuation and preservation of this musical tradition.

C. The Ritual Dramatic Art of Ta'ziye (2010)

(National, Representative List of ICH)
(5th Session of the Intergovernmental Committee, Nairobi, Kenya, 2010)

Submitting state

Iran (Islamic Republic of)

Other name(s) of the element

Shabih Khani

Geographic location and range of the element

All cities and villages and especially the central areas of Iran

Domain(s) represented by the element

Dramatic arts: this work is considered a dramatic art because of its performing nature and presence of audience and the use of scene and music.

Traditional craftsmanship: there are clothes and tools in this type of play which are prepared in a traditional way. Also the skill of playing Ta'aziye is a tradition which is handed down by word of mouth over generations.

The oral heritage: in this work of art poem and verse are used which are handed down orally.

Brief textual description of the nominated element

In the couse of the recent 400 years, especially after the powerful Safavid government, that enjoyed religious tendencies, came to the throne, Ta'aziye was formed as the most important ritual, traditional, and religious Iranian art. During the Qajar period the art reached its utmost efflorescence. But, in fact, the roots of Ta'aziye should also be sought in the mourning customs and the manifestation of ontology of Iranian culture in pre-Islamic era.

Ta’aziye is a play with numerous and various characters; the mentioned number can even go up to include one hundred. Generally, the roles are divided among historical, religious, political, social, supernatural, real, imaginary, and fantasy characters, each of whom has its own peculiarities, differences, colour, and tools. All of the mentioned characters are well-equipped artists able to influence their audience.

Symbols and signs, being based on religious and popular codes, are clear for everyone, and their presence in the popular culture has created vast dimensions, that have been transmitted to literature and proverbs as well.

The teaching method of Ta’aziye is based on the traditional and family method; there are generations of Ta’aziye performers with dramatic talent and creativity, stage innovations, poetic touch and good voice quality.

Detailed Description

Literally, the word Ta’aziye means “mourning”, and figuratively it refers to a kind of ritual and religious theatre based on religious events, historical and mythical stories, and Iranian folk tales. There are four basic elements in Ta'ziye: poetry, music, song and motion. Ta’aziye is a type of theatre with many different characters, each of whom having its own features, differences, colors, clothes, tools and requirements. It is performed in the form of symbols, conventions, codes and signs which are known by Iranian spectators, and on a stage which is placed in the centre without any lighting and decoration. The place where an act of Ta’aziye is performed is called Tekiye. Apart from some feel-good Ta’aziye's, the main subject of most of them is the conflict between the “good” and the “evil”. The source of Ta’aziye scripts is, often, reports on Karbala of centuries ago, where the third Shiite Leader, Imam Hussein (PBUH), and his family were killed after a strong resistance in a battle between seventy two members of the “good” and twenty thousand members of the “evil” army in the Muharram month of the year 60 in the lunar Hegira calendar. Therefore, this theatre is performed in Muharram, more than other months of the year in Tekiye's, as well as on the streets, as well as other open and closed spaces.

Performing Ta’aziy has a prominent role in the Iranian oral culture, literature and art. The concept and the performance style of Ta’aziye leads to the maintenance of spiritual values, altruism and friendship. It motivates the religious emotions of the masses, purifies the soul, inspires the audience to ethics and a sense of resistance against oppression, and creates cooperation and sympathy among the performers and the spectators. Ta'aziye preserves the old traditions, the national culture and the mythology of Iran, and plays a major role in preserving other types of art as well. Its effect on the audience is so great that many of the proverbs of ordinary people find their origins in this type of theatre. Moreover, because of its flexibility, it has been able to adjust itself with different cultures of Iranian tribes; therefore, Ta’aziye has become the common language of different tribes and has been prominent in creating

"unity" among them and helping them communicate and share creativities.

Ta'aziye performers are divided into two main groups: Agreeing Performers (the Good forces) and Disagreeing Performers (the Evil forces). The Agreeing characters wear green, white and blue costumes, as a symbol of goodness and peace, and sing Iranian traditional music. The Disagreeing characters, on the other hand, wear red, orange and bright colors as a symbol of cruelty and brutality, and shout aggressively in a declamatory style. Music is used in two forms: instrumental and singing. The *Moeen-ol-boka*, the director of Ta'aziye, who has complete knowledge of music, poetry and all the techniques of the art, is actively present on the stage. Women are less involved in Ta'aziye, and their roles are played by men who wear veils to cover their faces. Each Ta'aziye script has its own subject and requires its own special tools, costumes, conventions, symbols and music. Observing the rules of performance, the audience also cooperate in some scenes by chorusing the song or the poem. There are people who have taken vows of food (taking a vow to give food to people, especially poor people is very common in Iran) who serve the spectators during the play and fulfil their vows.

Business people and official fraternities and small public groups called "religious groups", the number of which reaches three thousand, attempt to perform Ta'aziye in many areas and provide the tools and costumes, and also decorate the area where Ta'aziye is going to be performed.

In general, all the script writers, actors, spectators, and sponsors of this ritual play are ordinary people who have their own jobs, and earn their livings in ways other than playing in Ta'aziye performances. They perform this theatre only to reap otherworldly rewards.

Ta'aziye has also caused many skills to develop: Calligraphy artists by writing Ta'aziye scripts, musicians by holding singing and playing classes, painters by painting the events on large curtains, "curtain narrators" by narrating the stories painted on the curtains, poets by composing new poems for the dirges in the intervals of Ta'aziye, industrial workshops by making different tools and instruments used in Ta'aziye, tailoring and handicraft workshops by making different costumes and masks and accessories for Ta'aziye, cultural institutes by making films of Ta'aziye and making them readily accessible to the public, documentary film-makers by making documentaries about Ta'aziye and preparing them to be shown on TV, each help develop a special skill through the element.

Ta'aziye is taught by word of mouth, and from tutor to pupil. Since the very childhood the pupils are trained by seasoned professionals (some of whom enjoying successive generations' experiences in their families). This training sessions are held during the year, in the houses of peopleor in the Tekiye's. Training consists of transmitting the knowledge of different symbols, conventions, gestures, singing, martial skills and

horse-riding, music and all the other techniques of Ta'aziye. All these have helped enormously to preserve this national Iranian art. There are, also, university courses on the subject in art universities of Iran; the art is, also, taught to students at schools.

Contribution to ensuring visibility and awareness and to encouraging dialogue

Ta'aziye is an intangible national heritage of Iranians which includes parts of Iranian culture and art. Acquaintance of other countries with these features can lead to a better cultural relation, preparing the ground for dialogue of civilizations. In the course of the history of the element (as of AD 1800), a number of researchers and foreign orientalists have introduced this art to the world, and pointed to its positive capabilities. It is worth mentioning that this type of theatre was warmly welcomed by the world in the Forty Fourth Avinion International Theatre Festival in Paris (1991). This shows the significance and the value of this ritual play. As for Iran, theatre artists are trying to create a "national theatre" using the constituent elements of Ta'aziye.

Inscription of this ancient heritage, no doubt, will result in greater attention from the cultural authorities of Iran and other countries on the region, and this can lead to thinking of schemes on how to preserve it. When the native artists and ones from the neighbouring countries get more familiar with this form of theatre, the unity among the countries of the region will increase and they will have closer relationship, for these countries share some similar stories and all make use of Ta'aziye in a way.

Iran is a land of various tribes and cultures and languages and Ta'aziye, which is the result of the experiences of Iranians in using allegories and symbols in order to express their ideas and philosophies, has been able to adopt a sense of folklore and become an axis of unity and solidarity among the tribes. It has become a common language and created the opportunity for the tribes to communicate and share their creativities, and therefore has provided a beautiful image of the variety of cultures and symbols. Undoubtedly, having been inscribed on UNESCO Representative List, Ta'aziye will be able to introduce its experiences to the world and provide new ways to make mankind united; and this will be an opportunity to recreate an atmosphere which brings spiritual peace and therefore love and friendship; it will also help the maintenance of arts related to this ritual. Ta'aziye is capable of transmitting ethical values to other societies and also adjusting itself to other arts.

The "distancing" techniques used in Ta'aziye, which is mainly because of religious beliefs and in order to avoid unifying the actor and the sacred or evil character, is also used in "Epic" by Bertolt Brecht. Using symbols and signs in acting, stage conventions, and stylized acting are also qualities which make Ta'aziye similar to new performing styles in the modern theatre around the world. Therefore, Ta'aziye benefits from potential capabilities to help modern theatre.

Current and Proposed Safeguarding

The text of the Nomination reports the following as the current and proposed safeguarding measures directed toward Ta'aziye

A) Current Safeguarding Measures

1. The existing religious groups, the number of which reaches three thousand, hold Ta'aziye ceremonies every year in a public self-directed attempt, and with the financial support of the members of the group from among ordinary people.
2. Business people, members of fraternities and the sponsors of Ta'aziye hold Ta'aziye ceremonies every year according to a traditional trend; these supports are mostly during Muharram and other ritual occasions, and have helped to preserve and develop Ta'aziye, to equip old Tekiye's and to make new ones. Also people who are well off seek to hold Ta'aziye ceremonies themselves.
3. Apart from various ceremonies, the Ministry of Culture and Islamic Guidance has managed to hold more than 210 Ta'aziye ceremonies, and has made great attempts to develop this art by allocating a fund to the Ta'aziye of other cities of Iran, publishing Ta'aziye scripts, preparation of recorded copies of the performances, and providing insurance coverage for master Ta'aziye actors.
4. The Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO), which has sought to inscribe Ta'aziye on the National Inventory of the country, has also given great help to the Iranian and foreign researchers by publishing reference books about Ta'aziye and allocating sections of anthropology museums affiliated to it to this art.
5. The state television has been useful in preserving this art by broadcasting Ta'aziye on different TV channels.
6. The Ministry of Education is trying to make the new generation more familiar with this old ritual theatre by putting some lessons about Ta'aziye in course books, and the Ministry of Sciences, Research and Technology is also attempting so by allocating some university credits to it under the title "Ta'aziye, the Iranian Play".
7. The Iranian Ta'aziye Association, which is one of the most prominent NGOs of Ta'aziye, is actively helping this art by holding classes and performances, and also finding and completing locations proper for performances in the country.
8. The Dramatic Arts Association (Non-govermental) plays a considerable role by holding seminars and festivals on the subject.

B) Proposed Safeguarding Measures

1. Ta'aziye archive: the Ministry of Islamic Culture and Guidance has set to work to establish the Ritual-Traditional Theatre Centre, and has so far collected 380 films and 135 Ta'aziye scripts from all over the country. It has published 12 scripts so far and aims to publish 100 Ta'aziye Ceremonies until 2015, and a

budget of around $20 million is predicted to be spent.

2. Opening the museum and research centre of Ta'aziye: Thanks to the Iranian Cultural Heritage, Handicrafts and Tourism Organization, there are about 300 anthropology museums and a few local museums which hold some Ta'aziye documents and exhibit them. However, the Iranian Ta'aziye Association (Ta'aziye NGO) is attempting to open an independent museum for Ta'aziye, where the tools, equipment, costumes, and scripts could be kept; and it is predicted that it will finish by 2017. The fund is mainly provided by Ta'aziye groups all over the country and public donations, and partly by governmental art and culture institutes. On the other hand, due to the variety of cultures, languages, clothes, and customs in Iran, Ta'aziye has adopted a sense of folklore, and therefore a research centre besides the museum can take responsibility for publishing all the works of researchers such as film, slide, photograph, and scripts. The research centre is predicted to finish by 2017 and a $90,000 fund is estimated.
3. Activating Tekiye's: The inactive Tekiye's and Ta'aziye performing locations, which have been identified so far, are being reconstructed and activated by the Iranian Ta'aziye Association (NGO) using donations from the public and from religious groups. At the moment, once a week some of these places are holding those Ta'aziye ceremonies which are not performed very often (called "obscure ceremonies"). This association is going to proceed with this activity in the future as well.
4. Teaching Ta'aziye: In addition to training sessions held in some public locations, some researchers are attempting to establish the Ta'aziye School in the Ministry of Education so that the new generation will proceed with the old tradition. Although at the moment there are some credits in art universities about Ta'aziye, Iranian researchers and the Ministry of Sciences, Research and Technology are seeking to include Ta'aziye on BA and MA levels in the list of university majors.
5. The Dramatic Arts Association (Non-govermental) has been considerably active in this area. It has held many seminars and festivals and will proceed with it.
6. Religious groups build "temporary locations" in all areas during Muharram in order to perform Ta'aziye and this is included in the future plan as well.

The fast and increasing improvement of technology and modernity across the world has caused the dissolution of ritual arts, as for instance many Tekiye's have gone to ruin. On the other hand, the entrance of non-Iranian music in Ta'aziye and the influence of historical television series on traditional costumes of this theatre are damages that can make this art vulnerable. Therefore, inscription of this type of art will lead to the seriousness of cultural authorities to try to protect it. Also, in order to prevent the damages which threaten this traditional art, a technical committee will form consisting of experts from all the cities supported by the Ministry of Culture and Islamic Guidance to supervise the performance qualities of Ta'aziye ceremonies.

Commitments and Local Community Involvement

Based upon the text of the Nomination, the following instances of commitment and involvement are worth mentioning in relation to Ta'aziye:

1. More than three thousand religious groups (self-directed public groups) are active in holding Ta’aziye, and there are more than two thousand personal sponsors, including business people and fraternities who undertake to invest in Ta’aziye according to the vows they have taken and because of the spiritual reward of it. Every year a number of Ta’aziye performances are carried out by these public sponsors.
2. The Iranian Ta’aziye Association, one of the most significant Ta'aziye NGOs, has managed to activate a number of Tekiye's and Ta’aziye performing locations across the country with the public cooperation and contribution and the support of some governmental cultural centres to perform this theatre on different occasions; and it is at the moment attempting to activate some other Tekiye's. This association has also taken steps to transmit this art to the new generation by establishing an academy. Besides, it has recorded more than 40 videos of Ta’aziye ceremonies so far. The Iranian association will, in the future as well, proceed with teaching Ta’aziye and activating Tekiye's and will also contribute to the government in establishing a Ta’aziye museum.
3. The Dramatic Arts Association, as a non-governmental organization, has managed to hold ten rounds of seminars and fourteen rounds of ritual-traditional and Ta’aziye festivals. It has also published nine volumes of research documents about Ta’aziye. All these activities are still being carried out and this associations aims to proceed with researching and providing the grounds for the performance of Ta’aziye.

State Party Commitment

1. The Iranian Ministry of Culture and Islamic Guidance, through holding the Dramatic Arts Centre and the Ritual-Traditional Theatre Centre, constitutes a most prominent governmental authority. Its activities in the area of Ta’aziye include holding research seminars, supporting Ta’aziye actors from all over the country, tracing the actors over 60 years old to provide them with financial support, making documentaries about Ta’aziye, dispatching Ta’aziye groups to festivals in other countries, holding Ta’aziye ceremonies in religious occasions using professional actors, and holding special festivals for Ta’aziye. The ministry, continually, extends the scope of these activities, while trying to collect a Ta’aziye archive.
2. Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO) is another governmental institution concerned with Ta’aziye interested in protecting and preserving national arts. The organization is opening the Ta’aziye software research centre, allocating a place in museums to works of Ta’aziye, and cooperating with Iranian Ta’aziye Association. Generally, the

organization is in charge of policy-making, planning and coordinating with the organs related to Ta'aziye. Besides it remains active in research; it takes steps to reconstruct historical Ta'aziye locations (Tekiye's) as well. In addition, it agrees to cooperate with the Iranian Ta'aziye Association to create the Ta'aziye museum and research centre.

3. Iranian Ministry of Education, besides including Ta'aziye in coursebooks, intends to establish the Ta'aziye art school, to give a Ta'aziye diploma to the graduates, to create a link among generations.
4. Iranian Ministry of Sciences, Research and Technology, besides the existing university credits on Ta'aziye, intends to establish a special major in BA and MA levels.

Local Community Participation

1. The Dramatic Arts Center of the Iranian Ministry of Culture and Islamic Guidance has taken useful steps by providing archived films of Ta'aziye and sending suggestion forms to all the cities in order to identify and organize Ta'aziye groups. It has also helped the researchers by providing them with written documents.
2. The Iranian Cultural Heritage, Handicrafts and Tourism Organization as an employer signed an official contract with the contributors to this project. The research department of this organization, as a technical consultant, has had the responsibility for supervising the concepts and also providing parts of historical documents.
3. Seasoned researchers and actors have contributed to this project by providing photos, films, and old scripts from their personal archives. Some of the fixed Ta'aziye groups include: "seyyed-o-shohada" group under the management of "Alaeddin Ghasemi", "Hazrat-e-Ali Akbar" under the management of "Mozaffar Ghorban Nejad", "Hazrat-e-Abbas" under the management of "Ahmed azizi".
4. The Iranian Ta'aziye Association has drawn the attention of Ta'aziye actors to this project by holding different meetings, and so the actors have also provided the association with their personal films; this has resulted in an archive with scattered films which has been helpful for the contributors to the project.
5. Finally,Seyyed Azim Mousavi has been responsible for this project with the cooperation and contribution of Ardeshir Saleh Pour, Davoud Fath Ali Beigi, and Muhammad Hussein Naser Bakht who are researchers and professors in university and have made efforts to the best of their ability.

National Inscription

This element was inscribed, under No. 13-28 on 14 February 2009, on the National Inventory of Iranian ICH. The above-mentioned Inventory has been shaped respecting Enforcing By-laws of the Law on Jointing of Iran to the Convention on Safeguarding of the Intangible Cultural Heritage (2003).

In drawing up the By-laws of the Inventory, a Committee of experts in the field of intangible cultural heritage, affiliated to governmental and non-governmental entities was active and the said experts prepared the said By-laws within one and a half years. In the Enforcing By-laws of the Law on Jointing of Iran to the Convention 2003, the related governmental organizations, the concerned communities, social groups and individuals were responsible for identifying, documenting and safeguarding the ICH elements. The ICH Workgroup that comprises representatives of ten governmental organizations supervised the proper observance of the regulations of the Convention 2003, the Enforcing By-laws as well as necessary policy-makings for identification of the heritage and its protection.

The official administrator of the Inventory is the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO), the General Office for Registration of Cultural, Historical and Natural Properties and the Directorate for Protection and Rehabilitation of Intangible and Natural Heritage under the ICHHTO. The associations of Fans of the Cultural Heritage and local researchers identify, document and introduce the elements for registration/inscription. Subsequently, the collected data shall be submitted to the above-mentioned General Offices (under ICHHTO) for inscription and enforcement of the safeguarding collaborations for the element and/or elements in question.

The Performing Arts Centre of the Iranian Ministry of Culture and Islamic Guidance and Iranian Ta'azyeh Association have documented and introduced this element for registration among the element(s) on the National Inventory and the Directorate for Protection and Rehabilitation of Intangible and Natural Heritages is responsible for synchronizing the governmental entities, with the non-governmental bodies, groups and individuals, and Ministry of Culture and Islamic Guidance, Iranian Broadcasting, Ministry of Education and Training, Ministry of Science and Higher Education and Iranian Ta'azyeh Association, among others, are engaged in safeguarding the element in this particular dossier.

Additional Resources

The following constitute part of the additional resources on the subject reported in the nomination:

- Shahidi, Enayato'llah. *Ta'aziye in Tehran from beginning to the end of Qajar era*. Tehran: Iranian National Commission for UNESCO publication, 2001.
- Naserbakht, Mohammad Hosein. *Role Playing in Ta'aziye(Naghsh Pushi Dar Shabih Khani)*. Tehran: Namayesh Publications. 1999
- Chelkovski, Pitter. *Ta'aziye, the domestic developing art*.Trans. Davood Hatami. Iran: Elmi Farhangi Publications, 1981.

D. The Music of the Bakhshis of Khorasan (2010)

(National, Representative List of ICH)
(5th Session of the Intergovernmental Committee, Nairobi, Kenya, 2010)

Submitting state

Iran (Islamic Republic of)

Other name(s) of the element

Bakhshi Music

Geographic location and range of the element

The music of Bakhshis is played in the northern regions of Khorasan Province, around the cities of Bojnourd, Shiravan, Ghouchan, Esfarayen and Darre Gaz, and, with some differences, in the Turcoman Region: Rregions and centers of the political power in the Northern Khorasan of centuries ago. (a map is attached)

Domain(s) represented by the element

- The music of Bakhshis of Khorasan is transmitted through oral traditions and expressions;
- The music of Bakhshis is manifested in the realm of performing arts;
- The music of Bakhshis of Khorasan also plays an important role in certain social practices and festive events;
- Making of Dotār with simple tools and in private home workshops are of the Bakhshis duties.

Brief textual description of the nominated element

Bakhshis constitute one of the major groups of musicians of Northern Khorasan. Their performances consist of playing Dotār (the regional long-lute type instrument with two strings), singing and story-telling. The story-telling part is performed through declamation, singing, and ordinary and narrative speech, accompanied by improvisation.

The Bakhshis perform in Kurdish and Turkish, in addition to the ordinary Khorāsānī dialect of Persian prevailing in the region.
In order for the Dotār players to be regarded as Bakhshis, they are required to acquire specific morals defining their roles.

The music is transmitted orally among generations. The melodies and poems are selected based on the performer's perception of the event. The themes include epic and love-stories, among others.

Bakhshis perform, especially, in cheerful ceremonies, although a number of other celebrations respect their presence.

Detailed Description

Introduction

In Khorasan of today a special music known as the music of "Bakhshis" is widespread. It is played by a master-musician playing Dotār (the regional long-lute type instrument with two strings). The music constitutes the local music of the region, played as solo, and accompanied by improvisations.

Bakhshis sing epic and Sufic poems, containing mythological and historical themes. Presently, they perform in various gatherings of the locals, both cheerful and mourning; in the past other types of celebrations were attended by them, too. They perform their Maghams in Turkish, Kurdish, Turcoman and Persian. The content of the music of Bakhshis consists of legends, and historical and ethnic narrations containing epic, religious and romantic themes, performed as singing, ordinary speech, and citation in a repetitious manner. The events of the story are cited; and the poems are sung. Accordingly, the music of Bakhshis can be considered as a combination of music (vocal and instrumental) and verbal dramatic arts.

Definitions

BAKHSHI
In Persian, the word "Bakhshi" derives from the gerund "Bakhshish" meaning "granting", conveying the impression that the Bakhshi is an exception in character, whom God has granted a gift. Accordingly, "Bakhshis should be able to sing, play, versify, narrate and make their own musical instruments."

MAGHAM
Bakhshis play regional Maghams, and their music is known as Maghami. Magham consists of pieces of instrumental and/or vocal music, influenced by the regional locals' culture and beliefs. "Magham" is a popular word in other regions of Iran and some neighboring countries. However, the content and performances define Bakhshis music as especial in identity, while enjoying shared roots with the traditional music of the region, and the Repertory of Iranian Traditional Music, as well.

Types of Maghams

The common Maghams of Bakhshis Music are as follows:

Navāyī
Navāyī is the most widespread Magham of the music of Bakhshis. It is diverse, vocal, rhythmless, accompanied by Sufic poems. The performer shall not be known a Bakhshi, unless he is competent in playing Navāyī. Modulations are observed in variations of Navāyī.

Tajnīs
A Turkish Magham, Tajnīs enjoys many intricacies which mark competent Bakhshis once performed. Tajnīs is vocal and rhythmless, accompanied by Sufic poems. In comparison with Navāyī, Tajnīs is poorer in its varieties.Modulation in variations of Tajnīs are also popular.

Gerāyelī/Gerye-ye Leylī (Leyli's cry)
Gerāyelī is a sorrowful Turkish magham, with poems narrating breakaways. The chanson enjoys rhythmic and rhythmless parts.

Shākhatāyī
A Turkish vocal and rhythmic magham, with sorrow in the vocal section, and cheer in the rhythmic one. Shākhatāyī embraces many varieties; and its long poems present religious themes.

Loy
Loy is an antique magham, belonging, specifically, to Kormanj Kurds of Northern Khorasan. It is a vocal and instrumental magham, with romantic and describing content.

Themes

The following provide Bakhshis Music with its common themes:

(EPIC): "Kūroghlī": An epical-historical story, narrating the gallantries of a hero named Kūroghlī in his battles against the rulers of his time;

(HISTORICAL): "Shah Esmail", narrating the gallantries of Imam Ali, the first among the Imams, utilizing the life story of Shah Esmail, founder of the Safavid Dynasty;

(RELIGIOUS): "Ebrahim Adham", the religious-Sufic life story of the Sufist, Ebrahim Adham;

(ROMANTIC): "Leyli & Majnoun", the love-story of Majnoun, and his beloved, Leyli.

Dotār

The only musical istrument accompanying the music of Bakhshis Dotār: a long-lute with two strings. ("Dotār", in Persian, means an instrument with two strings). Traditionally, the strings were made of silk; and Bakhshis used to determine the desired thicknesses. Since around forty years ago, however, metal strings of desired diameters started to be employed instead. Bakhshis consider one string as male, and the other female. The male string remains open, while the female one is being used to play the main melody. The harmony provides the music with its unique character.

The five fingers play the role of the plectrum. The bowl is pear-shaped, and is made of berry wood, as a unibody. The tall and slim handle/neck is made of stronger apricot wood. Bakhshis Dotār's hold 12 to 14 frets. Nowadays nylon has been substituted for the traditional sheep intestine as the material.

Playing skills

Khorasani Dotārs are played in different pitches. The major factors responsible for the variations include the diverse musical habits of the inhabitant ethnicities, and the verifiec "maghams" on the region. The two main pitches are, however, the, so called, Turkish and Kurdish pitches. Through the former, Navāyī, Tajnīs, Gerāyelī, and Shākhatāyī, among others, are performed, and, through the latter, Loy, Allāh-Mazār, Jafargholī, and the like.

Transfer

Nowadays, Bakhshis music is transferred through traditional and modern methods: The Traditional method consists of chest-by-chest training between the master and the pupil. Under this, Bakhshis train only male family members or home-villagers. The musical skills and ethical merits of the regional culture are, both, respected.

The Modern method has become popular for no more than two decades. Here, the master trains a wide range of students of both genders with different cultural, age, and educational backgrounds. The classes are unofficial, however. The training method is still oral and chest-by-chest; however, the playing skills are respected more than the ethics.

The only requirement for youngsters, in both methods, is the ability to hold the instrument.

Socio-cultural functions

The Music of Bakhshis of Khorasan transfers history, culture, ethical and religious

fundamentals among generations. The fact proves the prominent and highly respected social status of Bakhshis. Their social role exceeds being a mere narrator, and defines them as judges, mediators, healers, etc. Therefore, Bakhshis act as guardians of the ethnic and regional cultural heritage of the community.

An eastern region of the present-day Iranian territory, Khorasan houses Khorasani's, Afghans, Tajiks, Turcomans, Kurds, Baluches and Turks. The Kurds and Turks were moved into the region, centuries ago. They continue to introduce their own traditional culture, while adopting the regional ones, too. The mingled cultures continue to encourage interactions to enrich cultural diversity on the region.

Contribution to ensuring visibility and awareness and to encouraging dialogue

The Prominent Features of the Proposed Element:

1. Bakhshis of Northern Korasan belong to Turkish, Kurdish, Turcoman and Khorasani communities, each having their own distinct languages. Bakhshis are well familiar with these languages, and the related oral and written literatures. Therefore, the performances of Bakhshis can be regarded as a factor prone to encourage dialogues among the regional communities through a shared cultural element, as well as shared literature, and shared performance methods related to mythological, historical, and lyric narrations, with Dotār, and in the mentioned languages.
2. Regarding the existence of shared features of this element in the music of Bakhshis of Central Asia (Tajikistan, Afghanistan, Turkmenistan), as well as observing cultural diversities in the said countries, inscription of this element will reflect the cultural diversity of communities residing on the said region.
3. The music Bakhshis of Khorasan is a mixture of different ICH elements of the region. It consists of oral and written literature, skills and knowledge related to making musical instruments (Dotār), cultic and performing arts, historical, legendary and romantic narrations, cultural symbols and beliefs of the people residing on the region. The inscription process shall, no doubt, result in acquaintance with these interacting, living features.
4. The music of Bakhshis deserves special attention from a mythological point of view, too. According to Bakhshis, Dotār indicates the myth of "Adam and Eve", with one of the strings representing "Adam" (male) and the other one "Eve" (female). Accordingly, the instrument bowl is made of male berry wood, and the board covering the bowl of female berry wood. As berry tree is also sacred among the inhabitants of Khorasan, even a majority of other parts of Iran, in that it is believed to exist in the Paradise, it is highly respected by the people. Consequently, the Dotār is regarded as more than a usual musical instrument, but a holy and highly element. This is reminiscent of the theme of Dualism, a theme existing in other places of Iran, as well as other parts of the world. The inscription of the element will encourage dialogues among the related cultures.
5. The traditional knowledge and skills, beliefs and ideals related to the music of

Bakhshis of Khorasan is common between the two regions of Khorasan and Turcoman Sahara. Consequently inscription of the element secures the visibility, rises awareness, and encourages the dialogue between the communities of both regions.

6. Regarding the numerous common features between the music of Bakhshis of Northern Khorasan and the music of the Central Asia in terms of the musical instrument, lyric themes, skills for making the instrument and the players' beliefs, the inscription of this element supports the music of the encompassing vaster region, encourages mutual interactions among the musical traditions, shows clearly the cultural common features of human heritage, rises the awareness of the world about the significance of this element, and promotes the regional common features.

Current and Proposed Safeguarding

A) Current Safeguarding Measures

Regarding supporsts by governmental and non-governmental organizations for this element, numerous activities have been done for safeguarding of the element in different fields. These include the following:

1. Training
   At the moment, Bakhshis safeguard and transfer this element through training their children, relatives and fellow-villagers. In addition, a few Bakhshis have established music classes, but their teaching method is still oral, chest-by-chest and master-student.

2. Research
   Due to the interests shown by the researchers on music in recent decades on different fields of local music of Iran, including the music of “Bakhshis”, field researches and university theses on this element continue to be prepared.

3. Performance
   During the past few decades, performances of the music of Bakhshis have become popular in Tehran and some other bigger cities of Iran. The younger and educated generations have especially shown interests in such programs in order to become familiarized with our country’s cultural, national and regional identities. Up to now, many Bakhshis have been sent to major international music festivals, where they have presented successful performances.

4. Publications
   In recent decades, many articles, bulletins and books on the music of Bakhshis have been written and published. Some semi-governmental bodies, including Music Center for Hoze-ye Honari and NGO’s like Mahoor Cultural-Art Institute,

have produced and multiplicated the Iran's local/regional musics, including the music of Bakhshis on cassettes, CD's and DVD's, magazines, periodicals, books and encyclopediae.

5. Financial and legal supports
   The related financial supports, presently available, include the following:
   - A sufficient monthly salary for Bakhshis, set by the Ministry of Islamic Culture and Guidance;
   - Facilitated Medicare for Bakhshis;
   - Financial funds and house co-operative agencies for artists, including Bakhshis, set by the Iran House of Music.

B) Proposed Safeguarding Measures

The following proposals have, respectively, been proposed by the Nomination File for a full safeguarding of the Music of Bakhshis:

1. Training
   An increase in the number of Dotār training classes, while promoting the existing classes qualitatively in both methods: 1) the traditional (by the Association of Khorasan Music) and 2) the official (by the Ministry of Islamic Culture and Guidance at regional level through cooperations of Bakhshis;

   Itroduction of desirable course titles on the Music of Bakhshis in the syllabus presented in the Music high schools of the region, by the Programming Deputy to the Ministry of Education;

   Creation of a major on Iran's local/regional music, with proper sub-fields on the Music of Bakhshis at university level, by the Ministry of Sciences, Research and Technology.

2. Research
   Providing supports for the prominent research projects by the youth on music of Bakhshis, by the Directorate on Protection and Rehabilitation of Intangible and Natural Heritage to the Iranian Cultural Heritage, Handicrafts, and Tourism Organization (ICHHTO);

   Encouraging the youth to select, as titles for theses at high schools and university levels, the Music of Bakhshis, by the Ministries of Education, and Sciences, Research, and Technology;

   Organizing music seminars, especially on the music of Bakhshis, regularly and annually, at the regional level, by the "Iran's House of Music" and the

"Directorate on Protection and Safeguarding of Intangible and Natural Heritage to the Iranian Cultural Heritage, Handicrafts, and Tourism Organization (ICHHTO)" in order to guarantee the safeguarding, dissemination and transfer of methods, concepts and intangible values laid in the music of Bakhshis

3. Performances
   Keeping and promoting financial and intellectual supports for Bakhshis to participate more and present high quality performances in music festivals at regional, national and international levels, by the Ministry of Islamic Culture and Guidance;

   Providing financial supports and services to the youth intending to attend in seminars and festivals on local music at national and regional levels, by the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO).

4. Publications
   Creation of a data bank on music of Bakhshis by the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO);

   Creation of audio-visual archives on Iranian local and traditional music with emphasis on the music of Bakhshis by the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO) and the Ministry of Islamic Culture and Guidance;

   Publishing an independent journal on Khorasan's local music, with emphasis on the music of Bakhshis and "Dotār-playing", by the Music Association of Khorasan Province, and the Ministry of Islamic Culture and Guidance Office on the region;

   More supports for production, multiplication and distribution of works of music of akhshi's in order to promote the knowledge of people interested in Iran's local music and strengthening Bakhshis financially by the Music Association of Khorasan Province and the associations of Fans of Cultural Heritage on the region.

5. Welfare affairs
   Facilitating administrative and legal regulations governing on studio records, production and multiplication of Bakhshis artistic works with especial emphasis on Intellectual Property Rights by the Society of Music of Khorasan;

   Rising up the amount of monthly allowance pro rata with daily life expenses for Bakhshis;

   Revising and reinforcing laws and regulations concerning insurance for

Bakhshis, including grants on disability and Medicare;

Drawing up by-laws for protecting IP for inscription of Bakhshis works at national, regional and international levels.

As the inscription of the element may lead to commercialization, being a touristic target and objectification, a set of by-laws is afoot aiming at protection of IP by the Directorate for Protection and Rehabilitation of Intangible and Natural Heritage to the Iranian Cultural Heritage, Handicrafts, and Tourism Organization (ICHHTO).

Commitments and Community Involvement

A) Commitmen of the Local Community

Different associations, institutions, centres and organizations safeguard Iranian local and traditional music, including Bakhshis' music. These include:

1. Music Centre of Howzeh Honari (Semi-Governmental)
   Activities:
   - Organizing meetings, concerts and festivals on music in the major cities of Iran, with governor's offices and municipalities;
   - Producing and distributing audio-visual cassettes on Iranian regional and local music;
   - Publication of essays, books and collections of articles.
2. Iran House of Music (NGO, guild and specialized)
   Activities:
   - Supporting financially/intellectually the artists and researchers of Iranian local and traditional music;
   - Organizing concerts, festivals, and performances by practitioners;
   - Co-operating with the Ministry of Islamic Culture and Guidance to elect better performances of private musical institutes;
   - Securing social health services for non-governmental practitioners and providing the members of the House of Music of Iran with housing loan facilities.
3. Mahoor Institute of Culture and Art (NGO, producer of musical works)
   One of the most prominent NGO's in the field, the institute continues producing works on the Iranian local and traditional music, including the Bakhshis' music.
4. Society of Music (NGO, Producer, Publisher and organizer of musical events)
   Well-known in most of the provinces, the association is active in different fields of culture and art, especially music. It utilizes the government's financial supports, too. It helped to prepare and compile the present nomination file.
   Activities:
   - Producing cassettes Iranian local music, including Bakhshi's music;

- Cooperating with the Iranian House of Music in organizing performances of Iranian traditional and local music.

B) Commitment of the Government

In addition to non-governmental associations, institutions, centres and organizations, the following governmental bodies and offices continue to make efforts for several decades to safeguard the Iranian local and traditional music, including the Bakhshis' music:

1. The General Office of Music, the Ministry of Culture and Islamic Guidance
   The most important activities and efforts of the Ministry regarding the music are:
   - Setting monthly salary (pension) for prominent musicians and players of the Iranian traditional and local music including the Bakhshis;
   - Supporting financially and intellectually for organization of concerts, festivals and music classes;
   - Supervising the production and multiplication lines of musical audio and visual cassettes.
2. The Islamic Republic of Iran Broadcasting (IRIB)
   - Production and broadcasting different Iranian regional music including Bakhshis' music from radio and TV;
   - Publication of books, audio-visual cassettes to promote public awareness about the Iranian local and traditional music including the Bakhshis' music.
3. Iranian Cultural Heritage, Handicrafts and Tourism Organization:
   - Publication of Audio-visual and books on the Music of The Bakhshis
   - Establishing and improving training courses of the music of the Bakhshis
   - Supporting researches in this field financially and providing needed resources for researches as a duty of its Research Centre.

C) Local Community Involvement

The following organizations, bodies, and researchers on the Iranian local music have contributed in preparation of the national and international nomination files of "The Music of Bakhshis of Khorasan" for inscription on the National Inventory List for the ICH and the UNESCO Representative List:

1. The Khorasan Society of Music helped in:
   Providing photos, movies, compilation of documents, utilizing audio-visual archives, establishing contacts with Bakhshis;
2. Researchers on local music of Khorasan helped in:
   Providing photos, movies, documents, and audio-visual archives;
3. Vahdat Hall helped in:
   Granting its visual archive concerning musical festivals of Bakhshis in Tehran;
4. Mahoor Institute for Culture and Art helped in:
   Providing some documents and audio archives;

5. The Musical Center of Howzeh Honari (Khorasan Branch) helped in:
   Providing some documents and audio archives;
6. The House of Music of Iran helped in:
   Providing documents, photos and audio-visual archives
7. Bakhshis of north of Khorasan helped:
   In the course of preparing photos and movies of their performances, documents on the Music, interviews on the Music;
8. Iranian Cultural Heritage, handicrafts and Tourism Organization, as the competent body, based on the previous researches performed in the field of Iranian Traditional Music, found this element of global value and employed Mr Vojdani as the main researcher of this file. The research centre for Iranian Cultural Heritage, Handicrafts and Tourism organization acted as the consultant and technical supervisor of the file.

Respect for Customary Practices Governing Access to the Element

"The Music of The Bakhshis of Khorasan" is an imortant and integral part of the local and traditional culture of inhabitants of north of Khorassan, as well as an ICH of Iran. The overall safeguarding and respect to this dynamic and valuable cultural element should not only be regarded as one of the main tasks of the governmental organizations and ministries related to music and intangible cultural heritage; it has, also, been included among the contributions of non-governmental bodies and centres relating to the Iranian traditional and local music including "The House of Music of Iran" and "Mahoor Institute for Culture and Art".

"The Music of The Bakhshis of Khorasan" is highly respected by the majority of inhabitants of north of Khorasan, as well as other Iranian people. This genre of music enjoys literary, ethical and social concepts and interpretations that are performed within poems and local music accompanied by Dotār. For the same reason, its inscription and safeguarding as a living cultural element on the ICH Representative List at national and international levels are of paramount importance, and can strengthen the people's links in the northern region of Khorasan, and, in turn, is a valuable effort to implement the UNESCO program for supporting "the Living Human Treasures" in Khorasan Region of Iran.

Inclusion of the Element in an Inventory

This element was inscribed, under No. 35, on 22 August 2009, on the National Inventory of Iran. The above-mentioned Inventory has been shaped respecting Enforcing By-laws of the Law on Jointing of Iran to the Convention on Safeguarding of the Intangible Cultural Heritage 2003.

In drawing up the By-laws of the Inventory, a Committee of experts in the field of intangible cultural heritage, affiliated to governmental and non-governmental entities

was active and the said experts prepared the said By-laws within one and a half years. In the Enforcing By-laws of the Law on Jointing of Iran to the Convention 2003, the related governmental organizations, the concerned communities, social groups and individuals were responsible for identifying, documenting and safeguarding the ICH elements. The ICH Workgroup that comprises representatives of ten governmental organizations supervised the proper observance of the regulations of the Convention 2003, the Enforcing By-laws as well as necessary policy-makings for identification of the heritage and its protection.

The Inventory houses 78 elements and around other 150 elements are being identified and documented and it is expected that the registration practice would be continued to register all national ICH elements.

The official administrator of the Inventory is the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO), the General Office for Registration of Cultural, Historical and Natural Properties and the Directorate for Protection and Rehabilitation of Intangible and Natural Heritage under the ICHHTO. The associations of Fans of the Cultural Heritage and local researchers identify, document and introduce the elements for registration/inscription. (Up to now, 2200 elements have been registered on the unofficial Tentative List for the ICH Elements). Subsequently, the collected data shall be submitted to the above-mentioned General Offices (under ICHHTO) for registration and enforcement of the safeguarding collaborations for the element and/or elements in question.

The Khorasan Society of Music, The House of Music of Iran and The Musical Center of Howzeh Honari (Khorasan Branch) have documented and introduced this element for registration among the element(s) on the National Inventory and the Directorate for Protection and Rehabilitation of Intangible and Natural Heritages is responsible for synchronizing the governmental entities, with the non-governmental bodies, groups and individuals, and Ministry of Culture and Islamic Guidance, The House of Mucis of Iran and The Musical Centre of Howzeh Honari(Khorasan Branch) among others are engaged in safeguarding the element in this particular dossier.

List of additional resources

The Nomination File introduces the following as part of the available literature on the subject:

- Darvishi, Mohammad-Rezā, *Encyclopedia of the Musical Instruments of Iran (vol.1)*, 2003, Mahoor Institute for Culture and Art, Tehran;
- Darvishi, Mohammad-Rezā, *Ayeneh-va-Āvāz, (A Collection of Articles about Regional Music of Iran)*, 1988, Musical Center of Howzeh Honari, Tehran;
- Darvishi, Mohammad-Rezā *Haft-Owrang (Collection of Articles on the Traditional and Regional Music of Iran)*, 1982, Musical Center of Howzeh Honari, Tehran;
- Jāvid, Hooshang, *special Journal of Manghabat Khānān*, 2005, Musical Center of

Howzeh Honari, Tehran;
- Nasri-Ashrafi, Jahāngīr, *Gowsān-e-Pārsi*, 2004, Musical Center of Howzeh Honari, Tehran;
- Vojdani, Behrooz, *Farhang-e-Jāme'-e-Mūsīghī-ye-Irānī* ("The Encyclopdic Dictionary of the Iranian Music"), Nashr-e Dāyereh, 2007, Tehran.

E. Traditional Skills of Carpet-weaving in Kashan (2010)

(National, Representative of ICH)
(5th Session of the Intergovernmental Committee, Nairobi, Kenya, 2010)

Submitting state

Iran (Islamic Republic of)

Other name(s) of the element

The Art of Rug Weaving in Kashan

Geographic location and range of the element

City of Kashan. Kashan is a city in central Iran bordering:
In the North and Northwest: City of Qom.
In the East and Northeast: Dasht-e-Kavir (Desert).
In the South: Mourchehkhort of Isfahan.
In the West: Golpayegan and Mahallat.
City of Kashan is the one of the ancient cities of Iran located at nearly 110 km of Qom and 230km of the South of Tehran.

Domain(s) represented by the element

1. Knowledge and practices concerning nature and the universe: Obtaining and preparation phases of high quality wool, having regard to classification of wool types in terms of the various body parts of the sheep such as wool obtained from backside and neck as one category, and the wool obtained from hands, legs, belly and chest which are hairy type wools in another category. Meanwhile, their dying qualities should be considered in categorizing the types of hairs. As regards dying with natural and herbal colors, the matter requires full mastery and knowledge.

2. Traditional craftsmanship cutting of wool, spinning of threads, skills in dying

and arrangement of colors, preparation of frames and carpet weaving tools, design and painting, threading, weaving of carpets, finishing and washing phases.

Brief textual description of the nominated element

In general terms, the carpets woven in the city of Kashan can be defined as follows: Spreadable hand-woven materials consisting of a basic structure of strings made of cotton or silk interwoven in millimeter scales known as warp (Tar or Toon) on an erected framework known as 'Dar', while by means of wool or silk strings, and based on a colored design, appropriate knotting in harmony with the delicacy of the carpet are created on the surface.

This job and the skills involved are taught on paternal and maternal instruction through a master and apprentice relationship and most family daughters consider it an art-industry and try their talents in this area as a hobby so as to take their products as dowry to their future homes. Women murmur the sweet and bitter chants of life while weaving. In this course, they become masters weaving, dyeing, sorting of silk through apprenticeship under the instruction of mothers and grandmothers.

Kashan men have also a significant role in heavy tasks of carpet making such as fabrication of tools, transport and erection of frameworks, demounting, design and painting. The woven carpet will then be trusted with the traders who have an important role in the everyday economy of Kashan.

Detailed Description

Introduction

In general terms, the carpets woven in the city of Kashan can be defined as follows: Spreadable hand-woven materials consisting of a basic structure of strings made of cotton or silk interwoven in millimeter scales known as warp (Tar or Toon) on an erected framework known as 'Dar', while by means of wool or silk strings, and based on a colored design, appropriate knotting in harmony with the delicacy of the carpet are created on the surface.

In the weaving style of Kashan, after each row of knots, cotton strings are extended two times from within the warps in horizontal direction known as 'woofs'. Woofs are divided in two categories in terms of thickness: thick woof or under-woof is almost of the same thickness of warps, while thin woof or top-woof is as thick as reel strings. These woofs are pressed on woven knots by means of combs and make the carpet more strong and delicate. This style, known as Farsi weaving has a background of four hundred years in Kashan which is the pioneer of this style.

The skills and elements involved in the process of production of these hand-woven carpets can be divided in certain categories:

Carpeting Tools

1. Weaving frame: is a wooden or metal framework consisting of two vertical columns and two horizontal beams. In addition, certain wooden accessories are used to reinforce the frame (wedges), while in metal frames, knots and jacks are also used.
   In order to control and move the strings in the course of weaving, two thin layers of woods are used.
2. Comb: is used for pressing the woofs after each row of weaving to make the carpet stronger and more delicate.
3. Stick: it is a metal belt with the width of 2 centimeters and length of 60 centimeters used to lead the woofs from among the warps.
4. Scissors: for cutting the tips of the woven strings after a number of rows as well as for leveling the surface of the carpet.
5. Bench: as a seat for the weaver, made of wood or metal.

Carpeting Materials

1. Warp: prepared multi-layered cotton or silk strings in proportion to delicacy of the carpet and required by the design will establish the basic structure of the carpet. In Kashan style, the warps are drawn on the ground and mantles on the frame.
2. Khameh: woolen two-layered colored strings in various sizes for knotting to warps in 90 degrees angle which serve as the thickness of carpet in appropriate sizes.
3. Woofs: cotton strings in two thicknesses: thick woofs equal in thickness with the warps, and thin woofs as thick as ordinary reel strings which are led through the warps after each row of weaving and is pressed with comb which strengthens the carpet. In full-silk carpets, silk woofs are applied.

Design

In order to prepare the design of the carpet, which is the most artistic activity involved in carpeting, certain rules are followed, the most significant of which can be summarized as follows:

A) Drawing is the general form and the first impression of the carpet which makes the basic design of the carpet in the first glance. The procedure that is followed in Kashan is as follows:

1. Lachak-Toranj design: is this design limited by a background cadre and consists of a central oval shape known as Toranj and rectangular surrounding shapes known as Lachak. Each Toranj has four surrounding Lachaks. Sometimes, the Toranj is in circular form, known as Shemeh. Lachaks are normally in harmony with Toranj.
2. Toranjafshan Design: the design consists merely of a Toranj in the middle covered with symmetrical flower and leaf designs, without Lachak. If the surface is without flowers and leaves and other forms, the design is known as simple Lachak-Toranj.
3. Lachakafshan: There is no Toranj in the design, only four Lachaks around. The remaining portion of the design is covered with flowers, leaves, and other symmetrical shapes.
4. Mehrabi Design: The surface is normally without Toranj. Only to Lachaks are located on the top corner, with ornamental religious designs. The surface is simple with an urn or columns around.
5. Overall design: a basic design theme is repeated all over the surface. Single forms such as Botteh-Jegheh, scattered bouquets, frames, flowers, etc are repeated over the surface.
6. Koomeh Design: short scattered trees together with birds and animals.

B) Design: is the combination of drawings, paintings, flowers, leaves, branches, animals and other forms which enliven the basic drawings by applying colors, each with its respective artistic identity inspired by nature, buildings, historical events, movements of living animals, and background mentalities of the designer and painter.

Dyeing

Colors and dyeing materials: natural colors are more popular in Kashan, such as Ronas, walnut skin, pomegranate skin, vine leaves, etc. except for Ronas, other materials are among the waste natural materials. The masters of dyeing create very stable and beautiful color mixtures by using various types of natural pigments.

Farsi weaving style also known as asymmetrical knotting is applied with exemplary delicacy in Kashan so that the back side of the carpet is made with equal longitudinal and latitudinal knots.

Method of Training

Weaving masters who are mostly women, transfer their skills to their apprentices since past ages until each pupil becomes a master in her turn. This apprenticeship method is also common in the fields of design, painting, dyeing, wool cutting, frame and tools fabrication, etc, which are mostly dominated by men. Recently, these methods have also entered into academic curricula as well as practical sectors.

Social function

Social cooperation among various communities involved in carpeting from the early stages of material preparation toward design, painting, weaving, and economic activities has a significant role in the economic lives of the people of Kashan. Meanwhile, carpets are among the necessary furniture of every household in the area.

Cultural function: the design and paintings of Kashan carpets, while being inspired by nature, is of important symbolic aspects in terms of popular beliefs, epistemology, mythology, and aesthetics, helping corroborate cultural unity among generations.

Contribution to ensuring visibility and awareness and to encouraging dialogue

The following arguments have been put forward in the Nomination File to satisfy Criterion (ii):

- Inscription of the work would contribute to its introduction and formal recognition among human societies and international technological circles thus creating a mutual sense of respect in cultural interaction. Although introduction of carpets into international markets for many centuries and its recognition among the families and people of art-loving countries and art enthusiasts has been the result of special efforts elevating the status of Iran in the minds, the status of the knowledge and skills of this intellectual and art-loving nation has not yet been fully known to the people of the modern day. Therefore, the present project would be the first positive effect of worldwide recognition of this intangible work and its creators which continues its stream of development.
- Registration would also introduce many intangible works in other traditional artistic disciplines of Iran worldwide. For example, many designs derived from tiles, and other building designs which are beautifully presented in carpet forms will attract more global attention to the artistic values of such works. This coordination among various artistic areas reflected in the art of carpeting will become then clear to future generations and to other countries.
- Elevating the level of worldview among artists and their eagerness in interchange and mutual impacting both within and among societies will create some sort of double insight and knowledge resulting in emancipation from the bonds among them.
- Intermingling of art and industry with open ideas is an outlet to the world and a wider horizon eventually to the benefit of the humanity.
- Having regard to existence of hand-woven products with similar techniques in other parts of the country and the world, registration would encourage dialog among nations and the craftsmen, and exchange of their valuable achievements in these areas.
- Undoubtedly, global registration of such an intangible heritage with ancient backgrounds will boost the morale of the young generation to a great extent, so

far as one can ensure that positive attitudes and gaiety will further encourage them to move forward.

- Kashan carpet and the various skill involved therein both in terms of art and technology is a unique industrial phenomenon. Although this art has been imitated by other countries as of the early twentieth century, still many delicacies of the craft are invisible to competitors. Thus we hope that registration would positively help preserve this valuable heritage.
- Registration would promote the inherent values and skills of the industry and dialog among various artistic fields including architecture, and will highlight the sacred nature of this art.

Current and Proposed Safeguarding

A) Current Safeguarding Measures

1. Support by governmental organizations: It has been a number of years that a center has been established in the Ministry of Commerce named 'National Center of Iranian Carpet' which has undertaken to support Iranian hand-woven carpets. Holding of meetings, conferences and seminars in order to facilitate exchange of opinions among scholars, research on existing weak points and attempts to eliminate them, and asking for expert opinions in this respect, preparation of documentary films, books, articles, preparation of an encyclopedia, cultural and artistic discourses, protection of the users and the persons involved in Iranian carpet industry, including in Kashan. Such functions were undertaken in the past by the Iranian carpet Co. which followed the objective of sample production and continuation of production styles as of 1935.
2. The activities of Higher Education Centers: it is almost twenty years that discussions related to carpets have found a scientific and academic aspect. Although such efforts are yet experimental many of the topics related to the art and techniques of weaving have been so codified in theoretical terms and are taught in higher education. The first course of study on carpets was established in Kashan University.
3. Establishment of Publication and Media Centers Regarding Carpets by the Private Sector and Publication of Critical and sometimes encouraging analyses in various parts of the country.
4. Publication of books and collections by authors and researchers on carpets including on Kashan carpet artists by the Cultural and Art Center of Iran and holding of seminars under the title of 'Lost Treasures'.
5. Encouragement of Kashan artists and their appreciation in various occasions especially the old artists. The present author has participated in one of such conferences in Kashan University raising some points as to revival of old designs and protection of the artists.
6. The action of the Iranian Cultural Heritage Organization in establishment of the specialized council with contribution from the Ministry of Culture: It has been a

few years that the old artists who are capable of teaching through scientific and practical methods are assessed and ranked so that the Center can benefit from their experiences in teaching and those artists can also be duly appreciated in their old age.

7. One of the favorite methods in the relations between employers and producers of Kashan carpets with Carpet weaving artists is that the ordered carpet is once again evaluated in terms of market prices of the place of production and the balance will be paid to the weaver after deduction of material costs. Thus, one may say that the weaving families who comprise 30% of Kashan population will have a proportionate share in the added value of the carpets. This method is only applied in Kashan and Qom. Therefore, carpet weaving becomes an important source of earning where nearly 80% of the personnel involved are girls and women. Today that most women have higher education, this sideline activity will be a suitable source of income for them.

B) Proposed Safeguarding Measures

1. Today that the issue of carpet especially when related to the art and techniques and suchlike theoretical matters has been elevated from everyday market and production to scientific levels it is appropriate that the theoretical aspects of carpet weaving be upgraded to specialized levels. In other words, after the bachelor and master courses, the interested graduates may enter more specialized courses and obtain PhD in carpet mastery and gradually replace the old masters which have no successors for the time being.
2. In 1998, the Traditional Arts Group presented a plan for establishment of the Comprehensive University of Traditional Arts including carpeting and submitted the plan to the Iranian Cultural Center for eventual governmental ratification. In such ratification takes place, the said university will be established and will on a continuous basis train experts at Masters and PhD levels in carpeting theory and practice (including Kashan style). This University will be called Negarestan. We expect that the course on Kashan carpeting will find a valuable position in the curriculum.
3. Since the carpet artists of Kashan are talented in every related artistic respect, they can produce valuable and prestigious carpets under the direction of the National Carpet Company with original designs as a pattern to be followed by the private sector. The said company has demonstrated its capability in this area in the past years.
4. The Iranian carpet center is presently involved in production and distribution of documentary films on carpeting. Registration of the work will further encourage this activity.
5. The National Carpet Center is the educational center on the country in the field of carpeting availing of more than 20 centers. They endeavor to establish this course in independent faculties. There is currently both theoretical and practical training of this course in Kashan University while other universities such as

Zahedan, Soureh in Tehran, Tabriz, Kerman, etc are actice in the field.

6. In relation with exhibitions, although Kashan has constant presence in the annual international fair in Tehran, it is recommended that a biennial be held for this purpose in Kashan.
7. As regards protection of the artists, in addition to appreciation of the masters which takes place every two years, the National Carpet Center has a plan for this purpose which has been submitted to Parliament. A previous law already adopted in the Parliament for insurance coverage of women also protects carpet weavers in Kashan.

Commitments

A) Local Community

The relevant carpet associations may establish bodies as art workshops in Kashan in parallel with scientific centres with the help of experienced professors.
Entrepreneurial associations in Kashan may through appropriate and long-term planning orient the carpet weaving industry towards production of valuable carpets and add to the existing skills and craftsmanship.

Establishment of media sites (internet) by the Carpet Association of Iran at worldwide level and constant exchange among supply and demand families, quality level of production and introduction of the artistic values of Iranian carpet

B) State Party

- National Carpet Centre

Family employment and economy especially in rural and town communities which support the consistency of family relations is a vital issue.

Prediction of needs and prerequisites even starting from cattle breeders, establishment and creation of scientific and technical structures in various stages and their equipment, marketing for this practical art and relation between supply and demand, establishment of media bases, investment for protection and subsidizing and attention to many similar issues is among the duties of the government which should be consistently followed.

Cultural, Art and Higher Education Centers: one of the obligations of the IR of Iran is promotion of higher education in respect of carpet and its independence in educational plans and use of experienced professors already suggested in previous paragraphs. Although we now have almost 20 higher education centers on carpets in he form of faculties or courses sufficient attention is required.

- Iranian Cultural Heritage , Handicrafts and Tourism Organization

Identification, Preservation, Introduction and research

Local Community Involvement

Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO), with special attention to the high cultural, artistic and social and economic values of Kashan carpets, decided that it is worthy of inscription on the Representative List. To fulfil the goal, Mr Mohsen Mohseni, one of the prominent specialists in the field, and a researcher on the subject, with a record of more than fourteen years of research and study in this area, was invited to serve as the technical advisor through completion of the documents.

The Research Centre for Iranian Cultural Heritage, Handicrafts and Tourism Organization acted as the technical supervisor throughout the preparation of the file, and provided the researchers with needed documents or consultation.

National Centre for Carpet and Iranian Scientific Association for Carpet, as the main policy- makers in the field of carpe in Iran, declared their Consent for the inscription and provided the researchers with the needed archive films and documents.

Cooperation of Individuals:
Mohsen Mohseni, Project Manager.
Mr Reza Allahdad, Consultant for Iranian Carpet Center who provided documents and references for the preparation of the file
Ms. Laila Samadi, who had a close cooperation in preparing the file as consultant.
Ms. Eskandari. Coordinator
Mr. Ala Mohseni and Ms. Nassim Moghadam (Mohseni) in filming, photography and preparation of the documentary.
Master Amir Hossein Afsari and the Family who have been in the carpet art from many generations.
Master Ali Sanei. Master of Painting
Mr. Ahmad Sattari, another master of Kashan carpet.
Master Ali Sayahi, finisher of Kashan carpets.
Ms. Zahra Jafari, master weaver at home who helped in presenting the art of carpet.

Respect for Customary Practices Governing Access to the Element

The Nomination File claims that international inscription of the element not only is not incompatible with Kashan carpet weaving traditions and beliefs, but also contributes to its global value. Meanwhile, no hidden secrets in the Iranian carpet industry have been reported by the nomination which may be endangered by this file.

Inclusion of the Element in an Inventory

This element was inscribed, under No. 36, on 22 August 2009, on the National Inventory of Iran. The above-mentioned Inventory has been shaped respecting Enforcing By-laws of the Law on Jointing of Iran to the Convention on Safeguarding of the Intangible Cultural Heritage 2003.

In drawing up the By-laws of the Inventory, a Committee of experts in the field of intangible cultural heritage, affiliated to governmental and non-governmental entities was active and the said experts prepared the said By-laws within one and a half years. In the Enforcing By-laws of the Law on Jointing of Iran to the Convention 2003, the related governmental organizations, the concerned communities, social groups and individuals were responsible for identifying, documenting and safeguarding the ICH elements. The ICH Workgroup that comprises representatives of ten governmental organizations supervised the proper observance of the regulations of the Convention 2003, the Enforcing By-laws as well as necessary policy-makings for identification of the heritage and its protection.

The Inventory houses 78 elements and around other 150 elements are being identified and documented and it is expected that the registration practice would be continued to register all national ICH elements.

The official administrator of the Inventory is the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO), the General Office for Registration of Cultural, Historical and Natural Properties and the Directorate for Protection and Rehabilitation of Intangible and Natural Heritage under the ICHHTO. The associations of Fans of the Cultural Heritage and local researchers identify, document and introduce the elements for registration/inscription. (Up to now, 2200 elements have been registered on the unofficial Tentative List for the ICH Elements). Subsequently, the collected data shall be submitted to the above-mentioned General Offices (under ICHHTO) for registration and enforcement of the safeguarding collaborations for the element and/or elements in question.

The National Carpet Centre and Iranian Scientific Association for Carpet have documented and introduced this element for registration among the element(s) on the National Inventory and the Directorate for Protection and Rehabilitation of Intangible and Natural Heritages is responsible for synchronizing the governmental entities, with the non-governmental bodies, groups and individuals, and National Carpet centre of Ministry of Commerce, Ministry of Science and Higher Education, and concerned unions, among others, are engaged in safeguarding the element in this particular dossier.

List of additional resources

The Nomination File reports the following as part of the related literature:

- Edwards, Cecille. *Ghalie Iran* ("Iranian Carpet").Trans. Mahindokht Saba. Tehran:Farhangsara, 1989.
- Souresrafil, Shirin. *Tarahane Bozorge Farshe Iran*("Great Iranian Carpet Designers").Tehran:Soroush, 1992
- Doorodchi, Khalil. *Essay Collection of Carpet Art of Iran*. Tehran: Farhangestane Honar, 2008
- Taemeh, Akram. *Naghsh Band-e Khial*. Tehran: Farhangestane Honar, 2008.

F. The Pahlevani and Zoorkhanei Rituals (2010)

(National, Representative List of ICH)
(5th Session of the Intergovernmental Committee, Nairobi, Kenya, 2010)

Submitting state(s)

Iran (Islamic Republic of)

Geographic location and range of the element

This ritual is performed in a place named “Zoorkhane”. There are about 500 Zoorkhane’s throughout Iran and most of them are in the central provinces.

Domain(s) represented by the element

Dramatic arts: this work is considered a dramatic art because of its performing nature and presence of audience and the use of scene, music and poetry.

Traditional craftsmanship: there are clothes and tools used in this element which are directly related to it and are built traditionally. Performing the ritual needs traditional skills.

Social practices, rituals and festive events: this element is a ritual which is engaged with the beliefs of people and aims at supporting the weak and improvement both physically and spritually.

The oral heritage: in this work of art Mythical, epic and mystical poems are used.

Brief textual description of the nominated element

The Ritual of Pahlevani and Zoorkhanei is a collection of rhythmic moving skills, music and dramatic art in a holy place named “Zoorkhane”. In this ritual a group of 10 to 20 men, using tools that symbolically represent the ancient weapons, perform rhythmic and musical, dramatic and ritualistic movements.

In this ritual, epical and mystical literature, along with rhythmic movements, are employed to create joy, health and ethical upbringing.

Zoorkhane is architecturally influenced by Islamic and ancient Iranian elements and consists of a dome, internal decorations, a seat for Morshed (singer and Player), an octagonal arena wherein the Element is practiced and some places surrounding the arena where on the audience sit. Now, 500 Zoorkhane's are active and managed by people in Iran.

This Element is influenced by mystical and epical concepts and roots back to Mithraism i.e. 3000 year ago.

Detailed Description

The Ritual of Pahlevani and Zoorkhanei is a collection of rhythmic moving skills, music and dramatic art in a holy place named “Zoorkhane”. In this ritual a group of 10 to 20 men, using tools that symbolically represent the ancient weapons, perform rhythmic and musical, dramatic and ritualistic movements.

In the history of Iran, this Element has been influenced by epical myths and a worldview based on the ancient Iranian ethical trilogy “Good Though, Good Deed, Good Speech”. It roots back to ancient Iranian culture of 3,000 years ago. This ritual has been and is practiced from the ancient times in most parts of Iran as well as some regions of such neighbouring countries as Afghanistan, Tajikistan, Azerbaijan, Iraq, Pakistan, and India.

The element enjoys a masculine nature and its practitioners belong to all social strata. Ethical and chivalrous values are instructed under the supervision of a Pahlavan ("champion", a master in skills and heroic ethics) within the epical poems recited by a Morshed ("preceptor"), accompanied by music and sport rhythmic movements.

“Morshed” is a singer who plays “Zarb”, an Iranian percussion instrument, recites epical and mystical poems, and leads and harmonizes chanson with the music and sport-like dramatic movements. The poems that are recited by the Morshed constitute part of Zoorkhanei literature.

In the course of the ritual, dramatic, sport-like, musical and acrobatic movements are performed and, finally, the ceremony is ended with prayers that connote expansion of peace and friendship among nations, and resolving the needy people's hardships.

Golrīzān Ceremony: One of the side programs of the Element is the "Golrīzān" Ceremony that is organized as a homage for pioneers (Pīshkesvat's), champions and preceptors, or for collecting financial contributions for the needy, the sick, or orphans. In this ceremony flowers are put at every corner of Zoorkhane, as a sign for invitation for contribution; the collected contributions are, then, secretly granted to the needy, by a group of trustees.

The practitioners in the ritual wear special sportswear, usually, consisting of a pair of trunks -decorated with Arabesque drawings- and a t-shirt. On the clothes and some of the Zoorkhanei tools, motifs of Botee-Jeghghe (an abstraction of a bent cypress symbolizing a humble champion) are observed.

Social and Cultural Functions:

- Pahlavans continue to play the important role of administrators of social security for the community (especially in villages);
- Considering the large number of active Zoorkhane's –about 500- throughout the country, this Element can occupy the people's, especially the youth's, leisure time, and propagate mental and social health among them.
- Considering the absence of age limits for practicing the rituals, hence, fathers and sons participate abreast, and this leads to less cleavage between the generations.
- Regarding the participation of people from different classes and strata, disregarding social privileges, the only criterion shall remain as their chivalrous characteristics and seniority, and this shall encourage respect for peace and ethical values.
- The council of each Zoorkhane –comprising of owner(s), Morshed's, manager, and a few number of pioneers and practitioners- manages and programs the activities and ceremonies. The budget needed is financed through people's donations and practitioners' contributions.
- All social strata including, teenagers, youth, adults and elders, both urban and rural, university students, clergies, various guilds and professions participate in the ritual as Morshed's, Pahlavan's, or practitioners. The participation does not recognize any religious limitations.
- The most prominent rank in the ritual is "Pahlevanī" that a person acquires after learning the individual skills and arts, and more importantly, the high morals of Pahlavanī. Therefore, as Pahlavan's enjoy high positions in the community, they function unofficially as authorities for settlement of family and local problems, and references of appropriate social behavior.

Methods of Transmission and Training:

- There are two general methods for transmission and training: traditional and modern. In traditional method, the skills, manners and morals are learnt chest-by-chest, by master on pupil, as well as through observation accompanied by participation. The modern method, popular only recently, constitutes training courses in Zoorkhane instructed by pioneer coaches.
- The traditional music training: The interested individual needs to possess an acceptable voice quality. He, first, learns the skills to play Zarb, and then the singing skills, to sing/recite epical and mystical poems of Zoorkhanei literature in the framework of the Iranian Traditional Musical Repertory. The trainee should also pass mystical and ethical stages to become a Morshed. The process lasts for many years, during which the Morshed acquires a valuable position in the ritual and the society.
- The modern music training: The interested individual participates in special classes in Zoorkhane's. Besides learning the Iranian Traditional Music, he learns to play the percussion instruments based on a syllabus.
- The skills that are often learnt via traditional method are based on observation accompanied by participation. The beginners are trained via mater-student method and under the supervision of one of the pioneers. Meanwhile, Pahlevani manners and ethics are also transmitted to the individual.

Location:

- Zoorkhane, the place for the administration of the Element enjoys a special architecture, a blend of Mithraic temples and Islamic architecture. The major sections of the place include a dome, the arena (Gowd: an octagonal pit, 70cm deep, wherein the rituals are administered and the practitioners stand on specific spots according to age and seniority), the audience seats (overlooking the arena), and "Sardam" wherein the Morshed sits. The Zoorkhane gate is short to encourage bending at the entrance to pay respect toward the holy place.

Tools, Equipment and Sportswear:

- The tools, equipment and sportswear of Zoorkhane are mostly made in the cities of Tehran and Mashhad by skillful craftsmen.

Contribution to ensuring visibility and awareness and to encouraging dialogue

Regarding Criterion (ii), the following arguments have been reported in the Nomination File:

- Considering the fact that some countries such as South Korea, Thailand, Indonesia, Nepal and Malaysia have been attracted toward the Element, as they have requested for assistance from Iran for establishment and promotion of the element in their counties, the Element can be concluded to enjoy great potentials

to enrich cultural and social spheres worldwide. Therefore, inscription of this Element on the Tentative List, can raise the awareness of different nations about its hidden values.

- Considering the fact that the practitioners of the Element belong to all age groups, from teenagers to elders, there exists a suitable ground for relationship between fathers and sons, in a way that the fathers, as “masters”, can transmit many skills and manners to the sons, as “trainees”. Therefore, inscription of this Element on the Tentative List can provide a suitable pattern for inter-generational interactions and decreasing the gaps between generations.
- Inscription of the Element on the Tentative List will define it as a common cultural heritage of the humanity and promotes the attention and respect towards this 300-year-old ritual, as well as to the civilizations that have affected the Element in the course of time.
- The participants in the Pahlevani Ritual constitute an organized group, with functions like those of NGO's. Among such functions, securing the area they live in, helping the needy people, and decreasing individual and social harms, are worth mentioning. The inscription of the Element leads to more attention and awareness, and develops and strengthens the above-mentioned functions in the Iranian society.
- Considering some elements like vitality, virility and ethics in this Ritual, as well as the employment of artistic methods in practice, the inscription of the Element introduces proper patterns to attract the youth and encouraging dialogue with them.
- Considering the architecture, poetry, music, mythological literature, ethical concepts and especially peaceful concepts in the Element, it is capable of being introduces as a proper representative of the Iranian and regional communities’ and groups’ culture and identity. Therefore, inscription of this Element shall enhance awareness about the culture of the region, and facilitates a ground for creating a dialogue throughout the world.
- The Element enjoys a long history in Iran and her neighboring countries, including Tajikistan, Afghanistan, Iraq, Pakistan, India, and Azerbaijan, and, as a result, it has embraced numerous varieties in practice and content, having emerged from these cultures. Therefore, inscription of this Element can encourage other nations of the region to join the Dossier.

Current and Proposed Safeguarding

A) Current Safeguarding Measures

- Financial supports for establishment, revitalization, restoration and equipping of Zoorkhane's by the Physical Education Organization (“PEO”) and Governorships:

According to a five-year program, it is stated that 370 Zoorkhane's are to be established, revitalized, restored and equipped. In the last two years, 170 Zoorkhane's have been equipped and restored, and 95 ones have been revitalized and established; the rest will be done within the coming three years. In the current year (Persian calendar equal to 2009-2010) PEO has contributed 60 million US$ and the Governorships have allocated 4.4 billion US$ in this respect. The mentioned sums of money can cover only 30% of the costs and the main expenses have been and are permanently financed by the practitioners and the benevolent

- Arranging health insurance for the deprived Morshed's, by the Social Security Organization, with co-operation of the Association of Morshed's ("AOM"), and Pahlevani & Zoorkhanei Federation ("PZF"). At present, 1087 individuals are members of the AOM;
- Providing an archive of Morsheds' music and songs by AOM;
- Introduction of the Element at international level via brochures, books, and CD's in 5 languages, by PZF;
- Foundation of two associations of the Element in the Education Ministry (MoE) and the Sciences, Researches and Technology Ministry (SRTM) since 2008. They have active branches in all universities and 70 cities of the country.
- Pahlevani and Zoorkhanei Federation publishes a specialized magazine "Dalīlestān";
- Organizing festivals for all ages by PEO, AOM and the Association of Pioneers (AOP);
- Efforts made to establish the Zoorkhane-Builder Benevolents NGO and attracting people's contributions for building Zoorkhane by PZF, AOM & AOP. The NGO has not yet been registered, but it has held several meetings and started to attract members;
- Producing short movies on Pahlevani stories and animations for kids, as well as TV broadcastings;
- There are several research projects under way which work on methodology, culture, history and music of Zoorkhane;
- Broadcasting the Element on radio and TV within the last 30 years by IRIB
- Organizing performances in several countries and also in permanent Headquarters of UNESCO to raise the awareness of nations about the Element;
- Honoring elder Morshed's and pioneers, and introducing them through the mass media as the human treasures by AOM, AOP, PZF & IRIB;
- Sending Pahlavan's to different countries for training the interested people by PZF, AOM & AOP;

B) Proposed Safeguarding Measures

By virtue of the By-laws for Promotion of Pahlevani Culture, adopted in 2009 by the

Council of National Public Culture, a comprehensive plan for renovation and purposeful development of the Element, with regard to safeguarding the related traditional and local identities, has been approved. The programs and duties of different organizations of the country are under study for budgeting and scheduling, as well as determining the monitoring systems for good performances. The mentioned by-laws have assigned the following activities for the concerned organizations:

- Utilizing TV channels in provinces and promotion of this Element through employing different audio-visual productions in Co-operation with PZF. Although the Element has been broadcasted from 15 years ago, and several movies and animations on Pahlavans' biographies and legends have been produced, but by virtue of the by-laws, IRIB has been determined to produce such movies based on local cultural spheres;
- Allocation of places for Zoorkhane's in urban comprehensive plans for restoration and building of Zoorkhane in populated areas, in harmony with the necessities of each zone, by the Ministry of Housing and City-Planning and PZF. The By-laws foresee that the foregoing Ministry must set a place in each area in new cities and/or in old urban ereas;
- Continued reconstruction, restoration, and construction of Zoorkhane's by the Governorships, PEO, councils of Zoorkhane's, the Iranian Cultural Heritage, Handicrafts and Tourism Organization ("ICHTO"). The PZF will coordinate the concerning organizations. Among 370 Zoorkhane's programmed in the 5-year program, 105 ones are under work in the coming 3 years;
- Providing necessary infra-structures for organizing training Morshed's and trainers in both traditional and modern methods, by AOM, AOP, PZF& PEO. Some preliminary works have been done to establish the Academy of Pahlevani and Zoorkhanei Rituals that will be inaugurated in Shahid Fahmideh Zoorkhane, Tehran, by the next year;
- Preparing syllabus on the Element in Collegiate majors including music, anthropology, physical education, and encouraging and leading the articles and thesis's by SRTM, AOM, AOP & PZF;
- Establishing a museum of Pahlevani and Zoorkhanei Rituals by ICHTO. There are more than 300 anthropological museums (every city has at least one anthropological museum), most of which possessing some Zoorkhane objects and elements. There existx, however, no independent museums in this respect ;
- Promoting the Element among pupils and students through extra programs including visits of Zoorkhane's, organizing festivals, meeting with Pahlavan's, moving picture shows in educational centres etc, by MOE, councils of Zoorkhane's, AOM, AOP & PZF;
- Establishing financial funds supporting the Pahlevani Rituals by practitioners and ordinary people;
- With regard to non-existence of international conventions on the intellectual

properties, the inscription of the Element may lead to some abuses, therefore, it is suggested that the complete and correct performances would be available for public via different means, including concerning websites, NGO's and centres.

It is worth mentioning PZF is responsible for supervising the proper performances of implementation of the "By-laws for Promotion of Pahlevani Culture" approved by the Council of National Public Culture.

Commitments

A) Local Community Commitments

AOM, AOP, PZF and councils of Zoorkhane's (ca. 500 councils) constitute the community of practitioners and groups, non-governmentally administered. These groups are responsible for most of the instances mentioned in parts 3(a) & (b). The instances they participated in include:

- AOM provided a large part of the databank and archive of Morshed's throughout the country. The databank is constantly updated;
- The government has paid only 30% of the costs for restoration, reconstruction, revitalization and construction of the Zoorkhane's and the rest continues to be financed by the practitioners and people;
- Considering the attractions laid in the Element, PZF has made efforts to produce brochures and movies to be broadcasted via mass media, in order to prevent unauthorized and non-standard copying;
- PZF, AOM and AOP have participated and now keep their participation for establishing and developing Pahlevani groups and associations in MoE and SRTM and their branches in universities and 70 cities;
- To raise the awareness of other nations, creating interaction and training the requesting communities, PZF, PEO, AOM and AOP dispatch annually groups of practitioners and masters to other countries. In the recent years, this work has been furthered.
- All training activities mentioned in parts (a) and (b) are done by AOM, AOP &PZF and participation of other organization;
- PZF as an NGO is responsible to supervise the good implementation of all governmental approvals in this respect and submit reports to the Council of National Public Culture.

B) State Party Commitments

- PEO and governorships allocate annually a determined budget to support Zoorkhane's. As mentioned earlier, within the 5-year Program (2008-2013) 370 Zoorkhane's will be restored equipped, revitalized and constructed; here, 30% of the costs (ca. 45 million US$) shall be paid by the Government. The President

also contributed 300 thousand US$ in the current year and the Islamic Assembly has approved the sum of 1 million US$ as surplus budget.

- All those Morshed's and practitioners who became Pahlavan's and had not been insured, now are under Medicare. This task has been done by the Social Security Organization with co-operation of AOM & AOP;
- SRTM & MoE, besides to their previous activities in establishment of Pahlevani associations and promotion of the Element, have obliged to schedule and budget for raising the awareness of the young generation, putting syllabus for awareness-raising and transmission of the Element. They submit their reports to the Council of National Public Culture;
- IRIB, with its 30-year activities in broadcasting programs and movies about he Element, has assigned to activate all its branches across the country for promotion and raising the awareness about the element. IRIB will submit its reports to the Council of National Public Culture.
- ICHTO is responsible for establishing the Museum of Pahlevani and Zoorkhanei Rituals and has quantitatively and qualitatively done the major researches on the Element. The preliminary studies for establishment of the said museum have been accomplished.

Local Community Involvement

- Council members of "Fahmide Zoorkhane" and "Keshvari Zoorkhane", all being the practitioners of the Element, provided a number of audio-visual documents, and facilitated film making of the Zoorkhane architecture;
- Members of the Association of Morshed's, all being the practitioners of the Element, facilitated interviews with morshed's and Morshed trainees. They also provided information on traditional and modern methods of Morshed-training;
- The Association of Pishkesvat's facilitated interviews with Pahlavan's and provided information on the traditional methods of training and transmission;
- The Pahlevani and Zoorkhanei Federation provided documents on individual, public and private activities, introduced the concerned individuals and centers, and facilitated the connections;
- The General Office for Registration of Cultural Heritage, and the Directorate for Safeguarding and Rehabilitation of the Intangible and Natural Heritage, affiliated to the Iranian Cultural Heritage, Handicrafts, and Tourism Organization, ordered the preparation of this nomination file, and provided the information about the national registration of the Element;
- Mr Behzad Hodhodi, the expert and Pishkesvat, who provided the major assistance for the preparation of the file and the movie;
- MS Leila Samady and Mr Shervin M. Goudarzi, experts in cultural heritage who participated in expert meetings held within months and translated the texts of

this Form and the movie as well;

- Mr Morteza Rezvanfar, anthropologist and Director of research Affairs of the Cultural Heritage who supervised the preparation of the nomination file.

Respect for Customary Practices Governing Access to the Element

The Nomination claims that there are no limiting activities or special secrets about Pahlevani and Zoorkhanei Rituals, elaborating that it has been preserved so far owing to the absence of such limitations and its oral and secret-free method of transmission.

Inclusion of the Element in an Inventory

This element was inscribed, under No. 9, on 29 December 2008, on the National Inventory of Iran. The above-mentioned Inventory has been shaped respecting Enforcing By-laws of the Law on Jointing of Iran to the Convention on Safeguarding of the Intangible Cultural Heritage 2003.

In drawing up the By-laws of the Inventory, a Committee of experts in the field of intangible cultural heritage, affiliated to governmental and non-governmental entities was active and the said experts prepared the said By-laws within one and a half years. In the Enforcing By-laws of the Law on Jointing of Iran to the Convention 2003, the related governmental organizations, the concerned communities, social groups and individuals were responsible for identifying, documenting and safeguarding the ICH elements. The ICH Workgroup that comprises representatives of ten governmental organizations supervised the proper observance of the regulations of the Convention 2003, the Enforcing By-laws as well as necessary policy-makings for identification of the heritage and its protection.

The Inventory houses 78 elements and around other 150 elements are being identified and documented and it is expected that the registration practice would be continued to register all national ICH elements.

The official administrator of the Inventory is the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO), the General Office for Registration of Cultural, Historical and Natural Properties and the Directorate for Protection and Rehabilitation of Intangible and Natural Heritage under the ICHHTO. The associations of Fans of the Cultural Heritage and local researchers identify, document and introduce the elements for registration/inscription. (Up to now, 2200 elements have been registered on the unofficial Tentative List for the ICH Elements). Subsequently, the collected data shall be submitted to the above-mentioned General Offices (under ICHHTO) for registration and enforcement of the safeguarding collaborations for the element and/or elements in question.

The Pahlevani and Zoorkhei Federations, and The Associations of Morsheds and

Association of Pishkesvats have documented and introduced this element for registration among the element(s) on the National Inventory and the Directorate for Protection and Rehabilitation of Intangible and Natural Heritages is responsible for synchronizing the governmental entities, with the non-governmental bodies, groups and individuals, and Ministry of Culture and Islamic Guidance, The Pahlevani and Zoorkhei Federations, and The Associations of Morsheds and Association of Pishkesvats, among others are engaged in safeguarding the element in this particular dossier.

List of additional resources

The following constitute part of the related literature on the element as proposed by the Nomination File:

- Bahar, Mehrdad. *Sociology of Zoorkhanes of Tehran*.Anthropology Research Center, 1997.
- Ensafpour, Gholamreza. *History and Culture of Zoorkhaneh*. Tehran: Anthropology Research Center,1974
- *Essay Collection: Survey and Study on Zoorkhanes of Tehran*. Anthropology Research Center, 1975

G. Traditional Skills of Carpet-weaving in Fars (2010)

(National, Representative List of ICH)
(5th Session of the Intergovernmental Committee, Nairobi, Kenya, 2010)

Submitting state(s)
Iran (Islamic Republic of)

Other name(s) of the element

Methods and skills of weaving Fars traditional carpets. Fars carpet weaving including coarse, types of Gilim, Gabeh and Carpets. Skills and methods of producing Fars traditional flooring.

Geographic location and range of the element

Fars province, located to the South-west of Iran, especially, the community of the nomads of the province, which includes the Qashqai, Khamseh, and Mamasani nomads, as well as such prominent rural areas as Firouzabad, the city of Jaydsht, and, finally, the other areas of the Province where nomads inhabit.

Domain(s) represented by the element

Traditional techniques and skills:

- Spinning on the spinning wheel and the spindle;
- Methods of cotton twisting, "chele keshi", erecting vertical and horizontal carpet weaving
- frames (daar's), tool-making, warp and woof preparation, and plan and map preparation;
- -Methods of Gabeh and Gilim weaving with various nods;
- The finishing touches on the carpet weaving loom;
- The final washing.

The traditional knowledge related to the nature: wool-clipping styles, wool-separation skills, intinction (dyeing) techniques, plant selection and recognition of pigments, among the other traditional and chemical styles.

Brief textual description of the nominated element

The set of carpets of Fars encompasses various types. These carpets are woven by the hands of nomads, especially the women, and include Horse blankets and knapsacks, among the other tokens, used in the daily lives of the community. The raw materials in Fars carpet production, including the nomadic types, include the wool, coming from the livestock, and the cotton and natural colouring plants in the environment. The set of tools utilized consists, mainly, of the knitting machine or the carpet weaving Loom (the portable ground ground/sleeping type), combs, scissors, spindles, spinning wheels, and sometimes small guide papers or woven pieces, called the «plan order». The majority of Fars carpets, especially the nomadic ones, without plans, and weavers use their minds as paper plans. The knitting skills are transmitted from mother to daughter. Having learnt all about the materials and tools, the methods, the colours, and the various weaving techniques, the, by now skilful offspring, shall feel free to introduce her own innovations inspired by the nature or her inner world.

Detailed Description

Carpet weaving is one of the world's most traditional, conceptual, applied arts. Iranians enjoy a global reputation in carpet weaving and its skills; and carpets of Fars with nomadic and rural characteristics constitute a genuine example. Historically, carpet weaving in Fars province dates back to the seventh century(AH). Carpets of Fars are known as either «Qashqai» or «Khamseh Tribes» carpets. These are the nomads moving between Esfahan and Persian Gulf coasts. Among the tribes of Qashqais, the more prominent are Darre-Shuri, Kashkuli-ye Bozorg, Kashkoli-ye Kuchak, Shesh-Boluki, and Gharache. Due to the immigration requirements, the size of nomadic rugs is usually small; they are, however, beautiful.

The stages of Carpet Weaving in Fars Province

- Wool cutting
  The carpets usually utilize wool as the basic material. The men cut the wool of their sheep, skilfully, in spring or autumn. The quality of the wool on each of the eleven sections of the sheep body, and the related colours are different.
- Frame(loom) Making
  The portable frame of nomadic carpets is rectangle in shape, with a metal or wood support; it is placed on the ground. The act of knitting is performed on it. The men construct the frame, too.
- Weaving
  The women convert the wool into strings on spinning wheels or weaving machines. They, masterfully, take care to obtain the best qualities. The spinning wheel is a wooden tool that resembles a big spin; the wool is turned around it from the hand of the knitter, then weaved. The spindle wheel is a wooden structure with the wool being placed in its middle to turn into strings when the wheel turns.
- Painting
  Colours are mainly natural; the main colours are laquer, painted blue, dark blue, brown and white. The plants from whichthe colours are extracted include Madder, Indigo, lettuce leaf, walnut skin, Jashyr, cherry stem and skin of pomegranate. The pigments, so called, Dandane, are elements which allow colour stabilization and imprint on the fibres; the most important modants include Alum (Double Aluminum Sulfate), Green Vitriol (Cut Blue), Double Copper Sulfate, Black Vitriol (Double Iron Sulfate).
- Knitting
  While knitting, the women tie the coloured strings on the wool web to cover the frame and give shape to the carpet. Two types of ties are common: The "Persian tie", an asymetric tie, usually used in places where Persian Language is spoken, where it is referred to as, so called, Farsi-Baf (done in the Persian style), and the Turkish tie, a symmetric tie, in that the two webs are of the same size and the tie is made in the middle; this second tie is more popular in places where Turkish is in use, so the name Torki-Baf (done in the Turkish style).
- Completion
  Completion refers to the activities done for final furnishing. These include sewing the sides (so called, Dowrduzi: Some products will be sewn on the sides to be used as bags, called "khorjin's" or "chante's" on the region); burning the extra wool to make the designs vivid and enhance the quality of the product(so called, Porzsuzi); double tied roots, and final cleaning.

Nomadic Gilims Wraps of Fars are not painted with painted woofs; both sides of the product can be used. Limited materials have led these products to be more geometric in both texture and margin, mirroring the local culture of the community. The most important characteristic of Fars carpet weaving is the unique method of weaving

without any maps. One weaver will not be able to weave two carpets of the same design, especially, if she does not enough time to consider the details.

Fars carpets include the following types:

- Simple Gilim(one sided or two sided): A carpet made through passing the colored wool strings, called "Pud's" between the vertical strings, called "Taar's", without maps.
- Rug: A carpet with thinner "Pud's" and thicker "Taar's". The product is thicker in diameter, compared to Gilim's, and is one-sided.
- Ghaaliche: A rug of smaller dimensions (measuring to less than three square meters).
- Jaajim: A product of woolen "Taar's" and "Pud's", with simple and attractive designs, and a variety of usages, including those of carpets, beds, pillows, etc.
- Gilim-e Naghsh-barjaste(Goljajimi Gilim): A one sided gilom with its main motifs embossed.
- Somak (Rendy): A one-sided Gilim, out of which "Ghali's" (rugs) are believed to have been evolved.
- Shishe Derme: A Gilim with a simple pattern; it has no knots and naps, is two sided in a way that the mirror patterns of its face are weaved on its back side.
- Gabbe: A gross nomadic carpet, vastly verified, and done without any map. There are both colored Gabbe's, and Gabbe's of natural colors. So called, "Shiri" Gabbe's of Fars mark nomadic courage for the owner.

Cultural Function

Design creation, colour selection, genuine make-up, and skills is Fars carpet weaving must be accredited to nomadic women. Benefitting from the natural surroundings, and the legends they have, they bring scenes of their lives on the carpet. They maintain the true cultural values by introducing them on their gifts for their offsprings: an everlasting and valuable document for future generations, made of meaningful designs and mysterious colours.

Social Function

Such products as knapsacks and horse blankets, "Khorjin's" (bags) and "Mafrash'es", the supplementary products of carpet weaving in Fars, fulfil various usages in the everyday lives of the nomadic people. Through selling their products, the members of the community can earn money, so that they are not obliged to leave their home-land and migrate to city centres for jobs.

Transmission

All of the skills and characteristics mentioned above are transferred orally, between generations of carpet weavers of Fars. Mothers train their female offsprings to become familiar with the needed material, tools, and the skills. The boys are trained by their fathers for wool-cutting and making of the frame ("loom").

Contribution to ensuring visibility and awareness and to encouraging dialogue

The methods, techniques, tools and equipment, and special skills in various fields of Fars carpets are still preserved, despite of all drastic changes and developments in technology worldwide. This is, no doubt, a part of the intangible heritage of mankind, that needs to be preserved, protected, and developed for its rich capacities.Therefore, considering the related cultural and social usages, and the very positive and constructive role the element plays in the encompassing culture, also, its contribution to employment resulting in preventing migration of carpet-weavers to city centres for job opportunities, its worldwide registration shall have the following positive results:

1. Mutual respect among the people, groups and communities, based on the values expressed in the patterns, design, colours, forms and creative skills of weaving without any map, based on experiences with the natural surroundings.
2. Talent, creativity, and taste development in the communities involved and the enthusiasts and cultural persons.
3. Recognition of cultural, artistic and ethical values locally, nationally and internationally, to, in turn, increase public awareness, and inspiring experts.
4. Self-confidence enhancement among the local practitioners.
5. Awareness enhancement, at the international level, about the similarities and differences between the element proposed and its counterparts, as well as about the universally respected grounds on which it continues to function as a cultural heritage of humanity. This is reminiscent of the fact that, notwithstanding the variations in cultures and creativity, one can guarantee unity by focusing on common cultural grounds and values. Considering the element proposed, though one can find common grounds in process of production of carpets but in each of the stages the skills and creative techniques are so varied that the element must be considered as something unique in colour, design, function, etc. Gilims of Fars Province are unique, in the same way that the carpets of India or Mexico, are. This shall, no doubt, encourage, dialogues among nations.
6. Awareness enhancement at the international level through considering the long history of carpet weaving on the Iranian Plateau, and its effects on the related arts, worldwide.
7. Awareness enhancement at the international level on the belief of people in the East that the rugs are "heavens that have been weaved together" and its capability to bring about peace and beauty. The registration of the element worldwide will help the promotion of the idea that the earth can be both "beautiful" and "good".
8. Awareness at the international level of the fact that the rugs, and specially the rugs from the villages of Iran, including the nomadic carpets designed with straight and broken designs, are reminiscent of the ideology that weaves the nature and the environment that we live in.
9. Worldwide respect for the constructive and positive endeavours of the

community of the practitioners to protect an element of the human heritage.

10. Awareness enhancement at the international levels about the skills, experiences and technical knowledge related to the element registered.
11. Awareness enhancement at the international level about the Designs made without maps in carpet weaving. Although very simple and traditional, such designs point to the effects they have had on the modern arts and techniques of graphics. Such awareness shall contribute to acquaintance with the impact they have had on modern arts, the fact that complicated classic designs have, by now, become simpler in modern art.
12. Preserving the natural symbols and their folkloric underpinnings, through recognition of the legends, and, finally, transferring and maintaining them.
13. Awareness enhancement at the international level about the role of carpet knitters of Fars Province in creating naturally based designs like flower, plants, and water.

Current and Proposed Safeguarding

Current

- Publications
  Approximately one hundred and twenty books are available worldwide about Fars Carpets, either exclusively devoted to the subject, or in part.
- Research
  About one hundred BA and MA Theses have analysed the various aspects of Fars carpet.
  In addition, a number of documentaries on traditions, techniques, and skills of weaving Fars Carpets and their social and cultural values have been made. Among these documentaries there is a famous documentary about Gabbe which had received many international awards. For the time being, IRIB (Islamic Republic Iran Broadcasting) is broadcasting these documentaries.
- Awareness
  In several international seminars and conferences with the general topic of "Iran's Carpet", Fars Carpets, and especially the rural and nomadic carpets of the province constituted the topic of speech, and the critical reviews.
  The National Carpet Museum of Iran keeps, for the time being, some Fars nomadic carpets for public exhibition.
- Education
  From the late sixties to mid-seventies the Company of South West Handicrafts has implemented many educational projects in the field of manufacturing types of Ghaali (carpets), Gabbe and Gilim, in the Fars Province.
  Fars Province Handicrafts Directorate has implemented projects for training of weavers.
- Financial and administrative support
  Workshops for using plants for Intinction are, for the time being, available in in Shiraz, among the other cities of the Fars Province.

Several cooperatives and unions are active at the national and regional levels in these fields.

Proposed

1. To prevent mass productions of designs by unauthorised producers and knitters, putting in charge of people to oversee and check the issue is in demand. Preferably, the Cultural Heritage, Handicrafts and Tourism Organization of Fars province should take the responsibility. The present unions, entities and exporters with good reputation in the region are among the other choices. The proposal is vital to prevent production of repeated designs.
2. To prevent the harmful effects of tourism on unauthorized productions of the element, especially on the technique of weaving without maps, exports of the high-quality products, and usages of the original material and traditional colours, the responsible authorities, especially on the borders, are hereby required to plan and execute appropriate projects.
3. Considering that the carpets have economic benefits and at the same time constitute a distinguishing emblem of the Intangible Cultural Heritage, and considering the WIPO regulations, appropriate bylaws should be drafted to prevent the knitting of unauthorised products, careless toward the Intangible Property Rights.

Financial and administrative supports

These shall include:

- Establishment of a Carpet Museum in the city of Shiraz, centre of the Fars Province
- Establishment of permanent exhibition in the city of Shiraz that shows the whole process of Persian carpet weaving.
- Planning and executing workshops on Carpet-weaving skills of Fars Province.
- Strengthening the existing cooperative organizations through loans and credit facilities.
- Providing Health insurance for the community of the Weavers and Dyers of Fars Province.
- Providing supports for the achievements in the subject, and propagating them.

Education

- Defining BA courses on the subject at the School of Art and Architecture of Shiraz University.
- Preparing formal and informal training courses on the subject for adolescents and the youth.
- Executing training courses on measures to prevent the deterioration of Shishe Dermeh as one of the elite Fars Gilims.
- Taking Measures to develop and promote additional works on the Fars Carpets.
- Promoting traditional intinction techniques in Fars province.

Research

- Registering knowledge and skills of teachers, artists, weavers, dyers, designers and planners of the region.
- Performing extensive researches about identification of Fars carpet plans and patterns, including:
- Recognition patterns and plans of every tribe.
- Recognition of the color mixture techniques of every tribe.
- Recognition of the meanings and secrets of the nomadic patterns and colors.
- Recognition of the mythology and genealogy of Fars carpets.

Awareness

- Holding seminars and conferences with the subject of imaginative-maps of rural and nomadic carpets at the international as well as national levels.

Commitments

Community

The following are worth mentioning:

1. Creating traditional intinction workshops using loans and credit facilities based on TIP project (a project by the experts and managers of handicrafts of Fars Province, where the technical information is available for profitable, standard activities. The private sector, interested people with the capital, or cooperatives accept the responsibility. Loans are given by banks.
2. Activities by Fars Carpet Unions, including carpet production in nomadic/rural areas of the Province. Such activities shall, potentially, develop and grow, provided that the needed supports are provided.
3. CARPETTOUR.NET: A site for introducing Patterns, designs, skills, techniques and weaving methods. It started early in 2009, and is being developed. This shall raise awareness, thanks to Professor Yavari and his colleagues. It shall widen its scope.
4. The think-tank for handmade carpets in Iran: A place for presenting advertising and marketing projects for nomadic and rural carpets. Only four months old, it is busy creating new projects with the help of experts, in near future it will widen its scope to cover the whole province.
5. Union of Exporters of Handmade Rugs: Festivals on nomadic and rural carpets of Fars;
6. Preparing PhD, MA and BA theses on techniques, skills, local Mythology/legends, and symbols in rural and nomadic carpets of Fars. The Professor Hossein Yavari, and his colleagues, presently are active. College of Arts and Architecure of Shiraz, and Directorate of Traditional Arts of Fars Province help, too.
7. WWW.CARPENTOUR: The site supports and encourages creators, artists and professors by providing them with awards and publishing their announcements.

State Party

The following include the main commitments in this regard:

1. Government and bank credits and budgets: Helping the cooperatives in the way of yearly loans and credit by the Fars Province authorities.
2. Approvals of financial supports for the adequate programs at the parliament. The Parliament, as well as the executive branch on research projects that has been presented by the Islamic Republic's Cultural and Arts Centre and the Research Centre of Shahed University have provided the financial support for the project and in the future this will be followed more seriously by researchers and related entities
3. The Cultural and Arts Centre: To encourage the people that create jobs and the people with extensive experience the Centre has planned ceremonies to support professors in the field, including Professor Abbas Siahi. Such activities will continue in the future.
4. The Cultural Heritage, Handicrafts and Tourism Organization of Fars province: The Organization recommended establishing a rug museum in shiraz, to be done by the municipality.
5. Establishing a permanent exhibition and workshop in Shiraz by the Cultural Heritage, Handicrafts, and Tourism Organization of the Province.
6. The College of Arts: The College has defined BA programs at Shiraz University, and the ratification of this issue is the responsibility of the Ministry of Sciences, Research and Technology.

Local Community Involvement

The participating sides include:

1. The Research Centre for the Iranian Cultural Heritage, Handicrafts and Tourism Organization, with special attention to the high cultural, artistic and social and economic values of Fars carpets, especially the traditional skills in knitting the carpet of the mentioned project decided that it is worthy of inscription on the Representative List. To fulfil the goal, Professor Hossein Yavari, one of the prominent specialists in the field, and a researcher on the subject, with a record of more than fourteen years of research and study in this area, having served the Deputy for Handicrafts to the Iranian Cultural Heritage, Handicrafts, and Tourism Organization for more than three decades, and having taught traditional arts for more than three decades at the universities of the country, was invited. In addition he helped as the technical advisor through completion of the documents and conferences to raise awareness.
2. Professor Hossein Yavari, the competent researcher on the subject, member of the Cultural and Arts Centre, and Professor of arts universities and writer-[he mentioned by choosing a team of young Arts, Graphic and cinema and experts in the field of psychology and his extensive experience coordinated the project with the Deputies of the Traditional Arts and Handicrafts of Fars Province and related units of Cultural Heritage, Handicrafts, and Tourism Organization.

3. Dr. Faraj Hosseiniyan: "General Manager"
4. Miss Samira Zakerani: "First Assistant & ICH Expert"
5. Mr Peiman Bagheri and his group: "Data organization of industries & Tourism"
6. Miss Marzieh Jafari: "secretary"
7. Mr Sayyed Abbas Siahi: "Technical Consultant"
8. Dr. Tahereh Sabahi: " Researcher"
9. Mr. Ali Reza Ghaderi: "Manager of "WWW.carpetour.com" which publishes the Fars Carpets related issues, provided the needed documents
10. Mr. Alireza Farahmand: " ICH Expert, Fars Province"
11. Mr Sayyed Abdolmajid Sharifzadeh: "Technical consultant"
    Mr Mortiza Rezvanfar; "Technical Consultant"
12. All artists and rug knitters and wool cutters and painters in Fars Province helped the preparation of the file by giving us the chance to photograph and film them, and supported the inscription of the element by signing the letters of consent.
13. The publication of Iranian carpets, which publishes the Fars Carpets related issues, provided the needed documents

Respect for Customary Practices Governing Access to the Element

Inscription of this element is not an insult to individuals, groups and ethnic values in Fars Carpet producers' society. There is no secret in the methods of producing these carpets which may be revealed and insulted by inscription. Through global registration indigenous customs will be preserved and it is one of the best ways to appreciate hard work of pioneers and artists. This will assure them that their heritage will be safe, and their job will be known around the world, and the world would praise them. It is a sign of respect to preserve precious human treasures which are cultural heritages.

Inclusion of the Element in an Inventory

This element was inscribed, under No. 37, on 22 August 2009, on the National Inventory of Iran. The above-mentioned Inventory has been shaped respecting Enforcing By-laws of the Law on Jointing of Iran to the Convention on Safeguarding of the Intangible Cultural Heritage 2003.

In drawing up the By-laws of the Inventory, a Committee of experts in the field of intangible cultural heritage, affiliated to governmental and non-governmental entities was active and the said experts prepared the said By-laws within one and a half years. In the Enforcing By-laws of the Law on Jointing of Iran to the Convention 2003, the related governmental organizations, the concerned communities, social groups and individuals were responsible for identifying, documenting and safeguarding the ICH elements. The ICH Workgroup that comprises representatives of ten governmental organizations supervised the proper observance of the

regulations of the Convention 2003, the Enforcing By-laws as well as necessary policy-makings for identification of the heritage and its protection.

The Inventory houses 78 elements and around other 150 elements are being identified and documented and it is expected that the registration practice would be continued to register all national ICH elements.

The official administrator of the Inventory is the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO), the General Office for Registration of Cultural, Historical and Natural Properties and the Directorate for Protection and Rehabilitation of Intangible and Natural Heritage under the ICHHTO. The associations of Fans of the Cultural Heritage and local researchers identify, document and introduce the elements for registration/inscription. (Up to now, 2200 elements have been registered on the unofficial Tentative List for the ICH Elements). Subsequently, the collected data shall be submitted to the above-mentioned General Offices (under ICHHTO) for registration and enforcement of the safeguarding collaborations for the element and/or elements in question.

The Publications of Iranian Carpets, and researches in the field of Fars Carpets have documented and introduced this element for registration among the element(s) on the National Inventory and the Directorate for Protection and Rehabilitation of Intangible and Natural Heritages is responsible for synchronizing the governmental entities, with the non-governmental bodies, groups and individuals, and National Carpet centre of Ministry of Commerce, Ministry of Science and Higher Education, and concerned unions, among others, are engaged in safeguarding the element in this particular dossier.

List of additional resources

- HOUSEGO ،JENNY-TRIBAL RUGS (U.K-SCORPION PUBLICATION LTD 1978)
- SABAHI, TAHER- QASHQAI (tappeti tribali persiani) (ITALIA- ISTITUTO GEOGRAFICO DE AGOSTINI- 1989)
- Edwards, sisal - Iran carpet, Trans. Mahindokht Saba, 2nd Edition, Tehran:farhangsara-1362
- Azadi, siyavvash - Iran carpet (TehranIran carpet museim – 1356)
- Parham, sirus - Fars Tribal &Rural hand weaver (1)(Tehran - Amirkabir – 1364)
- Parham, Sirus -Fars Tribal & Rural hand weaver(2)(Tehran - Amirkabir – 1371)
- Parham, Sirus -Fars carpet excellencies - (Tehran - First print, Surosh – 1375)
- Tanavoli, Parviz – Persian pictorial carpet –(Tehran – Surosh – 1368)
- Dadgar, Leila – Iran carpet (Iran carpet museum collection)(Tehran – sazmane miras farhangi keshvar – 1380)
- Daneshgar, Ahmad – Farhange Jame Farshe Iran (Tehran – dey – 1372)
- joule, Toraj – search in Iran carpet (Tehran Yasavoli – 1381)
- Sadeghi Fasaei, Mohammad – woven with love (Tehran – Negar – 1371)

- Hall, Ulster – Barnard, Nicolas – Iranian gilims – Translated by: Keramat-al- lah Afsar (Tehran – Farhangsara – 1375)
- Nasiri, Mohammad Javad – Seiri dar honare ghali Iran (Tehran – moallef – 1374)
- Yavari, Hossein – Mabani shenakht ghali Iran (Tehran – Rajaei – 1384)
- Yasavoli, Jvad – ghali va ghaliche haye Iran(1)(Tehran – Farhangsara Yasavoli – 1374

H. Naqqāli, Iranian Dramatic Story-telling (2011)

(National, Urgent Safeguarding List of ICH)
(6th Session of the Intergovernmental Committee, Bali, Indonesia, 2011)

Submitting state

Iran (Islamic Republic of)

Other name(s) of the element

- Naqqāli
- Vāqe'e Xāni

Because of its variety in forms, the element may be addressed with other names. However, the style of nameing the element follows a historical tradition: the first part usually refers to the genere of the tale, or the title of the book from which the tale may be recited, or the type of the poem, or even the name of the props being used by Naqqāl, and the second part is Xāni, refering to reciting and/or singing, such as Shāhnāme-Xāni, Beyt-Xāni (a kurdish type), Naql-Xāni (among Turkmen of Iran), Tārix-bar-Xāni (a kurdish and Lori type), and Parde-Xāni

Geographic location and range of the element

Most bearers of the elment live in villages, remote towns; just a few of them live in such big cities as Tehran, Shiraz, Mashad, Isfahan, etc. These bearers are few in number, yet they can still be found throughout Iran.

Domain(s) represented by the element

1. Performing Arts (narrative poetry based on Persian classical literature, and Persian folk literature, acting, using costume and props).
2. Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage.

3. Traditional craftsmanship (musical instruments, painted curtains, called Naqqāshi-ye Qahvexāne'i (roughly, Coffee-House-Style painting).

Brief Summary of the Element

Naqqāli is an Iranian traditional theatre form, originated in ancient Iran. This dramatic performance concerns the telling of a story, history or non-history based, in a variety of genres. It is mostly told by one person, sometimes up to three. It is done either in verse or prose, and accompanied by gestures and movements appropriate to the event. The purpose is to captivate the audience and pull them for a moment to the world of the story.

In terms of performing conventions, two main categories of this dramatic form include:
a) Naqqāli accompanied by instrumental-music: The Naqqāl, usually plays a stringed instrument, and sings the story.
b) Naqqāli without instrumental-music: The Naqqāl may accompany the narration with some verses sung in parts of the performance, but no instrumental-music is applied. In this case, the Naqqāl's talent in utilizing such techniques as changing the countenance, or using different tones, playes a crucial role.

In terms of using additional props, picture narration is also a special sort of the second category. These Naqqāls are popularly called "Parde-Xān"; they may stand beside a painted screen, called "Parde", use a stick ("metrāq", "Chubdast") to point to the section of the painting being mentioned in the story.

Identification and Definition of the Element

Naqqāli is an Iranian traditional theatre form, having originated in ancient Iran. This dramatic performance concerns telling of a story, history or non-history based, in a variety of genres. It is done either in verse or prose and accompanied by gestures and movements appropriate to the event related.

Iran enjoys a long tradition of Naqqāli. This tradition was called "Gowsān" during Parthians (3rd BC-3rd AD). "Gowsān"s (the reciters) acted as entertainers to both kings and ordinary people. Under the Sassanids (3rd-7th AD), Naqqāli was highly regarded at court, where it used to be called "Xonyāgari". Following the collapse of the Sassanid, these reciters emmigrated to remote areas to keep the tradition alive. In ancient times, they used to recite narrative poems, play musical instruments, sing, and act.

Naqqāli is the oldest form of dramatic performance in Iran. Historically, it has adopted itself with socio-political circumstances. Before the Sassanid(651 AD),

Naqqāls were poets and musicians simultaneously. They recited stories along with playing instruments. Bārbad was the most renown Naqqāl of the Sassanid. During Ghaznavids(10th-12th AD), the Court banned musical Naqqāli. But the tradition survived in remote areas. Two important events occurred during the Safavid period (16th-18th AD): establishment of coffee-houses and applying "Parde". Parde introduced a new style in Naqqāli, and coffee-houses became exclusive venues for Naqqāls for, at least, 300 years. Up to several decades ago, great coffee-houses hired Naqqāls. Unfortunately, the strong influence of western culture and break down of the old traditions caused a decline in popularity of coffee-houses; consequently, Naqqāl's lost their traditional audiences

During the Islamic period, such reciters were known under various names; such names had their origin in the types of the repertory of the tales they recited. One example is, so called, "Shāhnāme-Xān"s, who were specialized in reciting tales from Shāhnāme, the great Persian epic by Ferdowsi. This nameing style can still be traced.

In addition to Persian literature, Naqqāls needed to be acquainted with expressions referring to the local culture, or the Iranian traditional/folk music. Thus, they functioned as both entertainers, and bearers of Persian literature and culture, while encouraging national cohesion.

Nowadays, the language of recited narrations is not limited to Persian; these tales are allowed to be narrated in regional dialects or languages. Up to several years ago they were the most important guardians of folk-tales, ethnic- epics and Iranian folk music.

Naqqāli requires considerable talent; no one can arrive at eminence in this line except men of cultivated taste and retentive memory. They must not only be acquainted with the best ancient and modern stories, but be able to change them in relation to new incidents, either heard or invented. They must also recollect the finest texts of poetry, which they may quote from.

The audience are normally acquainted with the tale, so the Naqqāl requires the charm in his performance, an attractive voice quality, as well as skill in acting to captivate them. The Naqqāl is alone in performing a rich range of roles, such as those of kings, queens, warriors, princesses, beggars, etc, convincingly. He is even a master in producing sound effects, including horse galloping, fencing ,etc. Master Naqqāls, even, are well equipped with a knowledge of Iranian sports, while they recite skills in wrestling and fencing, among others.

There are two groups of practitioners, the Professional and the Seasonal. They may perform in coffee-houses, tents of nomads, houses, and historical places like ancient caravanserais.

The Professionals, who are few in number now, earn their living from Naqqāli; seasonals have other occupations, too. Nowadays, professional Naqqāls are mostly invited for official ceremonies sponsored by municipalities or governmental institutes. Seasonal Naqqāls mostly perform in regional ceremonies like wedding parties, or even mourning ceremonies. However, both groups have been invited for Iranian Ritual-Traditional Theatre Festivals since the very beginning of its establishment.

Naqqāls know their tales by heart, but master Naqqāls, called "Morshed"s, have the written form of their repertory of the tale which is called "Tumār". Every Morshed has his personal Tumār which is unique in terms of the sequence of tales and incidents. These Tumārs are actually dramatic versions of Persian tales, harmonized with the performance conventions of Iranian traditional theatre. Recently several of these Tumārs, including " Rostam and Sohrāb" of Shāhnāme, the most popular and demanding tale for Naqqāli, have been published.

Even now, to be recognized as a Naqqāl, beginners need to be trained as pupils by Morsheds. The pupil accompanies his/her Morshed in performances. After several sessions, in the middle of one performance, Morshed presents his metrāq (his multifunctional cane), to his pupil, who is sitting among the audience. The pupil should go toward the stage, to continue the performance. The pupils depend totally on their Morsheds, till he announces the termination of the apprenticeship. The pupils remain respectful of their masters for the rest of their lives; in their presence, they, always, ask permission from them to begin the performance.

Naqqāls, especially Morsheds, wear costumes reminiscent of Dervishes cloths. They may, even, use ancient helmets, or armoured jackets in the middle of the performance, to create a sense of reality for the battle scenes. Their multifunctional canes may represent a wide range of motifs, including a beautiful beloved, a horse, a sword, etc.

"Parde", used by some Naqqāls, is a painted curtain in the Coffee-House-Style. Having preserved all the logical, religious and traditional styles, it has flourished as a sign of respect for popular beliefs. The painters have been messengers of light and impossible dreams.

Due to the fact that this unique theatrical performance always presents one of the deepest and genuine layers of the national Iranian culture, its protection will definitely serve to safeguard the national and historical roots of it. Besides, it can be a source of inspiration for literary figures and artists all around the world. Every form of art is a unique language faciliating peaceful communication among different cultures. In this regard, Naqqāli should be considered as an international heirtage in urgent need for safeguarding.

Need for Urgent Safeguarding

A) Viability Assessment

There are still variable forms of Naqqāli all over Iran, though there has been a decrease in the number of Naqqāls. Nowadays, no Naqqāl, seasonal or professional, can earn his living just by Naqqāli. This has led to less interest in professional Naqqāli.

Besides, Naqqāls, especially Morsheds, perform not for individual fame, but for their love of this art. They are loyal to the fundamental spiritual manners of traditional arts, according to which artists are only shaddows of art, and art itself should be the focal point of the activity. This belief has resulted in marginizing traditional artists and their art in modern societies. While mass media continue to bombard the communities with modern art continuously, the humble traditional artists are going to be easily forgotten.

However, their passion and enthusiasm in the occasional performances is powerful enough to encourage them to capture the attention of people so effortlessly, regardless of the age and education ranges. This reaction has been observed in one of the programs held by the Department of Traditional Arts to make Iranian younger generations acquainted with Iranian traditional theatre, including Naqqāli, in 2005. Having watched the performances for the first time, teenagers appreciated them, and the Department received positive feedback.

Nowadays, performance conventions of Naqqāli continue to inspire several Iranian artists in presenting their performances. Researchers try to record the oral heritage of the element and few artists attempt to apply the performance conventions of the element for their experimental productions.

Naturally enough, the tranmission method of the element can be claimed to be oral, and it engages the face-to-face interaction of master with pupil.

For the time being, the total number of professional and seasonal Naqqāls is estimated not to exceed 200 individuals, half of whom living in rural areas scattered throughout Iran.

Gradually losing its traditionally regarded audience and venues, the element is rapidly losing its popularity among younger generations, and, as a result, the community of the practitioners can be claimed to be extremely old.

This proves that Naqqāli should be rivitalized for the sake of youner generations.This can not be achieved unless the safeguarding measures proposed by this nomination are totaly followed.

A positive aspect of the element is, however, its popularity among a small community of female practitioners, who are allowed to perform for a mixed community of audiences.

B) Threat and Risk Assessment

The problematic situation that threatens the survival of Naqqāli regards the fact that the practitioners are getting very old, whereas there is no plan to safeguard the related oral heritage, and to transfer it to the younger generations. By now, a community of more than one hundred Naqqāls have been identefied through registration; however, there are more. Ninety percent of these registered Naqqāls have already passed their sixties. So there is an urgent need to devise plans for recording the heritage and transferring it. Worth to mention, some Morsheds, including Morshed Torabi and Morshed Mirza Ali, have trained several pupils through the traditional oral method. However, there is no such opportunity for other Morsheds. This must be emphasized that the rise in the number of audiences of modern media in Iran continues to cause the decrease in the number of audiences of traditional performances, including Naqqāli. On the other hand, Naqqāli has been detached from its traditional audiences, namely the ordinary people. Nowadays, intellectuals and educated artists show more interest in watching Naqqāli. This has happened not because of lack of distinguished capacities in Iranian traditional theatre, where Naqqāli can be considered the ancestor, but for a very poor presentation of this art. Besides, there is no specific veneu for Naqqāls any longer. Even the internal spaces of coffee-houses have changed in design to comply with TV sets, rather than live performances of Naqqāli.

Because of the decline in the number of performances, less tales may find the opportunity to be performed. Therefore, as soon as possible, all oral literature of Naqqāli needs to be documented. Besides, the necessary measures must be taken for appropriate safeguarding of the related performance conventions.

The other crucial factor is the importance of the process of training. The traditional method of training in Naqqāli, some of its aspects mentioned in a book titled "Fotovat-nāme-ye Soltāni(17th AD), needs to be preserved. The essence of this method relies on training apprentices, not just on teaching and transferring skills to them. For safeguarding the nobility of this art, it is essential to remain loyal to its spiritual training manners. To achieve the mentioned demand, fitting conditions should be provided for Morsheds to transfer their knowledge properly. On the other hand, the method of transferring Naqqāli is chiefly oral. There are a few applied text-books in this field, so it is necessary to record different aspects of the traditional method of training manners of Naqqāli.
In short, the ancestor of Iranian Traditional Theatre, Naqqāli, is under threat of disappearing, as it is going to lose its bearers. If the government of Iran, non-

governmental organizations and individuals do not take urgent and effective actions to safeguard and preserve this unique form of traditional theatre as soon as possible, it may soon become extinct.

Safeguarding Measures

A) Current and Recent Safeguarding Measures

The efforts carried out to safeguard and maintain Naqqāli are, now, based on financial support of various governmental organizations and individuals enthusiasm. The following are worth mentioning in this regard:

1. For about two decades, the Ministry of Islamic Guidance and Culture, has faciliatated insurance and pension for traditional artists including Naqqāls. Considering their age and their need for more health care, the dedicated budget is not sufficient .
2. A committee of experts at the Ministry of Islamic Guidance and Culture is assumed the responsibility of donating artistic degrees to Naqqāls to appreciate them.
3. The Dramatic Arts Association has set up a biennal Festival of Ritual-Traditional Theatre for almost two decades. One of the main sections of this festival has always been dedicated to Naqqāli in different forms. This festival constitutes an upportunity for Naqqāli to be presented properly, to raise public awareness, at the national, regional, and international levels.
4. Recently, a number of outstanding research projects have been done on the topic of Naqqālil. " Music and Drama", a book in three Volumes by Jahangir Nasri Ashrafi, presents useful material on musical and non-musical Naqqāli, and "Iranian Parde-Xāns", by Hamid Ardalan, on Parde-Xāni, are two examples in this regard. The books have recoreded various narrations of Iranian Naqqāli.
5. In 2005, the Department of Traditional Arts (ICHHTO) arranged a course on Iranian traditional theatre to introduce this issue to younger generations. Naqqāli was the favorite part of this course. The Department received very positive feedbacks.
6. In 2006, the Department of Traditional Arts (ICHHTO) began to record performances of Morshed Torabi, which could not be continued due to lack of the needed financial backing.
7. The Iranian House of Theatre and the Ministry of Islamic Guidance and Culture, jointly, organized a series of training programs on the topic of Naqqāli. The courses were supervised by Morshed Torabi to train the youth through the oral method.
8. In recent two decades, many seminars, conferences and rountables were disposed about various sorts of Naqqāli by the Dramatic Arts Association, Iranian Academy of Art, Iranian Music Association, and Ferdowsi Foundation, among others.

B) Proposed Safeguarding Measures

Preserving and safeguarding Naqqāli is, extremely, important both for its practitioners, and the official Iranian organizations. Any measure proposed for the protection of Naqqāli should be implemented under the supervision of the State organizations, including the Iranian Cultural Heritage, Handicrafts & Tourism Organization, the Ministry of Islamic Culture and Guidance, and the Ministry of Science, Research and Technology, as well as the individuals who wish to exert their contributions in safeguarding and developing Iranian Naqqāli.

The primary objectives and expected concrete results of such safeguarding measures include, among others, the following:

(A) Human resources
  (1) Official registration of the specifications of the practitioners to provide financial supports for them, as well as convenience to train the younger generation Naqqāl's.
  (2) A four-year plan for training 500 Naqqāl's, 20 coffee-house painting artists, as well as 10 traditional music instrument makers.

(B) Oral Heritage
  (1) Preparation of records of the oral heritage related to the Naqqāli, including the literature, as well as the traditional knowledges of traditional painting and instrument making, as well as the related performance conventions.
  (2) Classifying, Digitizing and publishing the abovementioned records.

The mentioned objectives are expected to materialize through the following three plans:

(A) Establishment of Naqqāli Houses in five different regions of the country (north, south, west, east, and center). The activities of such houses should converge in such a way as to cover the entire country.

  Such Naqqāli Houses are expected to function in three fields: Research, Training and Transfer, and Performing.

  (1) Research
  - Preparation of recordings of all Naqqāli oral heritages;
  - Enrollment of the bearers and practitioners, to engage them in the program, at their request, and provide them with financial supports.

  (2) Training and Transfer
  - Creation of training programs, in the, so called, master-pupil method, for younger generations;

- Recording the traditional transfer process.

(3) Performance
- Preparation of the atmosphere for re-establishment of performances in coffee-houses, among other suitable historical, or traditionally respected places.

(B) Establishment of a Naqqāli Foundation

Such a foundation shall, primarily, be involved in processing the information it receives from the mentioned Naqqāli Houses. The information will be categorized, digitized and published, both in print, and electronic versions.

The Foundation will implement its own web site, to facilitate access to electronic versions of the mentioned information. The interested sides can find various performances of Iranian Naqqāli here. Besides, an "Archive Center" of The Foundation will be one of the top priority objectives; such a center willl play an important role in preserveing and popularizing Naqqāli.

The Foundation is, also, expected to produce 10 documentry films, each lasting 2 hours, on the topic in the course of four years, following the registration of the element.

(C) Planning and regular execution of a Naqqāli Festival

Naqqāli is, truly, the ancestor of Iranian traditional theatre; due to its ancient underpinnings, it has manifested in various forms, in terms of performing conventions, as well as narration. There is a great capacity in Iran to plan and execute an annual festival on Naqqāli. The festival is expected to be held in two sections: one on traditional performances of Naqqāli; the other on modern performances inspired by the performing conventions and narrations of Naqqāli, the latter to be held, even, internationally.

Commitment of the Communities, Groups or Individuals Concerned

The main danger threatening Naqqāli, as a traditional theatre, is the fact that Naqqāl's are getting old, without having the opportunity to train younger generations properly. The small community is scattered throughout Iran, to the extent that they can hardly organize themselves in the form of a concentrated society. It is the responsibility of the State, as well as the interested individuals, to support them. The Naqqāl's have proved their determination to protect their heritage throgh constantly attending Ritual-Traditional Theatre Festivals, among other occasions. They have always asked for devising urgent plans, and providing sufficient supports for safeguarding Naqqāli in their interviews published in papers. The most outstanding

Naqqāl's have, even, announced their readiness for cooperation with such projects; these include Morshed Zabihollah Bahari, Morshed Abol Hassan Mirza Ali, Morshed Valiollah Torabi, Amir Sadeqi, Morshed Ahadi, as well as such younger female and male figures as Saqi Aqili, Fateme Habibi Zad, Parisa Simin Mehr, Mohammod Zolfaqari, Fahime Barootchi, Fateme Heydarifar, Shirin Emami, and coffee-house style painters including Mohammad Farahani, Mansour Vafaei, and Ali Akbar Lorni.

On the other hand, experts and researchers have demonstrated their commitment by their publications on the topic. The most outstanding researchers in the field include Ardeshir Salehpour, Davoud Fathali Beygi, Mohammad Naser Bakht, Jahangir Nasri Asharafi, Hamid Ardalan and Maryam Nemat Tavousi (the compiler of the present nomination file).

Commitment of the State Party

Various govermental institues have been the main financial sponsers in preserving Naqqāli. These include different sections of the Iranian Cultural Heritage, Handicrafts & Tourism Organization, various departments affiliated to the Ministery of Islamic Culture and Guidance, Iranian Academy of Art, etc. This proves the deep concern of the State in safgaurding Naqqāli. Besides, the authorities have frequently announced their determination to safegaurd Naqqāli; these include, among others, the Vice President of the Islamic Republic of Iran, and the Chairman to the Iranian Cultural Heritage, Handicrafts, and Tourism Organization.

Community Participation and Consent in the Nomination Process

A) Local Community Involvement

The Department of Traditional Arts at the Research Center to the Iranian Cultural Heritage, Handicrafts and Tourism Organiation has been cooperating and collaborating with bearers and practitioners of Iranian traditional theatre, including Naqqāls since 2005. In so doing, the Department has developed research plans and organized programs to cooperate with the community of heritage bearers, as well as the relevant institutions and individuals, based on contracts. The present Nomination File has been completed based on comments, recommendations and suggestions by the relevant bearers, individuals, experts and organizations. The materials used for the compilation of the Nomination continue to be released as articles, text-books or research reports, while being preserved in the Archive of the Department. Besdies, it was, only, with the permission of the Naqqāls, that the production of the movie and pictures, as supplementary documents to the Nomination, became possible.

Morshed Torabi (Naqqāl), Morshed Bahari (Naqqāl-e Parde Xān), Morshed Abol Hassan Mirza Ali (Naqqāl-e Parde Xān), Amir Sadeqi (Naqqāl-e Shāhnāme tales), Saqi Aqili (Naqqāl), Fateme Habibizad (Naqqāl), Dr. Ardeshir Salehpour (researcher),

Davood Fatalibaigh (researcher and practitioner), Jahangir Nasri Ashrafi (researcher), Dr. Hamid Ardalan (researcher), Mohammad Mirshokrayi (researcher), Behruz Vojdani (researcher), Majid Alambeigi (researcher), Ma'sume Asgari (researcher) , Dr. Said Zaviyeh (Head of the Department of Traditional Arts), Dr. Yadollah Parmoun (Head of Directorate for Protection and Rehabilitation of Intangible and Natural Heritages, ICHHTO,) Arezu Yahyanejad (Director of the Secretariate of Regional Research Center for the Safeguarding of Intangible Cultural Heritage In West and Central Asia), Dr. Maryam Nemat Tavousi (researcher and the compiler of the present Nomination File), and Soraya Qafarpour (expert in intangible cultural heritage), include the community of the people who were consulted for compiling the file.

B) Local Community Consent

The nomination has been accompanied by the free, prior, and informed consent by the following:

1. A representative group of authorized and highly respected Morsheds and other Naqqāls,
2. The Theatre Forum,
3. The Dramatic Arts Center, and
4. The Ferdowsi Foundation,

Respect for Customary Practices Governing Access to the Element

Respect, preservation and and safeguarding the tangible and intangible cultural heritages, both Iranian and shared, are the trends that the Islamic Republic of Iran deems as a duty, and continues to engage in the job. The fact has, explicitly, been referred to in the Constitution of the Islamic Republic of Iran.

Consequently, there is no obstacle on the way of inscribing Naqqāli on the Urgent Safeguarding List, as well as the implementation of any safeguarding measures thereof.

Inclusion of the Element in an Inventory

This element was inscribed, under No. 1, on 27 September 2009, on the National Inventory of Iranian Intangible Cultural Heritage in Need of Urgent Safeguarding. The Inventory was established respecting Enforcing By-laws of the Law on Jointing of Iran to the Convention on Safeguarding of the Intangible Cultural Heritage 2003.

The Department of Traditional Arts at the Research Center to the Iranian Cultural Heritage, Handicrafts and Tourism Organization has been involved in conducting research on tangible and intangible cultural heritage. The Department always seeks to have contact with bearers and practitioners of tangible and intangible cultural

heritages, in different ways. The viewpoints of the bearers have been reported by the Deparment to the General Office for Registration of Cultural, Historical and Natural Properties under the ICHHTO. The official administrator of the Inventories is the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO), the General Office for Registration of Cultural, Historical and Natural Properties and the Directorate for Protection and Rehabilitation of Intangible and Natural Heritages under ICHHTO.

Since 2005, the Department has also entered a course of collaboration with bearers, researchers and other organizations involved in the issue; these include the Cultural Assistance of the Ministry of Islamic Guidance and Culture, Music Association, and Iranian Academy of Art, the Ferdowsi Foundation, the Dramatic Arts Center, and the Theatre Forum, among others.

One of the first measures accomplished by the Department was identifying and registerring Naqqāls living in different parts of Iran, archiving the articles and books on Naqqāli, getting in touch with researchers, experts and Naqqāls, and setting up specialized meetings. Therefore the issue was surveyed from different points of view, and this helped compiling the National File of the Naqqāli, as well as, and prior to, the present Nomination.

List of Additional Resources

- Besharati, Mohammad Javad 1383 (2004). "Shāhnāme-Xāni, Hemāse-ye MeIli va Qowmi" (Shāhnāme-Xāni , the epic of ethnics), in Musiqi-ye Hemāsi-ye Iran (Iranian Epic Music), edited by Mohammad Reza Darvishi, Tehran: Soure-ye-Mehr.
- Bouyc, Mary and Henry Jorge Farmer, 1368 (1999). Do Goftār Darbāre-ye Xoniyāgari va Musiqi dar Irān (Two Pieces on Xunyāgari and Music in Iran), Translated by Behzad Bashi, Tehran :Agah.
- Beyzai, Bahram 1379 (2000). Namāyesh Dar Irān (Theatre in Iran), Tehran: Roshangaran and Motale'at Zanan Press.
- Jafariyan,Rasoul 1378 (1999). Qesse-Xānān dar Tārix-e Eslām va Irān (Story-tellers through the History of Islam and Iran), Dalil Press.
- Anasori, Jaber 1366 (1987). Darāmadi Bar Namāyesh va Niyāyesh (An Introduction on Drama and Praise), Tehran: Vāhed-e Fowq-e Barnāme-ye Baxsh-e Farhangi-ye Daftar-e Jahād-e Dāneshgahi Press.
- Mahjub, Mohammad 1383 (2004). Adabiyyāt-e Āmiyāne-ye Irān (Iranian Folk Literature), Tehran: Cheshme Press.
- Mirshokrai, Mohammad 1355 (1976)."Shāhnāme-Xāni Az Dide Mardomshenāsi, Nazari be Tārixche-ye Shāhnāme-Xāni" (An Anthropological Approach on Shāhānme-Xāni, A Brief History of Shāhnāme-Xāni), in Honar va Mardom, no: 165-166.
- Mirfaxraee, Maryam 1383 (2004). "Parde-Xāni" in Dāyeratol-ma'āref-e Bozorg-e

Eslāmi (The Great Islamic Encyclopedia), Supervised by Kazem Musavi Bojnordi, Tehran: Markaz-e Bozorg-e Dayeratol-ma'aref Bozorg-e Eslami.
- Nasri Ashrafi, Jahangir 1385 (2006). Gowsān-e Pārsi (Persian Gowsān), Tehran:Sherkat-e Entesharate Soure.
- Nasri Ashrafi,Jahangir 1383 (2004). Namāyesh va Musiqi dar Irān (Drama and Music in Iran), 3 Vols. Tehran: Sour-ye Mehr.
- Nemat Tavousi, Maryam (in press). Dāneshnāme-ye Namāyesh-ye Ā'ini-Sonati-ye Irān (The Encyclopedia of Iranian Ritual-Tradition Theatres), Tehran: Dayere press.
- Va'ez Kashefi Sabzevari, Hossain 1350 (1971). Fotovat-nāme-ye Soltāni (The Book of Sultan's Brotherhood), edited by Mohammad Ja'far Mahjoub, Tehran: Bonyad-e Farhang-e Iran.
- Vegdani, Behrouz 1376 (1997). Farhang-e Musiqi-e Irāni (The Encyclopedia of Iranian Music), Tehran: Sāzmān-e Mirās-e Farhangi-ye Keshvar.

I. Traditional Skills of Building and Sailing Iranian Lenj Boats in the Persian Gulf (2011)

(National, Urgent Safeguarding List of ICH)
(6th Session of the Intergovernmental Committee, Bali, Indonesia, 2011)

Submitting state

Iran (Islamic Republic of)

Geographic location and range of the element

Geographical Domain: Iranian provinces of Bushehr, Hormozgān and Khuzestān, (including Iranian Islands; Abu-Musā (=Gap-sabzu), Hengām, Hormoz, Khārk, Kish, Lārak, Qeshm, Tonb-e-Bozorg, Tonb-e-Kuchak, and the Iranian ports of Ābādān, Bandar-e-Abbās, Bandar-e-Busher, Bandar-e-Dayyer, Bandar-e-Deylam, Bandar-e-Emām-Khomeyni, Bandar-e-Genāveh, Bandar-e-Khamir, Bandar-e-Khorramshahr, Bandar-e-Lenge, Bandar-e-Māh-shahr, Bandar-e-Tāheri (=Sirāf)
(The geographical location and range encompasses the Iranian provinces, Islands, cities, ports, as well as the national waters between 25º up to 27º latitude and 48º to 58º longitude)

Domain(s) represented by the element

- Knowledge and practices concerning the nature and the universe;
- Traditional handicraft techniques;

- Performing arts: music, poetry, singing, dance;
- Social practices and festivity events;
- Oral traditions and expressions, including languages as a vehicle of the intangible cultural heritage.

Brief Summary of the Element

The inhabitants of the northern coast of the Persian Gulf make use of a local traditional knowledge, related to nature, to make their living. They build *Lenj*, a handmade vessel, for their sea journeys, trading, fishing and pearl hunting. The Iranian traditional knowledge of sailing includes many techniques, including *Lenj* building and launching, as well as navigating, among others. It includes specific traditional customs and oral literature, manifesting, for instance, as *Rezif-khānî*, *Azva*, *Lîva* and *Nowruz-e-Sayyād*. Finally, there are poems, navigational jargon in vernacular, and guide books (*Rāhnāme*'s).

The element manifests as:
- Knowledge and practices concerning the nature and the universe: weather forecasting (by studying the cloulds, the waves, the winds, the color of water and the behaviour of the sea-gulls), *Lenj* navigation (by studying the sun, the moon and the stars, calculating latitude and longitude, and using astrolabe, sextant and traditional compass)
- Traditional handicraft techniques: *Lenj-sazi* (=*Lenj* building)
- Performing arts: music, poetry, singing, dance: *Rezif*, *Lîvā*, *Azvā* and *Sharve*
- Social practices and festivity events: *Nowruz-e-Sayyād* (fisherman's New Year), *Shushî*, *Bādebān-keshi* (setting the sail)
- Specific oral traditions and expressions, including the traditional sailing terminology, stories and poetries, in the Iranian languages and dialects of the region.

Identification and Definition of the Element

Titled as "Traditional skills of Building and Sailing Iranian *Lenj* Boats in the Persian Gulf", the present Nomination File endeavors to present its readers with an element of the Iranian ICH pivoting around the domain of "Traditional Knowledge", while encompassing manifestations of all of the five domains defined as ICH in Article 2 of the 2003 Convention. The following description includes all such domains in a hierarchical order, with the most prominent on top:

A) Traditional handicraft techniques

The old art of manufacturing the traditional Iranian floating vessel, called *Lenj*, has remained relatively unchanged. *Lenjes* are, mostly, made for their large cargo

capacity. The *Lenj-Bum* was, once, the best ship for the Iranian sailors and navigators. Even now, it is still competing with rivals. But the gradual decrease in the number of the long voyages is limiting the popularity of the vessel. *Lenj-Bum* is capable of tolerating the storms.

Originally, *Lenjes* were used in commercial travels to distant destinations, including India and Africa.

Lenjes are composed of various parts, each made of special types of wood, depending on their function. Contemporarily, *Lenjes* are used, solely, for short journeys, fishing and pearl hunting. Older *Lenjes* were capable of travelling for, even, one year. The Persian sailors used to launch their commercial ships from the three ports of Loft, Kong and Lian, in Bushehr. The marine routes were, however, more varified, and would include travels to Basra in Iraq, or to the southern coasts of the Persian Gulf. Their main trades included dates, wood of Chandal, pottery, coconut and fruits.

B) Knowledge and practices concerning the nature and the universe

Before the introduction into the tradition of modern positioning systems, Iranian navigators could locate the ship according to the positions of the sun, the moon and the stars. An individual, called *Moallem* ("teacher; guide"), was responsible for the positioning jobs on the *Lenj*. Looking at the sun and the stars with his means, including the Persian astrolabe and sextant, at 6 AM and 6 PM, he could locate the *Lenj* on the sea. Navigation at night was the captain's duty. He would order a *Sokkāni* ("helmsman") to lead the ship into the direction of a specified star till the moment of sunrise.

Compasses brougth more convenience for the navigators. They could define the routes more delicately, by utilizing a combination of astronomy and the newly introduced compass technology. The sailors started to record the stars' specifications on the compasses. Using this combined method, they would define the route at night. The number of stars used as reference points was 17; they would be repeated in both northern abd southen directions round the compasses. The navigational knowledge and legacy is still passed on from father to son.

The Iranian navigators also had special formulae to measure the latitudes and longitudes, as well as the water depth. Sailors needed the wind in favour in their travels to the south; they would arrange for their voyages according to the seasonal winds that would blow every 6 months from north to south. They also attended to the particular winds of Persian Gulf to find a forecast for weather. Each wind had a native regional name. Knowing the wind route was not enough to trace the time of a pending storm; they also attended to the color of waters, the wave heights, or the nature of the blowing wind.

C and D) Performing arts, Social practices and festivity events

The majority of the Iranian inhabitants of the region earn their livelihood from the sea; consequently, the Persian Gulf continues to receive their respect. A number of traditional ceremonies and customs about *Lenjes* and the sea show their rooted symbiosis with nature. *Nowruz-e-Sāyyad* (Fisherman's New Year) is one example. The celebration occurs late in the month of Tir (June 22nd), as a surviving traditional ceremony from the distant years. No fishing, no trades, and no sea journeys are allowed on this day. In the morning, the children colour animal foreheads, with red clay; and by sunset, all villagers gather on the seashore to play music or perform the proceedings of *Shushî*, an old traditional performing art, showing the sailors' respect for the nature. Some people wear special clothes and masks, and try to represent sea-gulls. When the native music band plays *Rezif* (the sailors' traditional music), suddenly, a number of men with fearful appearances come out of the sea, and pretend to attack the people. They are *Shushi*'s, the old demons who were asleep, and now the new years' eve has awakend them. Interestingly, the people enter dialogues with these demons, and encourage them to join in the feast.

Bādebān-Keshi ("setting the sail") is another surviving ceremony. Long ago, when the ships were about to leave for long voyages, by the time the sailors were setting the sails, the music would accompany from the shore. The sailor's families would bid farewell.

Specific music and rhythms constitute inseparable parts of sailing on the Persian Gulf. In the past, the sailors sang special songs while they were working. In Hormozgan province, three such musical traditions are, still, attended by the locals: *Livā*, *Rezif* and *Azvā*. The singers describe a marine travel in their songs. Traditional bagpipes, named *Neyanbān*, accompany. The ritualistic performances are reminiscent of the jobs on the *Lenjes*. The movements resemble hoisting the ropes, rowing, holding in the fishing nets, and also separating and classifying the fish.

E) Oral traditions and expressions, including languages as a vehicle of the intangible cultural heritage

There are traditional sailing terminologies, stories and poems (*Sharve*) related to the nominated element in modern Iranian languages and dialects of the region. These linguistic varieties are representable as:

1. *Lārestanî*: (*Aradi, Evazi, Bastaki, Banāruye-yi, Bikhe-yi, Khonji, Fedāghi, Fishvari, Gerāshi and Lāri*)
2. *Bashākerdî/Bashkardî* :(*Bandar-Abbāsi, Rudāni, Minābi and Hormozi*)
3. *Kumzārî* :(*Lāraki, ...*)

Need for Urgent Safeguarding

A) Viability Assessment

The element is in urgent need of safeguarding:

- Although *Lenj-Bum* is still uncompetitive, it is being gradually laid aside, since navigators take no more long voyages. Once designed for distant voyages in severe sea conditions, the *Lenjes* of modern times are mostly suitable for short journeys or fishing, due to the drastic change in the market demand. This means the gradual abandonment of a major part of the tradition among younger generations.
- The youth is still being trained by experienced captains, and the training method continues to be oral. However, as the traditional compass is gradually being replaced by GPS, the younger generation prefers to work with modern tools. This, too, threatens part of the tradition.
- Although the old captains, sailors and fishermen, still, attend to their traditional knowledge on particular winds, the color of water, or the wave heights to forecast the weather, the broadcasted port administration official declarations, nowadays, constitute a major rival to this part of the tradition.
- As for the particular rituals, festive events or traditions, the following are worth mentioning:
- *Nowruz-e-Sayyād* (Fisherman's new year), once a popular ceremony of the northern coast of the Persian Gulf in Bushehr, Hormozgan and Khuzestan provinces, is, nowadays, only celebrated in Salakh village, on Qeshm Island.
- The old ceremony of *Bādebān-Keshi* (setting the sail) is another endangered sailing ceremony, Nowadays, being just supported by the Loft city council on the Isle of Qeshm. No more long voyages by traditional vessels, and the tradition is performed only symbollically on the coast, six times a year, by a group of 40 practitioners. There is no one else but these 40 men who take part in the tradition.
- In Hormozgān province three musical traditions are still distinguishable: *Livā*, *Rezif* and *Azvā*. The ritual consists of songs on marine travels, accompanied by the traditional bagpipe, named *Neyanbān*. And these three songs are not available in their complete forms.
- Most of the people who celebrate such sailing ceremonies are not well aware of the philosophy and the history behind them.
- The few conferences and research projects on the subject are still, mainly, restricted to the academia, and have not found proper places among the public.

To the abovementioned, one must add the extremely small community of the practitioners. Due to the drastic change in the taste of the people of the region, and the severe conditions in which the element is to compete with other chances of promoting a favorable living among the practitioners at various levels, everyday, more and more people leave their traditional jobs, and are attracted by other job opportunities.

Presently, the community of the practitioners of the various aspects of the element is small in size, and is composed, mainly, of older people. As for the bearers of the knowledge (of Lenj building or navigation), they must be claimed to be, totally, old people who see few among their offsprings who show the interest to follow their parents.

B) Threat and Risk Assessment

For the time being, wooden *Lenjes* are continually being replaced by fiberglass substitutes. The latter are cheaper, and the related construction process is not time-consuming. Consequently, the fiberglass workshops are increasing in number, and the wooden *Lenj* construction workshops are gradually being transformed into repair shops for the older *Lenjes*.

Traditionally managed *Lenj*-construction workshops are very few nowadays. Presently, only the Pey-posht village on the Isle of Qeshm constitutes the base for the most skillful wooden *Lenj* builders.

The demand for wooden *Lenje*s is low. Consequently, the traditional knowledge pertaining to this craft is fading rapidly.

Lenj-builders have no guild or union to reclaim their requests and solve their problems. They work only 10 days per month. The low salary forces them to give up the craft. The financial aids, loans and insurances are not adequate and sufficient. And there is no motivation for young generation to learn and continue the jobs related to this traditional knowledge.

This knowledge is still faced with certain problems in the modern academia: the syllabus disregards the traditional methods of training, sailing and navigation, in favor of westernized methods.

Once a unique whole, the element is, nowadays, divided into several parts practiced by different groups of practitioners. These groups are, nowadays, totally, ignorant about one another: ship builders are not aware of the philosophy, the ritualistic background, and the complete form of the traditional knowledge of sailing in the Persian Gulf. As a result, their practice has changed into a uni-dimensional phenomenon, which lacks its full strength, due to the fact that it has lost its supporting aspects.

No doubt, the disappearance of the traditional *Lenjes*, shall push forward negligience regarding the related traditional handicrafts, the once alive working rituals, traditions, customs and on the whole, the traditional knowledge of sailing in the region.

And if it disappears, the world's repertory of Intangible cultural Heritage shall no doubt experience a major loss.

Safeguarding Measures

A) Current and Recent Safeguarding Measures

Unfortunately, at the local level, just the old *Lenj* builders, "*Nākhoda"s* (captains), "*Jāshoo"s* (sailors), the fishermen and the pearl hunters try to use this old craft despite all difficulties. There are a few individual researchers and NGOs which work in this field. They just do anthropological research projects and have published many books and articles in Persian. Financial and legal supports in terms of loans, insurances, aids for performances and training courses are not capale of the needs.

The subject of *Traditional Skills of Building and Sailing Iranian Lenj Boats in the Persian Gulf* has been inscribed on the National List for Intangible Cultural Heritage in Need of Urgent Safeguarding in Iran.

In addition to this, *Hamshahri sarzamine Man* journal has studied and published many features about The *Traditional knowledge of Sailing in the Persian Gulf Region.*

The few number of safeguarding efforts mentioned in the previous sections of the present Nomination File, including the traditional vessel building, the traditional sailing, the ritualistic behavior, as well as the specific performing arts mentioned are, no longer capable of keeping the tradition alive. The amount of money specified for the craft is so small, and the community of the practitioners and bearers is becoming so limited, that the element is doomed to die, unless it is supported by way of officially guided safeguarding strategies, including its inscription on the Urgent Safeguarding List of UNESCO.

B) Proposed Safeguarding Measures

As described above, especially in Section C.3, there are various aspects to the element proposed in the present Nomination File, to the extent that, virtually, all of the domains envisaged in Article 2 of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage are detectable in it. Regarding this, the main trend to be followed for the safeguarding of the **"Traditional Skills of Building and Sailing Iranian *Lenj* Boats in the Persian Gulf"**, is, hereby, proposed to be through research accompanied by a full range of revitalization activities. Despite a number of individual or NGO activities, there is, still, an urgent need for establishment of a specialized research center and cultural creativity site for studies on the various aspects of the element. In order to perform the full range of the activities foreseen for it, such a research center and cultural creativity site can include, as its sectors or departments, a reserch department, a museum (traditional or virtual) where various versions of

the vessels, instruments and documents can be presented, a training section where the various aspects of the element can be taught and studied. On the whole, such a center can programme and manage all the activities in the related fields, including research, training, publications, and performances, while, at the same time, centralizing the governmental and non-governmental supports and activities.

As for the actual revitalization of the vessel construction craft, 3 *Lenj*-buliding workshops are being programmed to be established in the provinces of Bushehr, Hormozgan and Khuzestan; the mentioned workshops must, necessarily, work under the supervision of the abovementioned research center and cultural creativity site, to guarantee a harmony between the traditional craftsmanship and the present-day requirements of safe sea journeys.

In addition to *Lenj*-building, the other domains related to the element require proper revitalization. As mentioned above, these domains include the related traditional knowledge, rituals, festive events, performing arts, and specialized languages. The multi-dimensional nature envisaged for the abovementioned research center and cultural creativity must be responsible for all such additional aspects.

The mentioned center and cultural creativity site can be planned to be established within two years after the official registration of the element on the Urgent Safeguarding List. Parallel to this, the mentioned museum and *Lenj*-building workshops are expected to be established within four years after the mentioned registration. The budget envisaged for this project is estimated around 16 milliard Tomans (=16 million Dollars).

Once established, the abovementioned research center and cultural creativity site can be properly involved in a rich range of activities, including the following:

1. Research

Research shall constitute the primary objective, as well as the first step, in the safeguarding process for the **"Traditional Skills of Building and Sailing Iranian *Lenj* Boats in the Persian Gulf"**. The research departments of the center shall endeavor to fulfill the following goals:

- Strengthening the theoretical underpinnings of the related traditional knowledge;
- Establishing scientifically justified grounds for creating harmony between the mentioned traditional knowledge and the needs of the modern modes of sailing;
- Bringing about acquaintance with the anthropological aspects of the tradition;
- Encouraging research on the share of the tradition in the related or similar traditions at the national, (sub-)regional, or international levels;
- Collecting the documental background, as well as recently created multimedia, photos, or video and audio data of the tradition, in all its aspects, in an archive and library.

- Collaborating with various universities, or other educational or research institutions, worldwide in conducting mutual research projects or official/non-official educational programs.

2. Training

The traditional knowledge of sailing in the Persian Gulf is, still, not taught in the modern academic environments, the way it deserves, due to the following:

- The traditional methods of training, sailing and navigation are disregarded in favor of their modern rivals;
- Certain conferences and anthropological research projects on the various aspects of the subject have been conducted; however, they have, by no means, been sufficient to make proper acquaintance among the public;
- Various anthropological aspects of the element have never been paid attention to, to the extent that great ignorance prevails throughout the country in relation to them;
- Few, if any, of the aspects fo the tradition have found their way into the general curricula of public schools.

Regarding the abovementioned, it is proposed that the "Traditional Skills of Building and Sailing Iranian *Lenj* Boats in the Persian Gulf" be included among general subjects in public schools, at least in the provinces of Bushehr, Hormozgan, Khuzestan, and Sistan and Baluchestan. As for the universities, inclusions of the various aspects of the tradition in the curriculae are proposed.

The research center and the cultural creativity site proposed in the present Nomination shall play a crucial role in preparing the ground for such training programmes, while, itself, conducting special limited training courses, too.

3. Publication

The research center and the cultural creativity site proposed here, can, also, be involved in publishing the results of the research projects by individuals, organizations, research centers and universities, on the various aspects of the "Traditional Skills of Building and Sailing Iranian *Lenj* Boats in the Persian Gulf".

4. Performance

Most of the people who, nowadays, celebrate the sailing ceremonies and take part in the related rituals or festive events, are not well aware of the philosophy and the history that lie behind them. There should be more emphasis on preserving the spirit of the sailing ceremonies, and the motivations for sailing festivals and carnavals in the three provinces of Bushehr, Hormozgan and Khuzestan. In so doing, the research center and ther cultural creativity site can do the following:

- Planning for and executing proper performances of the related rituals, festive events, and performing;
- Producing for broadcasting documentaries on the subject;
- Planning and executing revitalization projects to attract more of the younger generations to the element;
- Enhance the public awareness level in relation to the element through organizing public performances of all of the aspects of the element (including actual, short, sea journeys on traditional *Lenj*es, using aspects of the traditional knowledge and the related events, etc).

5. Supporting Lenj producers

At least three wooden *Lenj*-building workshops are proposed to be established in the provinces of Bushehr, Hormozgan and Khuzestan. Such workshops are required to act under the supervision of the center to guarantee proper revitalization of the tradition. This project is the main fund-raising part of the program and it can make the center an independent organization in future. These three well equipped sites will employ the best experienced local wooden *Lenj*-building masters and workers to make *Lenj*es and train young technicians. The financial performance of wooden *Lenj*-building workshops shall be guaranteed.

Plan for the first year:

	Number of masters	Ideal salary per month (Tomans)	Number of workers	Ideal salary per month	Number of students	Number of 400 tons Lenjes/year
Workshop 1	2	1 Million Toman	10 -15	600,000 Tomans	3	1
Workshop 2	2		10 -15		3	1
Workshop 3	2		10 -15		3	1
sum	6	72 Million Tomans per year	30 - 45	216-324 Million Tomans per year	9	3
A = Total payment per year: 288 up to396 million Tomans B = Total income per year: 3*300 = 900 million Tomans production per year: 3/three 400 tons Lenjes Income per year: (B – A = about 500 to 600 million Tomans)						

The center can sell the *Lenj*es, or lease them, to local captains as a leasing company.

6. Financial Assistance

The center can provide financial supports through establishment of a fund. This fund shall rely on the financial support by the government, NGOs and fund-raising

programmes. The governmental organizations can cooperate with the center in the following fields:

- Insuring (includes life assurance) the *Lenj*-builders, the *Lenj*-owners, the captains ("*Nākhoda*"s), the sailors ("*Jāshoo*"s), the fishermen, and the pearl-hunters, and their families;
- Taking measures to encourage changings of the policy of insurances in such a way as to guarantee proper supports for the practitioners of the tradition;
- Providing financial facilities for *Lenj*-builders, *Lenj*-owners, captains, sailors, fishermen and pearl-hunters;
- Providing financial exemptions and dispensations for the abovementioned practitioners;
- Providing duty free trading for wooden *Lenj*-owners.

7. Co-operation with other governmental and non-governmental organizations

A close cooperation between the research center and the cultural creativity site introduced in thie section, on the one hand, and the governmental and non-governmental organizations is essential. The center can cooperate with mass media, especially the Iranian radio and television, in broadcasting the documentary productions, as well as the training programs. This will enhance the public awareness level and will develop intrest in the audience.

The Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO), including the ICHHTO in the provinces of Bushehr, Hormozgan and Khuzestan, the Deputy for Cultural Heritage, the Directorate for Registration and Preservation and Rehabilitation of Intangible and Natural Heritage, the Research Institute to the Iranian Cultural Heritage, Handicrafts, and Tourism Organization, the Ports and Shipping organization of Iran, the Iranian Ministry of Education, as well as the Custom's Department, and, finally, Iranian and international banks include some other governmental organizations whose close cooperation with the center is needed.

Commitments

A) Commitment of Communities, Groups or Individuals Concerned

In spite of the fast decrease among younger generations, defining it as an endangered element, the "Traditional Skills of Building and Sailing Iranian *Lenj* Boats in the Persian Gulf" is so highly respected by the remaining community of its practitioners that they greatly support every effort to safeguard it.

Prior to the compilation of the present Nomination File, the following were involved in protecting parts fo the tradition through their efforts:

- Qeshm *Lenj*-builders, Kong *Lenj*-owners, sailors of Bushehr, Hormozgān, and Khuzestān provinces, sailors on Iranian islands in the Persian Gulf, as active bearers and practitioners;
- Ebrahimi Family Memorial House (Kong), for their efforts to create and keep an archive of the tradition;
- *Nākhoda* (Captain) Saffari, as a living human treasure of the field;
- The community of performers of the related rituals, festive events, and performing arts, for their sincere efforts to keep the tradition and its philosophy alive;

And, *Hamshahri Publications*, the greatest Iranian publication organization, with *"Hamshahri Sarzamine man"*, an Iranian Studies Journal of internationally respected quality, for publishing scientific pictorial features about *Nowruz-e-Sayyād* (Fisherman's new year), the old ceremony of *Bādebān-Keshi* (setting the sail), *Shushi* ceremony. In addition, the journal continues to specify a prominent section of every issue to the Traditional Sailing in the Persian Gulf Region.

In addition, the compilation of the present Nomination File, especially the documentation part, was facilitated through sincere cooperation by the community of the practitioners, including those mentioned above. Were it not for their support, the present Nomination would not be prepared.

B) Commitment of the State Party

The commitment of State Party is reflected in the national legislation of safeguarding of the intangible cultural heritage. The State Party is the main supporter of national intangible cultural heritage in need of urgent safeguarding in Iran up to now. Its close cooperations with communities, groups and individuals concerned, are the most impressive activities in this field. All the concerned organizations such as Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO), ICHHTO: Provinces of Bushehr, Hormozgan and Khuzestan, Deputy for Cultural Heritage, Directorate for Registration and Preservation and Rehabilitation of Intangible and Natural Heritage, and the Research Institute to ICHHTO are all governmental organizations.

There are various ministries involved in the safeguarding of the element. The Ministry of Science, Research and Technology supports music departments at universities in which the *Traditional knowledge of Sailing in the Persian Gulf Region* is an integral part of the curriculum. The Ministry of Culture and Islamic Guidance is responsible for traditional ceremonies and artistic activities in terms of concerts, festivals and publications, many of which concern the element nominated here. Also this ministry supports state and private art and handicrafts schools, in which the element can be also part of the curriculum. Iranian Ports and Shipping Organization

also supports the element by planning, supervising and administering all sailing activities in the country.

Community Participation and Consent in the Nomination Process

A) Community Involvement

As mentioned above, the compilation of the present Nomination File was greatly dependent on sincere collaborations on the part of the community of the practitioners. They include, among others:

- Qeshm *Lenj*-builders, Kong *Lenj*-owners, sailors of Bushehr, Hormozgān, and Khuzestān provinces, and sailors on Iranian islands in the Persian Gulf;
- Ebrahimi Family Memorial House (Kong);
- *Nākhoda* (Captain) Saffari;
- The community of performers of the related rituals, festive events, and performing arts;

The abovementioned provided the needed specialized information on the related subjects, and supported the team in the course of preparing the needed documents (film, photos, instruments, maps, books, etc.)

They, also, provided for full sea-journeys and full performances of the rituals and festive events for the team members to actually witness and document the various aspects of the tradition.

In addition, working groups, consisting of officials from non-governmental and governmental organizations, scholars from universities and academic institutions, and represantatives of local communities or groups were established. They provided the Nomination with information on inventories and national nomination files, as well as the information they had collected from cultural practices of local communities, groups and individuals. The following organizations/institutes participated in the project: Hamshahri Sarzamine-Man (Iranian cultural & geographical studies journal) editorial members (Reza Mokhtari, Ali Shahidi, Mohsen Zohoori, Amin Ghadami), Iranian Cultural Heritage, Handicrafs and Tourism Organization, Qeshm *Lenj*-builders, Loft City Council, Bushehr City Council, Qeshm free zone, Kong *Lenj*-owners, Bushehr Navigational Museum, Ebrahimi Family Memorial House (Kong), Hormozgan Studies Society, Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO), ICHHTO: Provinces of Bushehr, Hormozgan and Khuzestan, Deputy for Cultural Heritage ICHHTO, Dr. Yadollah Parmoun, Advisor to Deputy for Cultural Heritage in International Affairs and ICH, Dr Atoosa Momeni, Director Gerneral in Registration and Preservation and Revitalization of Intangible and Natural Heritage, the Research Institute to ICHHTO: Dr. Ahamad Mirza Koochak Khoshnevis, and Ms Arezoo Yahyanejad, the Secretariat

to the Regional Research Center for the Safeguarding of Intangibe Cultural Heritage in West and Central Asia.

B) Community Consent

The *Traditional knowledge of Sailing in the Persian Gulf* is a national cultural heritage of the Iranian people. Sarzamine Man (The Iranian Cultural and Geographical Studies Journal) that is concerned with Iranian studies in the country published many documentary unique features about the ceremonies, rituals, musics and traditional knowledge related to Persian sailing and navigation in more than 10 volume numbers based on the field and desk researches, interviews and records for the first time. *Sarzamine Man* has close cooperation and relations with NGOs and individuals (writers, researchers, photographers, *Lenj* builders, captains) concerned with this element in different provinces of Iran, therefore is regarded as the utmost representative of individuals, groups and communities that are involved with the *Traditional knowledge of Sailing in the Persian Gulf* in varius terms. Please refer to the attachment that is signed by the Chief Editor of Sarzamine Man on behalf of this journal. Also the Council for safeguarding the *Traditional knowledge of Sailing in the Persian Gulf*, as the represantative of the bearers of this traditional repertory, has highly recommended the registration of the *Traditional knowledge of Sailing in the Persian Gulf* on the List of intangible cultural heritage in need of urgent safeguarding of UNESCO and has promised to make any efforts in its capcity, to safeguard and promote this phenomenon as the main emblem of the *Traditional knowledge of Sailing in the Persian Gulf Region.* Please refer to the signed letter attached herewith.

Respect for Customary Practices Governing Access to the Element

Though widespread through a large region toward the south of the Islamic Republic of Iran, and encompassing a rich collection of the domains of the ICH, the element nominated in the present Nomination File does not present any customary practices within the communities concerned which prohibit or govern access to the element. There are no secret aspects in any of the manifestations of the element.

The element has nationwide dimentions. Therefore the government provides legal, administrative, financial and logistic support to the bearers of the cutural practices. While taking safegaurding measures, the related communities, groups and individuals, research institutes, universities and centers of expertise collaborate, and respect the originality of the element. Financial assistance, regulations, insurances, exemption from income, direct and indirect taxes, educational programmes, and broadcasting have been foreseen.

Inclusion of the Element in an Inventory

The "Traditional Skills of Building and Sailing Iranian *Lenj* Boats in the Persian

Gulf"has been inscribed on the National List for Intangible Cultural Heritage in Need of Urgent Safeguarding of Iran under Number 3, dated 9/27/2009. The mentioned inventory has been drawn up in conformity with Articles 11 and 12, especially 11(b), in that it has benefitted from the participation of the communities, groups and relevant non-governmental organizations in the processes of identification and defining; also, in that the mentioned inventory is regurally updated. The governmental body responsible for the creation and regular updating of the mentioned inventory is the Iranian Cultural Heritage, Handicrafts, and Tourism Organization (ICHHTO). The specialists at ICHHTO benefit from the results of extensive anthropological fieldwork in preparing and updating the mentioned list. As for the element proposed in the present Nomination File, the whole body of mentioned fieldwork was done with great collaboration on the part a considerable number of the practitioners of various specialties. The processes of information gathering, documentation, and research were based on direct field-work with the practitioners, at the site. In addition, the preparation of the accessories to the related national nomination file (film, photos, multimedia, performances, etc) were, all, prepared from the real situation and based on the permission by the community members.

As for the updating phase, the process, again, is greatly dependent on the collaboration of the communities, groups and relevant non-governmental organizations.

Any item that is registered in the mentioned inventory is officially under safeguarding plans of the Iranian Cultural Heritage, Handicrafts and Tourism Organization.

List of Additional Resources

- Hadi Hassan, A History of Persian Navigation (Tārikh-e Daryānavardi-ye Irānian), Foreworded by Sir Muhammad Iqbal Lahuri, Tehran, 2535.
- Herodotus, A History Source of Persian Empire of Achaemenian Era (Histories of Herodotus); Translated by: George Rawlinson, Book 4. § 44. (http://www.iranchamber.com/history/herodotus)
- Hoseyn Noorbakhsh, The Persian Gulf Marine Dictionary (Farhang-e Daryāyi-ye Khalij-e Fārs), Tehran, 1381.
- Hoseyn Noorbakhsh, Bandar-e Kong, city, sailors and ship builders, Bandar-e Abbās, 1359.
- Kent, Roland G., 1953, Old Persian; Grammar, Texts, Lexicon, New Haven, pp. 146-147.
- Sahab, Abbas, Collection of Historical Documents and Geographical Maps on The Persian Gulf, Vol III, Tehran, 1364.
- Shahidi, Ali, The History of Mathematics in Ancient Iran, Unpublished M.A. Dissertation, University of Tehran, 2007.

- Shahidi, Ali, "*The Achaemenian Surveyor Sailors; The Geometrical and Cartographical Knowledge of the Persians and its Babylonian Background*", The Second Biennial International Conference of The Persian Gulf; History, Civilization and Culture, University of Tehran, 2009.
- Stronach, David, 1973, "*Pasargadae, Center of the World*", Barrasihâ-ye Târikhi; Historical Studies of Iran, March 1973, No.2, Tehran, pp. 25-29.
- ----------, "*The Wooden Legacy of Noah*", Hamshahri Sarzamin-e Man, Vol:24 (No:3), Tehran,1388/2009.
- ----------, "*The Day, the Sea Takes a Breath*", Hamshahri Sarzamin-e Man, Vol:28 (No:4), Tehran,1388/2009.
- ----------, "*Sailing in the Persian Gulf*", Hamshahri Sarzamin-e Man, Vol:40 (No:9), Tehran,1388/2010.

J. Qālišuyān Rituals of Mašhad-e Ardehāl, Kāšān (2012)

(National, Representative List of ICH)
(7th Session of the Intergovernmental Committee, Grenada, Hosted by ICH Section, UNESCO, Paris, UNESCO Headquarters, 2012)

Submitting state

Iran (Islamic Republic of)

Other name(s) of the element

- Ghalishouyan / Qalishuyan Rituals of Mashhad Ardehal, Kashan (Older Iranian Toponymy Alphabet)
- Qālišuyān Rituals of Mašhad-e Ardehāl, Kāšān (New Iranian Toponymy Alphabet)

(Note: Combinations of the abovementioned two systems are also seen in rendering the geographical names in Iran: e.g. Kāshān, Mashhad-e Ardehāl. Therefore, the geographical names transcribed in the present nomination with the help of the New Iranian Toponymy Alphabet, may be found as registered with a different alphabet on maps, road signs, etc.)

(Persian Script) : کاشان اردهال، مشهد شویانقالی آیین
شورقالی (Qālišuru)
جمعه قالی (Jom'e-ye Qāli)

Geographic location and range of the element

Geographical points involved:

- The City of Kāšān (including Fin District): Kāšān Township (Isfahan Province, Central Iran); 250km south of Tehran, the Capital; 210km north-east of Isfahan (the Provincial Capital); dominated by Central Iranian Mountain Ranges to the west and bordering the Central Iranian Desert to the east; 945m above sea level; Longitude: E51º27'; Latitude: N33º59'
- Ardehāl/Mašhad-e Ardehāl: Niyāsar County (Kāšān Township); 42km west of Kāšān; Longitude: E51º2'; Latitude: N24º2'; 1825 meters above sea level; surrounded by Ardehāl highlands (Karkas, Central Iranian Mountain Ranges); located on top of a hill; bordering Jowšaq (Delijān Township, Markazi Province), Bārikrasf (Kāšān Township), and Kerme (Narāq Township, Markazi Province).
- Xāve: (Narāq Township, Markazi Province),
- Našalg/Našalj: Niyāsar County (Kāšān Township),

The site of the rituals

- Qālišuyān takes place at a distance of around 800m between Emāmzāde Soltān Ali ebn Mohammad Bāqer Mausoleum and the stream running beside Šāhzāde Hoseyn Mausoleum yard.

Domain(s) represented by the element

- Social Practices, Rituals and Festive Events
- Knowledge and Practices Concerning Nature and Universe
- Oral Traditions and Expressions, Including Language as a Vehicle of the Intangible Cultural Heritage
- Traditional Craftsmanship
- Performing Arts

Identification and Definition of the Element

A) Brief Summary

Denoting "carpet-washing ceremony" (qāli"carpet"-šuyān"washing ceremony"), Qālišuyān manifests as a huge gathering in Ardehāl, at a 800m-long site, between Emāmzāde Soltān Ali ebn Mohammad Bāqer Mausoleum (abbreviated as Soltān Ali) and the holy stream beside Šāhzāde Hoseyn Mausoleum yard, where a holy carpet is washed as part of a live ritualistic procedure. Unlike the majority of Iranian rituals that follow a rotating lunar calendar, Qālišuyān is attended according to a fixed solar-agricultural calendar, requiring it around the nearest Friday to the 17th day of the month of Mehr (October 8th), called Jom'e-ye Qāli ("carpet Friday"). Thousands of people of Fin and Xāve constitute the practitioners; a greater crowd attends as witnesses.

On Jom'e-ye Qāli morning, the people of Xāve gather at Soltān Ali to sprinkle rose-flower on a donated carpet they select. Having done the wrapping rituals, they, then, deliver it to the people of Fin outside. Holding neatly cut and beautifully decorated wooden sticks, the people of Fin run to take the lead in getting a grasp of the carpet, and carrying it to the running water, cleaned of pollutions and mixed with rose-water. A corner of the carpet is rinsed; the rest is covered with drops sprinkled with the sticks. The carpet is, then, returned to the mausoleum and delivered to the servants inside.

The rituals are to express love and loyalty toward Soltān Ali, who is claimed to have been martyred in the same place and carried to his resting place on a carpet, instead of a shroud.

B) Bearers and Practitioners (Roles, Categories, Responsibilities)

Asserted, mainly, through oral history, Soltān Ali enjoyed a holy stance among the people of Kāšān and Fin of 1,300 years ago, who depended on his spiritual guidance. He was, finally, murdered by jealous governors. The story continues that the corpse was found, three days later, by the people of Fin who carried it in a carpet to the stream of Šāhzāde Hoseyn Mausoleum, Ardehāl, where the people of Xāve joined in washing and burying him.

The present-day carpet-washing rituals are to commemorate the sad burial. Accordingly, the practitioners are classifiable as:

- People of Xāve, who carry a flag, and stay at the mausoleum, to sprinkle rose-water on the carpet, wrap it, deliver it to the people of Fin, and receive it back;
- People of Fin, who carry rinsing sticks, receive the carpet, rinse it in the stream, and bring it back to the mausoleum;
- People of Kāšān, who bring a prayer-carpet to commemorate their old duty of carrying Soltān Ali's prayer-carpet, stated in the oral history;
- People of Našalg, who join the rituals on the next Friday, Jom'e-ye Našalgihā ("Našalg people's Friday"): The story states unable to join the burial, they decided to have a ceremony on the seventh day.

A number of peripheral activities have emerged alongside Qālišuyān, too:

- Jār: Oral proclamation of the "carpet-Friday" date by an elder;
- Donated food: Distributed by witnessing people
- Ta'ziye and other ritualistic performing arts: Performed peripheral to the main rituals;
- Gatherings of people on the site, which last for several days.

C) Transmission Method

Elders, tribal chiefs, and familial nobles constitute the most reliable sources of

information on Qālišuyān. The knowledge is transmitted orally to youngsters, who are allowed to take part only when they are competent and respectful. The main principles include:

- Outsiders are not allowed to join the main rituals;
- Outsiders are allowed to be involved in the peripheral activities;
- Communal affiliations and traditional functions determine the roles;
- Practitioners must remain in harmony with others in performing their roles;
- No conflict and no interference of duties are allowed: The traditionally determined rights must, necessarily, be respected;
- Qālišuyān must be attended, practiced, and terminated in peace, which is the main message gained from Soltān Ali's life and conduct.

The people of Fin, Xāve, Našalg, and Kāšān consider constant oral transmission of the mentioned principles, as well as the details of the ritualistic procedure, as un-separable from the training programs they follow for their children. Such physical actions as carrying or rinsing the carpet, or carrying the flag, are attended by competent young practitioners, who take part under the supervision of the elders.

The people of Našalg bring their family members to "Jom'e-ye Našalgihā", where they join in chanting ritualistic hymns, and performing ritualistic actions. They, especially, bring newly married brides to Ardehāl to guarantee a prosperous life for them.

Recent developments in the rituals continue to attract more youngsters; these include the march of the practitioners on the day before the "Carpet Friday", welcome receptions of the marching crowd by ordinary people, etc.

D) Cultural and Social Functions and Meanings of the Element

Nowadays, Qālišuyān constitutes part of the socio-cultural lives of its practitioners. People of Fin find their identities in Soltān Ali: They call their offsprings with the name; also, they mention it when they swear.

Qālišuyān is, however, by no means, frozen; it continues to be recreated: The original holy carpet, even, seems to have been a legend, and the practitioners feel free to substitute it; the casually cut sticks of older periods are being substituted with neatly cut, decorated sticks; new phases have been added (e.g. the Thursday march); and peripheral attractions abound.

The core ritualistic behavior has promoted peace among Kāšān, Fin, Xāve, Našalg, and Ardehāl. The roles are predetermined, and everyone is satisfied. What matters is the spiritual value of the holy carpet, even to the outsiders who attend and collaborate with full respect.

The other domains of ICH, however, contribute in enriching the rituals:

- Linguistic ground: The local dialects and languages which function as vehicles for the Jār Ceremony, or the spiritual songs and hymns;
- Performing arts: Performances of Ta'ziye, Naqqāli, or Parde-xāni constitute part of the peripheral artistic acts;
- Traditional knowlede: The stable solar-agricultural calendar of the rituals manifests as a highly respected ancient achievement;
- Traditional craftsmanship: The domain includes a collection of handicrafts brought into the rituals (e.g. the carpet, the wooden rinsing sticks, the decorations on the flage of Xāve, the prayer-carpet of Kāšān, etc.).

Such manifestations continue to encourage collaboration, understanding, and respect for human achievements among practitioners and ordinary people.

E) Compatibility with Existing Human Rights Instruments, Requirements of Mutual Respect among Communities, and Sustainable Development

Although practiced specifically at the geographical domain described in Section D above, Qālišuyān has always been regarded of great value by all Iranians. Every year, thousands of people, with various ethnic, linguistic, and even, religious backgrounds attend the rituals to benefit from what they call the spiritual atmosphere prevailing there. This varied composition proves the fact that the rituals fully respect the communal rights of all ethnicities in Iran.

As for the practitioners, as mentioned before, they are required to remain respectful to the details of the ritualistic procedure, and keep the harmony in performing the traditionally determined roles and functions to bring the rituals to the desired spirituality expected of it in a collaborative manner.

At the very same time, although forbidden by the tradition to take part in the core of the Qālišuyān rituals, outsiders are quite free to take part in a variety of peripheral ceremonial and ritualistic activities, while enjoying the spiritual atmosphere as witnesses.

On the whole, a way of expressing loyalty and love toward a nationally respected preacher of ethics and love towards human beings, the rituals are, by nature, respectful towards the existing international human rights instruments, and the ritualistic procedure proves and supports the claim in all its details.

As regards sustainable development, the rituals are quite effective in that they encourage peace and friendship at the national level. As for the international aspect, the spiritually attractive atmosphere continues to attract more foreign tourists to Kāšān and Mašhad-e Ardehāl each year.

Visibility, Awareness, Dialogue

Now mingled, peripherally, with religious-historical ceremonies, for its constantly re-created nature, Qālišuyān originated in ancient Iranian mythology, significant for world-culture. It is careless to the usual rotating lunar calendar, and follows a stable ancient Iranian solar-agricultural (360+5-day) calendar, where each day has a unique name. Still, Mehregān (Mehr17th:October8th) marks beginning of agricultural year, and organizes agricultural/cattle-breeding activities in Kāšān.

The arid climates of Central Iran define water as extremely precious:holy. "Holy Carpet rinsing", "rain-seeking", "autumnal/agricultural new-year", and "Āb-pāšān" ("water-ceremony"), all, relate to Tištar ("Aryan-Iranian God of rain"). Ancient Rain-seeking rituals ("rain puppet", "rain flag", and "carpet-rinsing", etc.) constitute the last resort to respect Tištar.

Spiritual purification is the next message of Qālišuyān: Cleaning the stream, washing the carpet, and sprinkling rose-water are reminiscent of other Iranian pollution-vanishing rituals, e.g. Nowruz.

Once inscribed, awareness is raised regarding eastern TK on astrology and calendars, eastern mythology, and spiritual life of desert dwellers.

Numerous ethnic, linguistic, and religious communities attend Qālišuyān; they incorporate their core/peripheral shares. The dialogue will be promoted to regional/ international levels after inscription, since counterpart water-rituals abound: Armenia, Thailand, and Spain being a few examples. The ritualistic core brings together the superficially scattered ethnicities worldwide as practitioners of a shared heritage of humanity.

At the national level, holy springs, streams, and wells are popular throughout; the water is regarded as purifying and healing. Same is true for Qālišuyān: The people wash in the "holy water", and take it home in vessels for its holiness. The practitioners can enter dialogue here, too.

Although among the pioneers of astrology and mathematics, Iranians are, by no means, the sole owners of ancient calendars. The inscription will, however, raise awareness regarding the Iranian share, and will encourage dialogue and rapprochement.

Qālišuyān encompasses other ICH domains. Dialogues will follow among them, having it inscribed.
The Iranian traditional knowledge of astrology, and the fixed solar-agricultural calendar of Qālišuyān constitute the first instance of cultural diversity and human creativity here.

The "holy-water" rituals, attributable to Tištar, and comparable to "rain-seeking" and "purification/healing" practices, is the second example of cultural diversity and human creativity. Unlike what is understood of it at the first glance, to practitioners, Qālišuyān is not a mourning ceremony; Qālišuyān is a re-created water-ritual of the solar calendar. Like other Iranian ceremonies, a separate mourning ceremony is attended for Soltān Ali, which is practiced according to the rotating lunar calendar (with a yearly ten-day delay cycle).

Other examples of diversity and creativity include the re-created aspects of Qālišuyān: The yearly change of the selected carpet, the Thursday March to Ardehāl, the beautifully decorated rinsing sticks, the peripheral performing arts, including Ta'ziye, the peripheral donated food, and the gatherings of "Carpet Friday" or "Našalg-people Friday".

Safeguarding Measures

A) Past and Current Efforts

Local Community Level

Currently, Qālišuyān Society of Fin and Xāve (formerly, "Office for Traditional Qālišuyān Rituals of Fin"), and Board of Trustees of Soltān Ali Mausoleum play the pivotal role in preserving the rituals. Every year, they start their activities much earlier through holding meetings on methods of information propagation and collaboration with mass media, while designing the year's agenda and schedule.

The mentioned bodies have, long, succeeded in designing methods of processing the dedicated money and goods, improving the spaces on the site, and establishing welfare facilities for people.

The traditional oral propagating methods (traditional awareness-raising sessions with elders, ceremonies in memory of Soltān Ali, and social welfare movements in his name, etc) are guided by local communities, where they have, recently, been accompanied by locally produced multimedia and newspapers, and research oriented articles and books.

The local communities have contributed through openly accepting and guiding new promotion initiatives by (non-)governmental bodies, taking care such proposals do not inflict harms upon the core (Rituals/spaces), and making sure that they are allowed only out of a traditionally specified, so called, "buffer zone".
Never recognizing themselves as practitioners, a number of other Central Iranian communities continue to collaborate with their share (in information propagation, donating money and goods, attending at peripheral events, etc) based upon a

spiritual duty traditionally incorporated as a component of their respective cultures.

Actively and massively attended, and having, more or less, preserved its original ritualistic core, Qālišuyān seems to have required no more revitalization programs by the concerned sides.

State Party Level

Presently, the needed security, preservation, hygienic, welfare, service, and economic measures are provided by a number of interested governmental Organizations (including affiliated Kāšān Directorates). Iranian Cultural Heritage, Handicrafts, and Tourism Organization (ICHHTO), Ministry of Culture and Islamic Guidance, and Iran Chamber of Commerce are the major ones. The Governor-generals of Isfahan and Markazi provinces, and their affiliated municipalities, governors and deputy-governors, urban transportation organizations, and Provincial Police local offices must be added.

The Kāšān City Council, and the rural councils of Ardehāl, Xāve, and Našalg, among others, facilitate easy and practical collaborations by linking the local people.

ICHHTO, Ministry of Culture and Islamic Guidance, and Islamic Propagation Center are, specifically, interested in conducting identification, documentation, and research campaigns, while ICHHTO is also responsible for guaranteeing preservation, protection, promotion, and enhancement. As for transmission (taken care of parallel to public awareness-raising), all three organizations collaborate.

Islamic Republic of Iran Broadcasting (IRIB), affiliated university departments, and cultural/research institutes affiliated to Governor-generals and municipalities take care of propagation and rapprochement, too.

During the last decades, drastic achievements were gained at (non-)governmental levels to safeguard Qālišuyān. More than 30 years ago, the resources were much more limited, and the locals preserved the element alone. Due to its high value, however, the element survived those constraints in good shape, through, only, relying on the old protecting spirit throughout the region. No drastic revitalization campaign has yet been envisaged as obligatory. However, much more financial and logistic resources are needed to guarantee proper safeguarding in future.

B) Proposes Safeguarding Measures

The Proposed Measures

Recreated in accordance with various social developments, Qālišuyān has succeeded, through its long history, in satisfying new cultural requirements. Having kept its

ancient Iranian complex core of mythology ("Holy Water") and traditional knowledge ("Iranian ancient astrology and Solar-agricultural calendar"), it has, successfully, adopted itself with the socio-cultural requirements of later, especially, "Islamic Period" centuries, to the extent that a dialogue of "ancient" and "Islamic Period" Iran is observable in it. Recently, the "modern Iranian" cultural needs have defined the dialogue as three-way: an Iranian ritualistic-mythological element, having originated in ancient agricultural cultures, adopted to newly introduced Islamic culture of later periods, and, finally, colored according to the requirements of contemporary modern era.

Accordingly, the following safeguarding measures are proposed to guarantee a safe future for Qālišuyān, especially after inscription (each proposal shall end, within square brackets, in an estimated budget x10 US dollars, for the first safeguarding round):

1. Local, national, regional, and international awareness-raising campaigns to promote acquaintance with the full historical-cultural make-up of Qālišuyān, to prevent, as one outcome, harmful/deviating subjective decisions by unauthorized (outsider) sides [$10,000];
2. (Having regarded the successful background of the local community in safeguarding the element at the local and national levels), Expansion of the scope of the local community authority to consider new safeguarding horizons at the newly introduced regional and international levels [$5,000];
3. (In view of (1) and (2) above) Providing sufficient financial, logistic, man-power, and, especially, technical support for the local community to plan proper safeguarding measures under the new conditions [$10,000];
4. Banning utilizations (at any level) of the inscribed ritualistic components for commercial/advertising purposes [$2,000];
5. Promotion of the traditional components and procedures, especially, those endangered due to newly introduced technologies (e.g. Jār ("the traditional oral announcement of the Carpet Friday, which manifested as shouting it through the passages" as compared with, now available, modern methods of announcement, in mass media, written announcements and notices, or, even, the Internet) [$5,000];
6. Preservation of the temporal and spatial features of the rituals, in view of the true belief that they constitute the core components around which the rest of the ritualistic procedures pivot [$5,000];
7. (Regarding the increase in value of the related movable components after international inscription) Execution of enforced and constant security measures to guarantee proper protection of the Qālišuyān objects [$2,000];
8. Promotion of identification, documentation, research, and propagation campaigns, to encourage well-planned awareness-raising projects in line with sustainable development [$10,000];

9. Establishment of a regularly updated "Qālišuyān Museum", with all of the older conventional, and more recent (virtual) facilities to raise awareness regarding the related documents, objects, traditional knowledge, performing arts, as well as the core rituals, and utilizing various exhibition methods with multimedia of various types [$10,000];
10. Proper awareness-raising with regard to the traditionally established rights and roles for classes of bearers and practitioners (e.g. in the form of properly published documents), as well as the attending outsiders, to guarantee the perpetuation of the existing conditions of respect and peace in future, especially after the official inscription of the element [$2,000];
11. Enforcement of the perpetuation of the accepted peripheral activities (performing arts, gatherings of people, donated food and objects, etc, attended by people prior to, or after the core ritualistic activities), as they create enthusiasm, peace, and new energy in the audience, and attract more eager people, not only to the event itself, but to a number of other, related, ICH manifestations of Iran: Care, however, needs to be taken to avoid the jeopardizing effects of over-commercialization [$10,000];
12. (International) viability assessment activities (e.g. Audio-visual documentation, periodic expert conferences, open-ended workshops, criticisms of related art productions, etc) [$5,000];
13. Financial supports to encourage regular sessions of Qālišuyān Society of Fin and Xāve, and Board of Trustees of Soltān Ali Mausoleum to assess potential/actual threats, and propose new safeguarding initiatives [$2,000];
14. Technical determination of core/buffer-zones for the element (through properly respecting the traditional spatial regulations), as well as a comprehensive book of rules and regulations, for any preservation and rehabilitation project of future on the site, or in relation to the structures therein [$10,000];
15. Establishment of new residential, welfare, security, hygienic, clinical, and goods procurement facilities, with due respect toward the abovementioned core/buffer-zones [$40,000];
16. Reconstruction projects on the linking roads (danger-spot elimination, gas/CNG station establishment, driving signs, etc) [$50,000];
17. Installation of guiding signs and maps on the site, to reduce the risk of unauthorized interference [$2,000];
18. Planning public tours of related "Holy Water" rituals to raise awareness on the mythological underpinnings of Qālišuyān [$10,000].
19. Total amount of money proposed for the first safeguarding round: [$190,000].

State Party Commitment

Each of the proposed safeguarding measures/programs (the 19 items listed above) has been undertaken by some (non-)governmental institutions for their supports. What follows includes the names/specifications of these institutions, each followed

by the number(s) of the safeguarding measure(s)/program(s) proposed. (These numbers refer to one or more of the 19 items listed above):

- Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO) Headquarters:1-18;
- Kāšān Township Directorate of Iranian Cultural Heritage, Handicrafts and Tourism:1-18;
- Ministry of Culture and Islamic Guidance:1,3,5,8,11,12;
- Kāšān Township Directorate of Culture and Islamic Guidance:1,3,5,8,11,12;
- Iran Chamber of Commerce:3,4,6,11,15;
- Ministry of Roads and Urban Conscruction:4,9,11,14,15,16;
- Governor-general of Isfahan Province:1-18;
- Governor-general of Markazi Province:1-18;
- Governor of Kāšān Township (Isfahan Province):1-18;
- Governor of Narāq Township (Markazi Province):1-18;
- Kāšān City Municipality:1-18;
- Deputy-governor of Niyāsar:1-18;
- Kāšān Township Urban Transportation Organization:3,15;
- Local Police of Kāšān Township:2,4,6,7,10,11,14,15;
- Kāšān City Council:1-18;
- Mašhad-e Ardehāl Rural Council:1-7;10,11,13,14;
- Xāve Rural Council:1-7;10,11,13,14;
- Našalg Rural Council:1-7;10,11,13,14
- Islamic Propagation Organization (Kāšān Township Branch):1,3,5,8,11,12;
- Islamic Propagation Organization (Narāq Township Branch):1,3,5,8,11,12;
- Islamic Republic of Iran Broadcasting (IRIB):1,2,5,8,10,11,12;
- Islamic Republic of Iran Broadcasting (Isfahan Center):1,2,5,8,10,11,12;
- Islamic Republic of Iran Broadcasting (Arāk Center):1,2,5,8,10,11,12;
- National Cartography Center of Iran (NCC):6,8,14,17;
- University of Kāšān:1,2,3,5,8,12;
- Anthropology Department, Islamic Azad University, Tehran:1,2,3,5,8,12;
- Qālišuyān Society of Fin and Xāve:1-18;
- Board of Trustees of Soltān Ali Mausoleum:1-18;
- Iranian Society of Advocates of Intangible Cultural Heritage:1,5,6,8,9,10,12,18;
- Iran House of Cinema:1,2,5,6,8,10,11,12;
- Iran House of Theatre:1,2,5,6,8,10,11,12;
- Iranian Society of Traditional-Ritualistic Dramatic Arts:1,2,5,6,8,10,11,12;
- Fin of Kāšān World Heritage Base:1-18;
- Sialk Archaeological Site Base, Fin, Kāšān:1-18;
- Carpet Industry Society of Kāšān:3,5,9,1215;
- Carpet Museum of Iran:3,5,9,1215.

Local Community Involvement

The request to submit a Qālišuyān nomination to UNESCO was first proposed by

Qālišuyān Society, the Soltān Ali Board of Trustees, and Mašhad-e Ardehāl, Xāve, and Našalg rural councils (local community representatives), in July 2010; soon, it was approved at ICHHTO. Immediately, the local community members were actively involved in planning and programming phases.

First, the relatively successful traditional safeguarding framework was selected as a proper point of departure. The local community was, however, informed that international inscription would define new conditions that needed much greater collaboration for management.

Next, a Qālišuyān joint committee was organized by representatives of the (non-)governmental institutions (cf.3b(ii):36 bodies). The local community representatives remained permanent members, who checked the appropriateness of the discussions and the safeguarding projects.

The safeguarding proposals (cf.3b(i)&(ii)) were planned in response to the needs declared by the local community. The community undertook to be involved in all of the safeguarding measures (i.e.1-18:cf.3b(ii)); the share of the other (non-)governmental organizations was determined as providing the needed financial, logistic, and technical assistance which the local community lacked.

The questions of the rights and authority of the local community, and the determination of core/buffer zones (1-7,10,13&14:cf.3b(i)) were insistently followed by the local community representatives; they asked for promising results soon after the international inscription. The local community announced its full readiness to collaborate with its full power to, first materialize the mentioned measures; it also announced its readiness to collaborate, as far as it had the needed capacities, to fulfill the remaining ones (i.e.8&9,11&2,15-18:cf.3b(i)).

Community Participation and Consent in the Nomination Process

A) Participation

The present nomination has relied heavily on the participation of a number of concerned sides to be prepared. The process has been sub-classified and elaborated below:

a. Proposal

The Qālišuyān Nomination entered the preparation phase after a request by the local community of bearers and practitioners, dated 10 July 2010, was approved at the Supreme Inscription Council to ICHHTO (cf.3b(iii)). The local community members had expressed longing for having Qālišuyān inscribed on UNESCO ICH lists. The request had followed an earlier successful inscription of the element on the Iranian National List of ICH (cf.5 below); the related nomination file had fully relied upon cooperation of the local community.

b. Literature Review and Documentation

The preparation phase started with literature review and documentation. The national nomination mentioned under (A) above was selected as the point of departure; specifically, its bibliography received special attention. The related literature and audio-visual archives were found as relatively rich. The consulted literature encompassed archived ethnographies of the ICHHTO Anthropology Research Center (ARC), the Document Center of ICHHTO, and printed academic documents (cf.6.b below). The preliminary audio-visual material was obtained from the same sources, the IRIB, and personal archives (cf. same).

c. Fieldwork

The gathered documents were found as insufficient; the international nomination was in need of fresh field material, too. Consequently, a fieldwork phase was planned. The field research relied, heavily, on the collaboration of the local community, as well as the 36 (non-)governmental bodies listed under 3 above (especially, cf.3b(ii)). The activities of the local people were as follows:

c.1 - Announcement of the project to attract the local community support;
c.2 - Attending interviews to provide oral information;
c.3 - Facilitating the easy access of the fieldwork team to the site, the movable elements, the other water rituals, the peripheral arts and crafts (local rose-water installations, local carpet-weavers, traditional wood workshops, traditional performing arts, etc);
c.4 - Providing the fieldwork team with personally produced/gathered audio-visual documents (personal photo albums and videos);
c.5 - Providing access to the needed ritualistic objects (the rinsing woods, the Holy Carpet, the Holy Spring, the flags, etc);
c.6 - Permitting the fieldwork team to, freely, document the year's Qālišuyān occasion (October 8th, 2010).

d. Compilation

The compilation of the finalized nomination was done with full reliance on the local community members' approvals. Pieces of information, and the appended documentation elements were checked with the representatives of the locals for their accuracy. The author of the original version in Persian, to which the present finalized English version is a totally honest translation, (Mr. Abbas Torabzadeh, field anthropologist working for the Kāšān Township, ICHHTO) was deliberately chosen among the local specialists, for his long contacts with the locals, and his deeply-rooted acquaintance with the various aspects of the rituals.

e. Consent

The letters of consent appended to Section 4.b below, present a rich collection prepared by the locals and concerned bodies. Among these, the 3-meter scroll with 500 signatures by the locals is worth mentioning. The edited video (appended to

Section 6.a below) shows the local people's spirit of cooperation by documenting their signatures on the mentioned scroll.

B) Consent

The consent documents appended to the present nomination cover the following categories:

a. Consent documents by members of the local community of bearers and practitioners

a.1 - A 3-meter-long scroll, headed by a consent letter, bearing 700 signatures by people of Fin and Xāve;

a.2 - Consent by Director to Office for Traditional Qālišuyān Rituals of Fin (Qālišuyān Society of Fin and Xāve);

a.3 - Consent letter by Islamic Council of Našalg Village;

a.4 - Consent letter by Islamic Council of Xāve Village;

a.5 - Video documenting gathering of people of Fin and Xāve to sign their consent scroll;

b. Consent documents by concerned (non-)governmental bodies

b.1 - Consent letter by Qamsar District Deputy-governor;

b.2 - Consent letter by Chief, Municipality of Kāšān;

b.3 - Consent letter by Chief, Islamic Council of Qiyāsābād Village, Mašhad-e Ardehāl;

b.4 - Consent letter by Chief , Kāšān Township Office of Pious Foundations and Charitable Deeds;

b.5 - Consent letter by Niyāsar District Deputy-governor;

b.6 - Consent letter by Chairperson, Islamic Council, City of Kāšān;

b.7 - Consent letter by Director, Office of Culture and Islamic Guidance, Kāšān;

b.9 - Consent letter by Director, Kāšān Directorate of Islamic Propagation;

b.10 - Consent letter by Bazrak District Deputy-governor;

b.11 - Consent letter by Director, Kāšān Township ICHHTO Directorate;

b.12 - Consent letter by Director, Art Center of Kāšān;

b.13 - Consent letter by Deputy Governor General and Governor of Kāšān Township;

b.14 - Invitation letter by Deputy Governor General and Governor of Kāšān Township on a Planning and Cooperation Meeting on "International Inscription of Qālišuyān Rituals of Mašhad-e Ardehāl, Kāšān";

b.15 - Session report: Planning and Cooperation Meeting on "International Inscription of Qālišuyān Rituals of Mašhad-e Ardehāl, Kāšān";

b.16 - Request for inscription by Qamsar District Deputy-governor.

C) Respect for Customary Practices Governing Access to the Element

In the form they are practiced today, the Qālišuyān Rituals of Mašhad-e Ardehāl,

Kāšān are not restricted by any customary practices. No secret aspects exist in relation to them, and outsiders are free to study them, document them, gather information about them, or publish audio-visual products on them.
The only restrictions that are, insistently, respected are the following:

- Outsiders (non-members of the local community of bearers and practitioners) are not allowed to be involved in the core Qālišuyān practice: They are not allowed to join the people of Fin, Xāve, or Našalg. As for the peripherals, as mentioned earlier, everybody is free to join.

- Each of the three groups of practitioners (i.e. people of Fin, Xāve, and Našalg) is only allowed to take part in the ritualistic procedures specific to it: Neither group is allowed to be involved in the duties of another group.

The local community is, however, totally unaware of the ancient mythological underpinnings of the rituals; the developments of the more recent periods, especially, the advent of Islam, have introduced drastic changes in the ancient mythological norms. Consequently, no one knows whether or not there have, at any time, been respects for customary practices governing access to the element.
The safeguarding measures proposed above (cf.3.b(i)), include proposals on awareness-raising campaigns in relation to the ancient background of Qālišuyān. However, care must be taken (cf.3) in relation to the results of, so called, awareness raising projects to guarantee a safe state for the contemporarily practiced norms.

Inclusion of the Element in an Inventory

In the course of a session of the Supreme Inscription Council to ICHHTO, chaired by Iranian Vice President and ICHHTO Chairman, and attended by the Deputies to the Chair, the Deputy in Cultural Heritage directorates, and individual experts and practitioners of Iranian ICH, including NGO representatives, dated 25 May 2010, the "Qālišuyān Rituals of Kāšān" were inscribed on the Iranian National ICH List, as Iranian ICH Property No.00150 (cf. attached Inscription Certificate copies).

The Supreme Inscription Council to ICHHTO enjoys the stance of the highest ranking decision-making body of the Islamic Republic of Iran on inscriptions of the Iranian Cultural Heritage.

The Iranian National ICH List is kept at the Directorate for Inscription, and Preservation and Revitalization of Intangible and Natural Heritages, Deputy for Cultural Heritage, ICHHTO, where it is updated and published, with the help of local community members, on a regular annual basis, under the supervision of the Supreme Inscription Council. The Supreme Council has, also, empowered the Deputy for Cultural Heritage, ICHHTO, to sign the national inscription certificates, and the nominations submitted to UNESCO.

The comments above prove that the Iranian National ICH List is drawn up and updated through respecting the 2003 Convention contents fully, with special attention toward Articles 11 and 12, thereof.

Principal Published References

The list that follows includes part of the published references related to the Qālišuyān Rituals, sub-classified as printed documents, archives, and audio-visual meterial.

A) Printed Documents

- Ale Ahmad, Jalaal (1966). Mehregān dar Mašhad-e Ardehāl ("Mehregān in Mašhad-e Ardehāl"). In Andiše va Honar, vol. 5, No. 6. Language: Persian. Tehran: Iran.
- Bolookbashi, Ali (2000). Qālišuyān, Manāsek-e Namādin-e Qālišuyi dar Mašhad-e Ardehāl ("Qālišuyān, symbolic carpet-washing rituals in Mašhad-e Ardehāl"). Language: Persian. Tehran: Islamic Republic of Iran.
- Farrokhyar, Hoseyn (1990). Majmu'e-ye Tārixi, Mazhabi-ye Mašhad-e Ardehāl (Kāšān) ("Mašhad-e Ardehāl historical, religious complex"). Language: Persian. Tehran: Islamic Republic of Iran.
- Organization of Donated Properties (1971). Tārixče-ye Moxtasari az Marāsem-e Qālišuyān dar Mašhad-e Ardehāl ("Short history of Qālišuyān ceremonies in Mašhad-e Ardehāl"). Language: Persian. Tehran: Organization of Donated Properties.
- Rooholamini, Mahmood (1997). Āyin-ha, Jašnhā-ye Kohan dar Irān-e Emruz ("Ancient rituals, ceremonies in contemporary Iran"). Language: Persian. Tehran: Islamic Republic of Iran.
- Torabzade, Abbas (2009). Mardomnegāri-ye Ziyāratgāhhā-ye Kāšān ("Ethnographical study of Kāšān pilgrimage sites"). Kāšān: Kāšān Township Directorate of Cultural Heritage, Handicrafts and Tourism.

B) Archives

- Archive of the Anthropology Research Center, Iranian Cultural Heritage, Handicrafts, and Tourism Organization (ICHHTO). Tehran: Islamic Republic of Iran.
- Archive of the Document Center, Iranian Cultural Heritage, Handicrafts, and Tourism Organization (ICHHTO). Tehran: Islamic Republic of Iran.
- Archive of Islamic Republic of Iran Broadcasting (IRIB). Tehran: Islamic Republic of Iran.
- Archive of Aayatollah Najafi Library. Qom: Islamic Republic of Iran.
- Archive of Kāšān National Library. Kāšān: Islamic Republic of Iran.

C) Audio-Visual Material

- Maqami, Amir (2006). Ardehāl, Sarzamin-e Moqaddas ("Ardehāl, a holy

land").Documentary Feature. Kāšān: Soltān Ali Mausoleum Board of Trustees.
- Islamic Republic of Iran Broadcasting (IRIB). Šahid-e Ardehāl ("Martyr of Ardehāl").15 Episode TV Series under production.IRIB.
- Islamic Republic of Iran (IRIB). Live Broadcast of Mašhad-e Ardehāl Rituals. Channel 3, and Isfahan Local Channel: IRIB.
- Ministry of Culture and Islamic Guidance (1998). Xun dar Gol-e Qāli ("Blood on carpet design").Documentary Feature.Iranian Ministry of Culture and Islamic Guidance.
- Taqvayi, Naser (1971). Qālišuyān-e Mašhad-e Ardehāl ("Qālišuyān Rituals of Mašhad-e Ardehāl").Documentary Film.

VI. Living Human Treasures System (LHTS)

Several Iranian governmental and non-governmental bodies and organizations keep inventories and lists of practitioners of different classes on ICH (cf. II for some examples). These include, among others, inventories of "practitioners in Iranian Music", "Iranian traditional artists and craftsmen", "practitioners in Iranian traditional games", "Iranian traditional dramatic story-tellers", "Iranian traditional theatre practitioners", and "Iranian Ta'ziye practitioners".

To the lists above, such newly devised inventories as "Inventory of Iranian Contemporary Prominent Figures", updated by IRIB, and "Inventory of Iranian Prominent Figures in Science, Literature, and Culture", kept and supervised by Iranian National Commission for UNESCO, can be added.

Although aware of the considerable attention having been directed, worldwide, to the Living Human Treasure Systems of prominent Asian countries, the Islamic Republic of Iran has not, yet, introduced the concept into its national cultural safeguarding system. To this end, the country is, for the time being, busy preparing the ground. Some advice from the countries active in the field, regarding the basics of the system and its related methodology, will foster the process. Such collaboration could be achieved through signing MOU's in this regard, which the cultural authorities of the Islamic Republic of Iran are now considering.

Ⅶ. Pending Issues and Urgent Needs on Safeguarding of ICH

The Islamic Republic of Iran, like all other countries that enjoy the existence of numerous national and shared ICH elements on their territories, has felt an urgent need in classifying its ICH properties in a way that is best for devising and applying appropriate safeguarding strategies. Entry into new fields of activities on ICH is the other issue that is of great importance to Iranian cultural authorities.

In these two relations, the following issues and questions are among the most important and determining ones that need to be tackled by the organizations concerned:

A. Iranian understanding of the basics of the ICH

To the Iranian authorities and organizations concerned with cultural issues, the definition and manifestations presented for ICH through the 2003 Convention need to be supplemented to cover some other areas, at least at the national level, that have been neglected at the international level. To this end, the 2003 Convention has been claimed to be in need of some re-interpretation at the national level to cover such areas. A preliminary list of such neglected areas covers the following:

- Dead ICH
- Living Human Treasures
- Human Treasures of the Past
- Linguistic Heritage
- Cultural/spiritual values
- Communal Shared Heritage
- etc.

B. Entry into new fields of activities on ICH

- Periodic reporting on internationally inscribed Iranian ICH
- Planning and executing appropriate revitalization measures on Iranian ICH inscribed on Urgent Safeguarding List

- Submission of nominations for the other ICH lists: Best Practices, International Assistance, etc.
- Submission of new multinational nominations on ICH for international inscription
- Providing Tehran ICH Centre with appropriate support to conduct effective research projects on safeguarding ICH on the West and Central Asian Region
- Providing UNESCO with new initiatives on promoting the spirit of the 2003 Convention and providing it with the needed instruments.

List of co-researchers

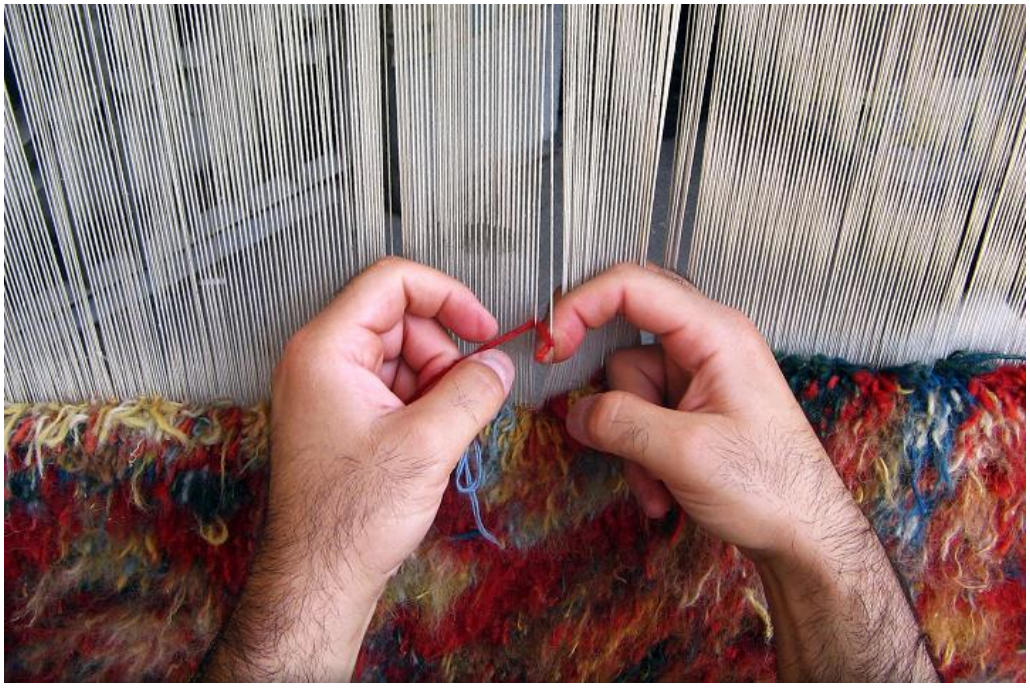
Name	Responsibility	Affiliation
Mr Mohammad Reza Miri	Head of the Research Team	Director of the Pishin Pajouh Cultural Art Institute
Mr Yadollah Parmoun	Supervisor to English Translation	Director of the Tehran ICH Center
Ms Jila Moshiri	Researcher	Research Team
Ms Katrin Azami	Researcher	Research Team
Ms Samira Mohabali	Researcher	Research Team
Ms Maryam Miri Bidokht	Type-setter	Research Team

Annex | ***Photographs***

Qalishuyan-e Mashhad-e Ardehal
(Sacred carpet being washed)

Qalishuyan-e Mashhad-e Ardehal
(The sacred carpet carried to be washed with rinsing sticks)

Qalishuyan-e Mashhad-e Ardehal



Kashan Carpet
(The knotting method of Kashan carpet)

Kashan Carpet
(Uninstalling the half-woven carpet)

Kashan Carpet
(Woven carpet in bazaar)

Ney, a traditional Iranian wind instrument (Northern Iran)

Music of Bakhshis of Korasan

Birjandi Dance, South-east Iran (Southern Khorasan)

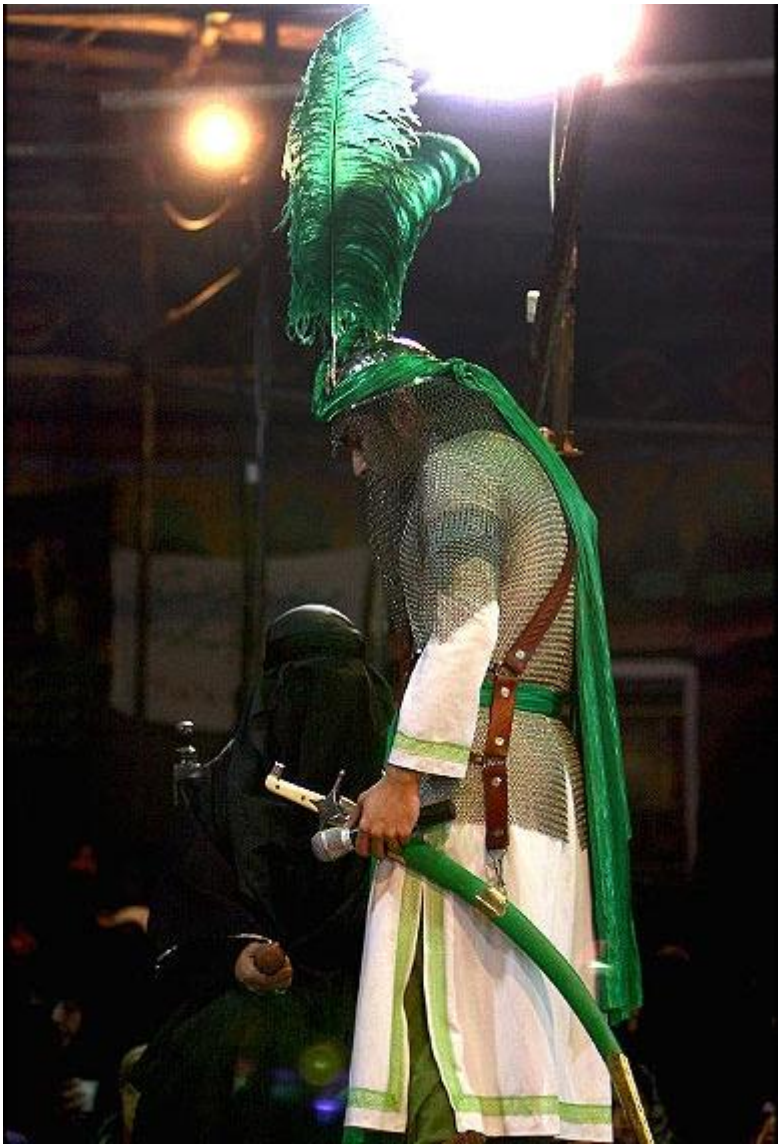
Nomadic Dance of South-west Iran (Fars)

Nowrouz table

Nowrouz picnic on the 13th day of the holidays

Iranian traditional Lenj Boat sailing in the Persian Gulf

Ta'ziye



Ta'ziye

Tar, traditional Iranian string instrument

Kamanche, traditional Iranian fiddler

Daf, traditional Iranian percussion

Santur, traditional Iranian dulcimer

Pahlevani and Zoorkhanei Rituals

Pahlevani and Zoorkhanei Rituals

Naqqali, Iranian Dramatic Story-telling

Naqqali, Iranian Dramatic Story-telling

Publisher

International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO

Director of the Publication
Samuel Lee

Editor-in-chief
Seong-Yong Park

Editorial Staff
Weonmo Park
Saymin Lee

Design and Layout
Yongjin Kim

Tel.+82-42-820-3513
Fax.+82-42-820-3500
Email. ichcap@ichcap.org
Add. 132 Munji-ro, Yuseong-gu, Daejeon 305-380

©2012 International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region
This publication is copyright. No part may be reproduced by any process without written permission.
The contents herewith are entirely the product of the researchers and do not represent the views of ICHCAP.