



United Nations
Educational, Scientific and
Cultural Organization



- Intangible
- Cultural
- Heritage

Representative List of Intangible Cultural Heritage of Humanity 0149200013

ICH-02 – Form

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REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2018
for possible inscription in 2019**

*Instructions for completing the nomination form are available at:
<https://ich.unesco.org/en/forms>*

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

States Parties are further encouraged to consult the aide-mémoire for completing a nomination to the Representative List of the Intangible Cultural Heritage of Humanity, which is available on the same webpage.

A. State(s) Party(ies)

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

Iran (Islamic Republic of)

B. Name of the element

B.1. Name of the element in English or French

Indicate the official name of the element that will appear in published material.

Not to exceed 200 characters

Traditional Skills of Crafting and Playing Dotār

B.2. Name of the element in the language and script of the community concerned, if applicable

Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).

Not to exceed 200 characters

In Persian: مهارت‌های سنتی ساختن و نواختن دوتار

Mahārathā-ye sonatī-ye saxtan va navāxtan-e dotār

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.

In Golestan Province, in Turkman Sahra Region:

In Turkmen language: Tāmderā

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

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

Not to exceed 150 words

Here are two separate lists of communities, groups and individuals who are active in crafting, playing and training Dotār:

A) Crafting Part:

- City of Mashhad: Workshops managed by Masters Mohsen Asgarian, Mohammad Yeganeh, Mohammad Divangahi, Mohsen Haddad, Abbas Mehrabi
- City of Qouchan: Master Reza Moravej Qouchani
- City of Bojnourd: Master Hanif Mohammadi
- City of Torbat Jam: Masters Hossein Daman-Pak (affiliated to the provincial office of ICHHTO)
- City of Ramian: Master Mohammad Na'eemi
- Cities of Gonbad & Bander-e Turkaman: Masters: Mohammad-Gholi Moghimi, Khodaverdi Ownagh, Youssef Dibaee, Mansour Asayesh

B) Playing & Training Part

- Home and private classes (informal training) across the rural and urban areas of the Dotār-domain region
- Classes (semi-informal training) organized by the provincial office of the ICHHTO in Khorasan, Golestan and Mazandaran provinces
- Classes (semi-informal training) organized by the Cultural Deputyship of the municipality of the Dotār-domain region.

D. Geographical location and range of the element

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

Not to exceed 150 words

The element belongs to the Iranian folkloric music and has been crafted and played for centuries

in the northeastern part of Iran and its neighboring countries. This region is its main location which includes the following areas within Iran:

- 1) North Khorasan Province: Qouchan, Shiravān, Bojnūrd, Darreh Gaz, Esfarayen, Āshkhā;
- 2) Razavi Khorasan Province: Torbat-e Jam, Tāyābād, Bākharz, Khwaf, Kāshmar
- 3) South Khorasan Province: Birjand
- 4) Golestan Province: Turkaman Sahrā Bandar-e Turkaman, Gonbad, Gorgān, Morāveh Tepe Tepe, Katūl District
- 5) Mazandaran Province: Sari, Behshahr

It is traditionally crafted in small and large workshops mostly in rural and urban homes. In addition to crafting, some of the craftsmen play and train younger generations. As it is crafted and played in different areas; Dotārs of different areas differ in size, bowl shape, number of frets, length of neck, decoration, and playing methods.

E. Contact person for correspondence

E.1. Designated contact person

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

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

Family name: Behrooz

Given name: Vojidani

Institution/position: Ethnomusicologist and anthropologist

Address: 4th floor, 28, 15th St., Gisha St., Tehran, Iran

Telephone number: +98-9122475660

Email address: Vojdanibz@gmail.com

Other relevant
information:

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

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

1. Identification and definition of the element

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

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'other(s)', specify the domain(s) in brackets.

- oral traditions and expressions, including language as a vehicle of intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe

traditional craftsmanship

other(s) ()

This section should address all the significant features of the element as it exists at present, and should include:

- a. an explanation of its social functions and cultural meanings today, within and for its community;
- b. the characteristics of the bearers and practitioners of the element;
- c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and
- d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

- a. that the element is among the 'practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —';
- b. 'that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage';
- c. that it is being 'transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history';
- d. that it provides the communities and groups involved with 'a sense of identity and continuity'; and
- e. that it is not incompatible with 'existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development'.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

- (i) Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.

Not fewer than 150 or more than 250 words

The element is recognized as one of the main elements of cultural and social identity for the regions in which it is crafted and played. The bearers and practitioners are mostly farmers including men as crafters and players and women as players, and recently a number of them are young researchers of both genders. Its traditional knowledge of crafting and playing is informally transmitted through generations by the master-student method. This element is seen in local, oral and written literature (including local poems, proverbs, chants and lullabies) which constitute a part of nature, history, and background of the bearers. As this element is shared by a number of communities, groups and individuals, it brings mutual respect and understanding amongst the communities concerned.

Dotār is a folkloric plucked-string musical instrument that has been played in social and cultural events/spaces such as weddings, parties, celebrations, ritual ceremonies etc. Dotār has a bowl which is pear-shaped and made of dried wood of dead mulberry tree and its neck is made of apricot or walnut wood. It has two strings traditionally made of silk which been replaced with metal wires nowadays. Some believe that one string is male and functions as accord and the other is female which plays the main melody.

The crafters also repect nature as they use dead and dried wood for making Dotār.

It is not in opposition toward the national and international instruments like Universal Human Rights Declaration, sustainable development , etc.

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

Not fewer than 150 or more than 250 words

Dotār players, crafters and trainers are the main bearers and practitioners of the element. They also enjoy a higher social status. "Dotārīs" are the most prominent Dotār players in east of Razavi Khorasan and Mazandaran provinces who narrate along with playing. They have been

traditionally/informally taught through generations and now teach the same to their students. Almost all of the crafters are men but there is no age and gender limit among the Dotār players. Some of the crafters play and train apprentices as well for example Master Hossein Daman-Pak who crafts Dotār in his private workshop and trains his students in the same place.

As said earlier, they have a higher social status as they transmit their religious, historical, literary and moral values through their narrations. In addition, when a problem arises in their community or ethnic group, they are called to solve the dispute. "Bakhshīs" are the same as "Dotārīs" but in the northern part of Khorasan and Turkaman Sahra region.

The "Bakhshīs" and "Dotārīs" have been and are invited to provincial, regional, national and international music festivals as the mainstay of Dotār-domain regions in the northeastern part of Iran. Finally, the bearers' most important responsibility is transmission of a part of their cultural identity through this element.

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

Not fewer than 150 or more than 250 words

The traditional knowledge of crafting and playing Dotār has been/is informally transmitted through the master-student method. Through years of training, not only the music but the social and cultural norms and merits of the region were taught in this method. For example, all of the "Bakhshīs" and "Dotārīs" living in the Dotār-domain areas have learned playing and narrating from their fathers, uncles or other elder members of their families, although a number of non-family students may exist. It should be added that to complete their mastery, the students continue their training before other masters of the region. Besides, the informal transmission applies to the traditional knowledge of crafting. This mostly happens in small private workshops.

Nowadays, in addition to informal transmission in the rural areas, a number of classes and institutions have been established in the towns and cities by the government or private sector. It should be stressed that informal transmission is the major method even in the urban classes where boys and girls learn to play Dotār together. While training, a student cannot take a new melody, when he/she fails to learn the one. Although the students in urban classes are mostly not the family members or relatives of the masters, they do their best to appreciate the cultural, historical, social and ethical merits behind the Dotār playing and crafting.

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

Not fewer than 150 or more than 250 words

In all areas where Dotār is played, it is used for joyful parties, weddings, family and friendly night parties, and gnostic rituals. Dotār can express the ethnic and local identity of the domain in which it is played. Its sounds can calm the audience and unveil the joy hidden in the traditional culture of the said domain. While playing, the players narrate epic, historical, lyric, moral and gnostic narrations that constitute their ethnic history, pride and identity. Consequently, this also safeguards not only the element but also a part of their identity. Since the audience is attracted to the music of their homeland, they have been/are invited to all private and family celebrations and parties.

Because of the changes in society, there are also some changes in this element; for example, Dotār is usually played solo but nowadays a group of players establish a music band or a Dotār player joins a group of players of other traditional musical instruments. Such companionship is not only positive but also bolsters the survival and continuance of the element especially among the young audience.

In recent decades, Dotār is played in local, regional, national and international music festivals. The remarkable point is that the Dotār players bring their children -boys or girls- to the festivals to play while wearing ethnic or local costumes. In this way, they show a part of their ethnic or local identity as well as an element of their intangible cultural heritage to the audience unknown

them.

- (v) *Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?*

Not fewer than 150 or more than 250 words

As mentioned in other parts of the nomination form, Dotār crafting and playing is one of the most prominent social and cultural components of the folkloric music among the ethnic groups, and communities of the Dotār-domain regions. The Persian, Turkish, Kurmanji Kurdish, Māzānī and Turkmen ethnic groups living in five provinces of the Islamic Republic of Iran (provinces of Mazandaran, Golestan, Razavi Khorasan, North Khorasan, and South Khorasan) share this element that brings peace, joy, friendship among them. They even marry with each other regardless of religious and or ethnic differences and they try to solve the other's problems as far as they can.

In addition, as the Dotār-domain region is beyond the present borders of the Islamic Republic of Iran, this element has brought peaceful co-existence, mutual respect and understanding to the people living in the borders of these neighboring countries especially in a region that is in a political crisis.

Traditional skills of Dotār crafting and playing are fully compatible with all existing national and international human rights instruments both in part and in its entirety. Since it is practiced and shared by a number of ethnic groups, communities and individuals, it is respected by all of them. It is worth mentioning that Dotār crafting also respects sustainable development and protects nature.

2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For Criterion R.2, the States shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

- (i) *How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?*

(i.a) Please explain how this would be achieved at the local level.

Not fewer than 100 or more than 150 words

Referring to the other parts of the form, the geographical distribution of this element in five provinces of Iran and neighboring countries among bearers and practitioners who enjoy different religious and historical may result in more variety of methods of crafting, shape and size of Dotār and methods of playing.

When this element is inscribed, it will promote the general concept of ICH at the local level.

This Inscription on the Representative List of Intangible Cultural Heritage of Humanity also leads to more awareness raising among the ethnic groups, communities and individuals. Consequently, this results in greater visibility of ICH that will affect their shared cultural heritage. This bolsters the existing dialogue and local cultural and social exchanges, among the ethnic groups and communities bearing and practicing this element at different social levels of the communities. Therefore, it leads to more dialogue and understanding of the significance of this element.

(i.b) Please explain how this would be achieved at the national level.

Not fewer than 100 or more than 150 words

The state party, the Islamic Republic of Iran, has already recognized the art of crafting and playing Dotār's significance. Accordingly, when this element is inscribed on the Representative List of the ICH of Humanity, Iran as the state party should implement contents of the Convention 2003. Consequently, such inscription will be ensured by the state party by all means that it can provide for example through promotion by mass media, music festivals and/or audio-visual productions among other things. Surely, the inscription will raise awareness among all Iranians who will more deeply appreciate their fellow citizens' creativity and bring more amicable dialogue between the said bearers and practitioners with other Iranians. In general, it constitutes a part of the national identity and all Iranians pay more respect and attention to the element.

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

Not fewer than 100 or more than 150 words

As we have already said in the section "D", in addition to the several provinces of Iran, some of the neighboring countries share this element. Its inscription leads to its worldwide introduction and promotion that consequently result in greater visibility of this element in particular and more viability of the ICH in general.

It also leads in more friendship, closeness, peace, joy and respect to the cultural diversity and human creativity among the bearers and practitioners of all countries sharing this element at the international level.

It results in reduction of critical challenges seen in the region within the recent years. In this way, we can solve international problems through local community involvement by producing regional and local remedies.

This inscription can also furnish everybody around the world to appreciate the cultural diversity, human creativity, dialogue, mutual respect awareness raising about and importance of the ICH and of the element.

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

Not fewer than 100 or more than 150 words

When the local bearers and practitioners realize that the world has recognized a part of their cultural heritage -including tangible and intangible ones- they feel that they are a member of the world community. Therefore, they try to safeguard this element even more, since they see it as belonging to the whole of humanity and not a particular group or community. To do so, they have to have more dialogue with others at national, regional and international levels. This means they should be more compatible and more familiar with, and respect other cultures' heritage and historical belongings. The inscription of this element provides its bearers and practitioners with a peaceful way of dialogue with other communities, groups and individuals at different levels.

(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?

Not fewer than 100 or more than 150 words

Such inscription introduces the element's cultural diversity and human creativity among all people around the world. Accordingly, it will be appreciated among all people, it results in more respect among people and more attention to the element. Everybody -regardless of nationality,

age, gender and cultural and religious affiliations- can be interested in this element even if it was totally unknown to them. As a result, we may witness that foreign people or individuals are interested in this folkloric and regional music and its cultural and historical background. For example, the ethnomusicologists and or artists from the other countries can study and work on it. This will result in more appreciation of human creativity and new ways of dialogue among all peoples, nations, communities and individuals at an international level.

3. Safeguarding measures

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

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

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

Not fewer than 150 or more than 250 words

1- Transmission:

For centuries, all traditional skills and knowledge pertaining to crafting and playing Dotār have been informally transmitted through the master-student method from generation to the next. Family training and workshops ensured the viability of the element both at rural and urban levels. Moreover, some of the masters established private music institutes in which they teach other interested students as well.

2- Identification, Documentation & Research:

Presently, a number of younger bearers and practitioners try to work on this element from the ethnomusicological, sociological, psychological and anthropological points of view using their university experiences. They -sometimes in collaboration with other individual researchers- identify, document and research the varieties existing in the element throughout the region.

3- Preservation and Protection:

To do so, the communities and groups negotiated with the Iran House of Music (NGO) to give social security benefits to the bearers and practitioners of the element. Some of the younger bearers have tried to archive their own and documentation as well as others' and now they have rich audio-visual archives.

4- Promotion & Enhancement

The bearers and practitioners have organized local, and regional festivals in which they can promote this element to a wider audience.

As said in Paragraph No.2, they try to disseminate this element through publications and audio-visual materials in collaboration with the private and public sectors.

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

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

- (ii) *How have the States Parties concerned safeguarded the element? Specify any external or internal constraints,*

such as limited resources. What past and current efforts has it made in this regard?

Not fewer than 150 or more than 250 words

The state party has taken many measures through organizations, ministries, and research institutes:

1- Transmission:

a) Transmission of traditional method of crafting and playing to new urban generation through state-sponsored workshops;

2- Identification, Documentation and Research

a) World inscription of the "Music of Bakhshi's of Khorasan" on the Representative List of the Intangible Cultural Heritage of Humanity in 2010;

b) Registration of the national nomination file "Traditional Crafting & Playing Dotār" in the Iranian National Inventory in 2017;

c) Research and documentation of Dotār playing by Iranian Research Institute of Cultural Heritage & Tourism (RICHT);

3- Preservation and Protection:

a) ICHHTO has produced audio-visual items about the element which have been broadcasted through mass media.

b) RICHT has safeguarded the element through the materials archived in its Central Library and Archives.

4- Promotion & Enhancement

a) Enabling the workshops by allocation of financial assistance;

b) Organizing several music festivals for Dotār playing at national and regional levels through the years for example in 2014, 2015, 2016, 2017;

c) Assisting the Iran House of Music for insuring the bearers and practitioners to enhance their life quality;

d) State-sponsored advertisements in urban areas for Dotār music festivals;

e) Setting standards for producing high-quality cultural production in collaboration of local researchers and practitioners;

f) ICHHTO has paid homage to the Dotār master crafters and players e.g. Master Othman Khwafi (Razavi Khorasan Province) and Master Sohrab Mohammadi (North Khorasan Province). A tile, bearing the engraved name of the master is installed at their residence.

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

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

3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete

engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

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

Not fewer than 500 or more than 750 words

1. Quality control and enhancing Dotārs through using high quality wood supervised by the Handicrafts Deputyship of the Iranian cultural Heritage, Handcrafts and Tourism Organization (ICHHTO) and assistance of Department of Environment (DOE);
2. Providing smart ID cards for Dotārs supervised by the Handicrafts Deputyship of the ICHHTO in collaboration with Ministry of Culture & Islamic Guidance (Estimated budget USD 4,000.00 per annum);
3. Beside their current activities, the Dotār-domain music associations which are private institutes proposed their plan for creation of a specialized website for introducing Dotār, audio-visual samples of Dotār playing and crafting both in Persian and English languages as well as publishing books, and articles about this element. (Estimated budget USD 8,000.00/-);
4. Allocation of subsidies for suppliers of raw materials and local Dotār crafters proposed by the government through Forests, Range and Watershed Management Organization of IR of Iran. (Estimated budget USD 25,000.00/- per annum);
5. Ministry of Culture and Islamic Guidance facilitates interested individuals with better familiarity of the element through contacting with the main centers of playing and crafting Dotār;
6. Organizing provincial, national and regional music festivals throughout Iran to introduce this element to a wider audience. To do so, a specific music festival for Dotār playing is scheduled for October 2018 in city of Bojnurd. (Estimated budget: USD 20,000.00/-);
7. Providing an Atlas of Dotār-domain Region Project (ADRP) in which more detailed pieces of information will be gathered. This ambitious project intends to attract governmental, non-governmental, private, and above all, communities, groups and individuals directly or indirectly involved in the element. This project should be updated based on the activities pertaining to the element. (Initial estimated budget USD 60,000.00/-);
8. ICHHTO will allocate an estimated budget of USD 10,000.00 per annum for transmission, safeguarding and promotion of crafting and playing Dotār;
9. Ministry of Culture & Islamic Guidance (MCIG) and ICHHTO will assist bearers and practitioners through providing some facilities such as suitable places under their own ownership to be used for training classes all around Iran to raise public awareness about this local and folkloric element;
10. Iranian Social Security Organization will participate in the ADRP as a large number of the bearers and practitioners who have not been identified and/or registered and consequently insured yet;
11. In addition to its participation in ADRP, the Research institute of Cultural Heritage and Tourism (RICHT) approved a three-year research project in December 2017 for identification, documentation and protection of the element. One of the main goals of this project is to work with several university-educated local bearers and practitioners as researchers who are working on their own life and community. (Estimated budget USD 12,000.00 per annum);
12. The Documentary and Experimental Film Center (DEFC) of Iran will also join to RICHT for producing high-quality audio-visual documentation of the element. (Estimated budget USD 4,000.00);
13. ICHHTO, RICHT and MCIG have planned to organize two specialized conferences on "Traditional Crafting and Playing Dotār" in 2020 and 2022. The first one will cover the provincial and national levels and the latter will be an international one. (Estimated budget for 1st conference is USD 18,000.00 and for the second one USD 35,000.00);
14. The General Office for Museums (GOFM) in Iran will open "The Museum of Dotār" in the

house of the famous Bakhshī Hajj Ghorban Soleimani who passed away in 2007. In addition to the house, his heirs will donate his instruments, books, poems, music archive to the above-said museum. In collaboration of the music associations in the Dotār-domain region, other cultural objects relating to this element which belong to other deceased or alive bearers and practitioners will be gathered and exhibited. GOFM tries to open the Museum in 2020 when the first conference on "Traditional Crafting and Playing Dotār" will be organized. (Estimated budget USD 12,000.00);

15. ICOM-IRAN expressed its desire to co-operate with GOFM in the project proposed in the previous paragraph. To do so, ICOM-IRAN will render expert services to the GOFM free of charge;

16. Payame Noor University (Qouchan Branch) intends to conclude a memorandum of understanding with ICHHTO and RICHT for collaboration in ADRP. Up to the time of preparing this nomination file, no estimated budget has been stated.

17. The most important measure is that the local communities, groups, bearers, practitioners and local researchers will provide a list of their representatives collaborating in implementation of the above-mentioned measures and will be a part of the monitoring group.

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

Not fewer than 150 or more than 250 words

The Islamic Republic of Iran supports this implementation through following organizations, ministries, research institutes and universities:

1. The Iranian Cultural Heritage, Handicraft and Tourism Organization (ICHHTO):

ICHHTO will execute the proposals stated in paragraphs nos. (1), (2), (6), (7), (8), (13), (14), (15) and (16) through allocation of budgets, providing expert supports and establishing museum.

2. Ministry of Agriculture-Jihad gives assistance for implementation of the suggestion mentioned in paragraph no. (4) through allocation of budgets, and providing technical and agricultural consultations.

3. Department of Environment (DOE) contributes to the proposal suggested in paragraph no. (4) through issuance of permit for using dried and dead mulberry trees and replacing those trees with young trees.

4. Ministry of Culture and Islamic Guidance provides some facilities via its provincial office for the plans proposed in paragraphs nos. (5), (6), (7), (9), and (13) through creating presentation centers inducing small and large spaces, allocation of budgets, rendering service for cheaper advertisements.

5. The Research Institute of Cultural Heritage and Tourism supports the proposed measures stated in paragraphs nos. (7), (11) and (13) through providing scientific and research facilities, allocation of budget and employment of local researchers, bearers and practitioners for all research projects stated in 3b(i).

6. Payame Noor University will assist in proposals made in paragraph no. 16 through providing library and laboratories needed for ADRP.

7. National Organization for Civil Registration will assist ICHHTO through providing logistics including hardware and software equipment.

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

Not fewer than 150 or more than 250 words

As it has been explained in 3b(i), 3b(ii) and 4a, all proposed safeguarding measures have been identified through direct interaction, dialogue and negotiations with the relevant communities, groups, bearers and practitioners by the local researchers and provincial offices of ICHHTO and MCIG. As the inscription and consequently the proposed measures will directly affect them, the

state party (the Islamic Republic of Iran) requested them to firstly clarify the real situation of the element. To do so, they provided the state party with a clear description of the element which helped all interested bodies to propose future measures. Accordingly, these initiatives have been suggested based on the information, cultural strong points, shortfalls, and needs directly or indirectly related to the element for example social security, pension, healthcare, raw materials, suitable space for training especially in the urban areas, need of documentation and promotion of the element, introduction and presentation of its cultural significance as a part of their identity at regional, national and international levels. As said in 3a(i) 17, a list of bearers and practitioners will be nominated and elected -regardless of gender- as the representatives of the targeted communities, groups, bearers and practitioners.

This creates a very dynamic and interactive system consisting of all interested bodies.

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

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

Name of the body: Deputy for Cultural Heritage, Iranian Cultural Heritage, Handicrafts, and Tourism Organizatin (ICHHTO)

Name and title of the contact person: Dr. Mohammad Hassan Talebian, Deputy for Cultural Heritage, ICHHTO

Address: Azadi Ave and Yadegar-e Emam Exp.way cross-roads, Tehran, Iran

Telephone number: +98-21-66084577

Email address: mh.talibian@gmail.com

Other relevant information: Fax No: +98-21-66027418
website: www.ichto.ir

Name of the body: Deputy for Handicrafts, Iranian Cultural Heritage, Handicra fts, and Tourism Organization (ICHHTO)

Name and title of the contact person: Dr. Pooya Mahmoudian, Supervisor for Handicrafts, ICHHTO

Address: Azadi Ave and Yadegar-e Emam Exp.way cross-roads, Tehran, Iran

Telephone number: +98-21-61063300

email address: f.nazari54@yahoo.com

Other relevant

information: Fax number: +98-21-66027418

website: www.ichto.ir

Name of the body: Research Institute of Cultural Heritage & Tourism (RICHT) affiliated with the ICHHTO

Name and title of the contact person: Mr. Seyed Mohammad Beheshti, Head of RICHT

Address: No. 2, 30-Tir St, Imam Khomeini St., Tehran, Iran

Telephone number: +98-21-66736785

email address: shmg.richt@gmail.com

Other relevant

information: Fax number: +98-21-66736521

Website: www.richt.ir

Name of the body: Payame Noor University, Qouchan Branch
Name and title of the contact person: Dr. Zohreh Qassehzadeh, manager of the Art Department in Payame Noor University, Ghouchan Branch
Address: 4th Km in Ghouchan-Mashhad, P.O. Box: 139, Payame Noor Ghouchan, Qouchan Branch
Telephone numbers: +98-581-2228882-4 & +98-581-2245861-2
email address: info@pnuq.ac.ir
Other relevant information: Fax numbers: +98-581-2245863 & +98-581-2343115-21-66736521
website: www.pnuq.ac.ir

Name of the body: ICHHTO provincial office in Razavi Khorasan Province
Name and title of the contact person: Mr. Abolfazl Mokaramifar, provincial head
Address: Shahid Sadeghi Blvd., Mashhad, Razavi Khorasan Province, Iran
Telephone numbers: +98-(0)51 3726 7211
email address: info@razaviichto.ir
Other relevant information: Fax: +98-(0)51 3726 0499

Name of the body: Provincial office of the Ministry of Culture & Islamic in Golestan Province
Name and title of the contact person: Mr. Ali-Asghar Fazilat, provincial head
Address: Shahid Shekari Blvd., Gorgan, Golestan Province, Iran.
Telephone numbers: +98-(0)17 3222 6060
email address: ravabet.golestan@farhangmail.ir
Other relevant information: Fax: +98- (0)17 3222 2361

4. Community participation and consent in the nomination process

For Criterion R.4, States shall demonstrate that 'the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.

4.a. Participation of communities, groups and individuals concerned in the nomination process

Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.

Not fewer than 300 or more than 500 words

After the successful inscription of Nomination File "Music of Bakhshi's (of Khorasan)" on the Representative List of the Intangible Cultural Heritage of Humanity in 2010, most of Dotār crafters and players in the geographical scope of the element communicated with the provincial and central authorities of the Iranian Cultural Heritage, Handicrafts and Tourism Organization as

well as offices of the Ministry of Culture & Islamic Guidance for possible nomination of this element.

Then, Mr. Behrooz Vojdani, the compiler of the Nomination file "Music of Bakhshi's (of Khorasan)" was invited to prepare the present nomination file because he is a senior local researcher, ethnomusicologist and anthropologist who was born in South Khorasan Province. For the same reason, this element constitutes a part of his own cultural identity as the previous nomination file does as well. He has a rich archive which embraces regional and folkloric music, photos, video-visual matters.

To prepare the file, he invited other local researchers and bearers and practitioners living in the geographical scope described in Section D of the nomination file. Among them, Master Mojtaba Gheytaghi, a highly experienced Dotār player and instructor, provided a large number of photos, movies and a number of letters of consent for the nomination file.

Another group of local researchers contributed to the nomination file via supplying all kinds of materials needed for the nomination file. Their names have been listed at the end of the movie which has been produced specifically for this nomination file.

A number of Dotār crafters provided photos and short movies from their own private workshops to show how a Dotār is made. They have also submitted their letters of consent.

The Razavi Khorasan Music Association has not only provided a letter of consent but also produced a number of photos and a very short movie about an urban training class of Dotār playing.

Nālesh Music Academy has submitted its letter of consent signed by its students and manager who is a lady that plays and teaches Dotār.

Shamim Musical Private Institute is another music training center which is managed by a lady and submitted its letter of consent signed by her and a group of her students.

At last, as said earlier in Section 3b(i) 17 and 3b(iii), a large number of bearers, practitioners, communities and groups have shared their ideas, experiences, concerns and suggestions which have been reflected in the past, current and future safeguarding measures.

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

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

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

Not fewer than 150 or more than 250 words

Here is a list of eleven letters of consent provided by the following bearers, practitioners, association, university, private institutes which the Persian originals and their English translations have been attached to this nomination file:

1. Nālesh Music Academy signed by its manager and a number of students (Letter of Consent No. 01)
2. Payame Noor University, Razavi Khorasan, Gouchan Branch, signed by its manager (a lady) and a number of students (Letter of Consent No. 02)
3. Mr. Gholam-Hossein Haddad, master in Dotār crafting and playing (Letter of Consent No. 03)
4. Shamim-e Khorasan Musical Institute, signed by its manager (a lady) and a number of students (Letter of Consent No. 04)
5. Mr. Mohammad Divangahi, master in Dotār crafting and playing (Letter of Consent No. 05)
6. Āvāy-e No Musical Institute, signed by Master Ramin Yeganeh Khaksar (Letter of Consent No. 06)
7. Mr. Mohsen Asgarian, master Dotār crafter & player (Letter of Consent No. 07)
8. Razavi Khorasan Music Association signed by Mr. Hamed Taheri Tehranian, director (Letter of Consent No. 08)
9. A letter of consent signed by fifty Dotār players (Letter of Consent No. 09) (some of are both player and crafter including ladies)
10. A letter of consent signed on behalf of twenty-one Dotār crafters by Master Mojtaba Gheyttaghi (Letter of Consent No. 10) (some of are both player and crafter)
11. A letter of consent signed on behalf of ten associations, guilds and shops by Master Mojtaba Gheyttaghi (Letter of Consent No. 11)

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

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

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

Not fewer than 50 or more than 250 words

While preparing the nomination file, the Islamic Republic of Iran, as the state party to the Convention 2003 has been assured by the bearers, practitioners, communities and groups that no part of this element both the crafting part and the playing part is restricted or secret. The crafting workshops and training canters can be easily accessed by the public. Therefore, it is EXPLICITLY declared that this element does NOT include any restricted or secret part.

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

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

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

- a. Name of the entity: Khorasan Razavi Music Association
- b. Name and title of the contact person: Mr. Hamed Taheri Tehranian, CEO
- c. Address: Imam Reza Cultural & Artistic Complex, Western side of Būstān-e Mellat, Mashhad, Iran
- d. Telephone number: +98-5136074818
- e. Email address:
- f. Other relevant information

- a. Name of the entity: Local Researcher
- b. Name and title of the contact person: Mr. Mojtaba Gheytaghi
- c. Address: No. 73, 14, Hashemiyyeh Blvd., Mashhad, Iran
- d. Telephone number: Cellphone No: +098(0)9336959561
- e. Email address:
- f. Other relevant information

- a. Name of the entity: Iran House of Music
- b. Name and title of the contact person: Mr. Hamid-Reza Nourbakhsh, CEO
- c. Address: 270, Jamalzadeh St., Fatemi St., Tehran, Iran
- d. Telephone number: +98-(0)21 6691 7711
- e. Email address: info@iranhmusic.ir
- f. Other relevant information: Fax: +98(0)21 6690 2146

5. Inclusion of the element in an inventory

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

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

Provide the following information:

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

The National Inventory of Intangible Cultural Heritage of the Islamic Republic of Iran

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

The Iranianian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO)

- (iii) *Explain how the inventory(ies) is(are) regularly updated, including information on the periodicity and modality of updating. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 100 words).*

Provincial ICHHTO's offices receive provincial, regional and national nomination files through proposals from local concerned communities, groups and individuals. Then the files are assessed in the national committee of ICH which is organized in the headquarters of ICHHTO on monthly basis. If the files meet the national requirements, they will be registered -accordingly added to- in the The National Inventory of Intangible Cultural Heritage of the Islamic Republic of Iran. Therefore, the said inventory is updated on monthly basis. Moreover, previously-added files' present situations are monitored on six-month basis for endangered files and yearly for those in the representative section.

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

The reference number for this element is 1516. Its name in the National Inventory is "Traditional Crafting and Playing Dotār".

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

It has been registered in 12 November 2017 in the National Inventory of ICH of the Islamic Republic of Iran.

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

The bearers and practitioners of this element proposed it to the provincial offices of the ICHHTO in the said provinces where it is practiced. The case was reported to the main office in Tehran (Capital of the I.R. of Iran). When approved, the provincial offices communicated with each other and knowledgeable bearers and practitioners of each province were invited to assist for preparation of the national nomination file. Five workgroups were formed in five provinces responsible for collecting data including documents (books, and articles), audio-visual materials (photos, audio records, and films) in each province. When all data was available, a higher workgroup consisting of the representatives of the mentioned five workgroups prepared the national nomination file. It should be noted that in addition to being bearer or practitioner, some of these individuals are local researchers and university professors in their own hometown. Some of the members of the said workgroups are women.

Their names are mentioned in the letters of consent which have been attached to this nomination file for example:

- Dr. Zohreh Qassemzadeh, University Professor. (More details in the Consent Letter No. 2)
- Mrs. Samira Mirzaie, instructor and manager of Nālesh Music Academy (Consent Letter No. 1)

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

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

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

The following documents are attached:

- The original national nomination certificate showing this element has been registered in the National Inventory of ICH of I.R. of Iran and its English translation.
- The original national extract of this national nomination file as well as its English translation.
- A few sheets of the National Inventory in which this nomination file has been registered both in Persian and English languages.

6. Documentation

6.a. Appended documentation (mandatory)

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

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

6.b. Principal published references (optional)

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

Not to exceed one standard page.

1. Darvishi, Mohammad-Rezā, Encyclopedia of the Musical Instruments of Iran (vol.1), 2003, Mahoor Institute for Culture and Art, Tehran;
2. Darvishi, Mohammad-Rezā, Encyclopedia of the Musical Instruments of Iran (vol.2), 2003, Mahoor Institute for Culture and Art, Tehran
3. Darvishi, Mohammad-Rezā, Ayeneh-va-Āvāz, A Collection of Articles about Regional Music of Iran), 1988, Musical Center of Howzeh Honari, Tehran;
4. Darvishi, Mohammad-Rezā Haft-Owrang (Collection of Articles on the Traditional and Regional Music of Iran), 1982, Musical Center of Howzeh Honari, Tehran;
5. Darvishi, Mohammad-Rezā, An Introduction to the Iran's Regional Music, 1985, Mahoor Institute for Culture and Art, Tehran;
6. Darvishi, Mohammad-Rezā, Epic Music of Iran, 2004, Mahoor Institute for Culture and Art, Tehran;
7. Javid, Hooshang, special Journal of Manghabat Khānān, 2005, Musical Center of Howzeh Honari, Tehran;
8. Javid, Hooshang, An Introduction to the Regional Music of Iran, 2007, the Musical Center of

- Howzeh Honari, Tehran;
9. Kāzemi, Bahman, National Identity in Iranian Ethnic Songs, 2001, National Studies Institute, Tehran;
10. Kāzemi, Bahman, Turkmen Ethnic Music, 2012, Iranian Academy of Arts, Tehran;
7. Nasri-Ashrafi, Jahāngīr, Gowsān-e-Pārsi (The Persian Storyteller), 2004, Musical Center of Howzeh Honari, Tehran;
11. Nasri-Ashrafi, Jahāngīr, A Study on the Regional Music of Iran, 2007, the Musical Center of Howzeh Honari, Tehran;
12. Vojdani, Behrooz/ Sarir, Mohammad, Musical Instruments of Iran, 2008, Nashr-e Dāyereh (Dayerah Publications), Tehran;
13. Vojdani, Behrooz, Farhang-e-Jāme'-e-Müsīqī-ye-Irānī (The Encyclopedic Dictionary of the Iranian Music), Nashr-e Dāyereh, 2007, Tehran;
14. Youssefzâde, Amene, Rāmeshgarān-e Shomāl-e Khorasan (Title in English: Musicians of Northern Khorasan), 2010, Mahoor, Intitute of Culture & Art, Tehran.

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

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

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

Name: Farhad NAZARI

Title: General Director for Registration, Safeguarding and Revitalization of
Intangible cultural and Natural Heritage
The Iranian Cultural Heritage, Handicrafts and Tourism Organization
(ICHHTO)

Date: 28 March 2018

Signature:



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