



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

Reçu CLT / CIH / ITH

Le 18 AOÛT 2019

N° .....

## REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2019  
for possible inscription in 2020**

*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), Syrian Arab Republic

### 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*

Crafting and Playing the Oud

#### 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*

Iran, in Persian:

ساختن و نواختن عود

Syria, in Arabic:

صناعة العود و العزف عليه

### 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.*

Iran (Islamic Republic of): Barbat (بربط)

### 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*

#### **Iran (Islamic Republic of)**

In Tehran and some large cities, there are several Oud manufacturing workshops; some of these workshops are affiliated with governmental organizations, such as the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO), and the Music Museum (under the management of master Bayaz Amir Atai) and some of these belong to individuals (such as Mohammadi Brothers Workshop) in Isfahan. Playing and training in Oud takes place in public and private centers and is common in most major cities of Iran, including Tehran, Isfahan, Shiraz, Rasht and Sanandaj.

#### **Syrian Arab Republic**

Oud craftsmen first spread in Damascus, most famously by the Nahhat sons: Abdo, Hanna, Antoun, Elias, Mafi and Georgy. Later, the craft transmitted to other families including the Halabi, Taweel, Khalifa and Haidar families. In Aleppo, the Sukkar, Jesri, and Haddad families practice the craft, and in Hama, Hafez Suleiman.

Oud musicians are far widespread across all areas of Syria. Groups concerned include professional and amateur musicians, composers, singers (female and male), as well as children, students, teachers and instructors from musical institutes. Oud music is listened to or played by the vast majority of Syrian urban and rural communities. Internationally renowned Syrian musicians include Farid Al-Atrash, Qadri Dalal, Adnan Fathallah, Juan Karajoli, Hussein Sabsabi, Elham Abu Saoud.

### 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*

Iran (Islamic Republic of):

The main centers of playing the Oud in Iran are Khuzestan-Bushehr, Hormozgan, Tehran, Kurdistan provinces, and some of the major cities such as Shiraz, Isfahan, Tabriz and Mashhad, that this instrument in these areas is considered to be the most popular instrument.

Syrian Arab Republic:

Oud is considered the 'Godfather' of Arab string instruments, and has a strong presence in the Middle East, as well as parts of Europe, Africa and Asia, with each region retaining its own distinctive take on the element.

Oud crafting is currently concentrated in the governorates of Damascus and Aleppo, Syria's largest cities in size and population. A smaller number of craftsmen can also be located in Homs, Lattakia and Hama in urban and rural areas. Oud musicians and their music are distributed across the entirety of Syria, rarely excluding an urban or rural household.

## **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: Pirniakan

Given name: Daryoush

Institution/position: Iran House of Music

Address: No. 270, Corner of JamaalzaadeStr, Dr.Faatemi Ave, Tehran, Iran

Telephone number: +98-21-66917711&2

Email address: [daryoushipirniakan@yahoo.com](mailto:daryoushipirniakan@yahoo.com)

Other relevant information: Fax number: +98-21-66902146

Postal code: 1416843811

PO Box: 141557977

Team of Drafters (Alphabetical order):

- Babak KHAZRA'I (Researcher, Musician)

- Azar POORBAHRAM (Researcher, Musician)

Supervisor:

- Daryoush PIRNIYAKAN (Lecturer on Music, Musician)

### **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.*

**Syrian Arab Republic**

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

Family name: Sakr  
Given name: Reme  
Institution/position: Syria Trust for Development, Managing Director  
Address: Alexandria Street, Western Mazzeh Villas, Damascus, Syria  
Telephone number: +963951333817, +963-11-6125026  
Email address: [r.sakr@syriatrust.sy](mailto:r.sakr@syriatrust.sy) / [remesakr1@gmail.com](mailto:remesakr1@gmail.com)  
Other relevant information:

## 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*

**Islamic Republic of Iran:**

The musical instrument under discussion is called the "Oud", that is a plucked chordophone instrument with a historical background over 1500 years in the music of the referred region. This instrument, like many other related chordophones, is placed on the player's leg, and the performer stops the frets with the fingers of one hand and plucks with the other hand.

The sound box of this instrument is pear-shaped, it is relatively big with a fairly short fingerboard. As such, the strings are stretched over the sound box. The soundboard is sometimes decorated in Eslimi patterns. The instrument slightly varies in size in different regions. The Oud sometimes has up to 10 or more strings that are set in twin courses in Iran.

The compass of this instrument is in bass and baritone ranges. It is possible to produce both melodic and harmonic tones on the Oud. The instrument is performed solo as well as in ensembles.

**Syrian Arab Republic:**

The Syrian Oud only has 6 or 7 twin strings. It is crafted from either walnut, rose, poplar, ebony or apricot wood, harvested from December to January when the wood isn't infested with insects. Walnut wood is usually the wood of choice because of its flexibility and beautiful colour gradients. Crafting a complete Oud takes 20-25 days. The natural wood is left to dry and harden, then it is treated with water and steam for a period of 15 days to build its durability. Ouds are crafted in different sizes for different sized-bodies, and beautifully decorated with wooden carvings and mosaic patterns. The Oud is the main instrument in the Oriental music ensemble (Takhet), but it is commonly played on its own. Oud's are played in different events such as weddings, cultural events, festivals and family gatherings, by men and women, accompanied by traditional songs and dance.

Players usually undergo years of training, and a skilled practitioner is able to improvise tunes spontaneously.

- (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*

**Iran (Islamic Republic of):**

Performers, instrument-makers, instructors of this instrument, in different levels in terms of skills and pedagogical and artistic status, are the bearers of this cultural heritage. Abdolvahhab Shahidi and Mansur Nariman have been among the most prestigious master performers and instructors of the Oud over the last eight decades. Some instructors and pedagogues of various styles of performance of the Oud such as Hossein Behrouzinia, Mohammad Firouzi and Shahram Gholami have been teaching in academic institutions. In recent years, the number of female Oud-players has increased, among whom one may refer to Negar Bouban and Noushin Pashar. Some master Oud-makers, who acquired their skill and knowledge through practice in workplaces, transmit their

knowledge to their pupils and students in various levels and usually privately. The highly prestigious instrument-maker, Ebrahim Qanbarimehr, has been one of the most influential masters over the last five decades.

Syrian Arab Republic:

The bearers are the musicians, composers, and craftspeople from men, women and children alike. When crafting, a Master Craftsman is responsible for the entire process, with the help of one or two junior apprentices. Adding the aesthetics and decorative patterns on the Oud was historically reserved for women because it was less physically exhausting, but these days, craftswomen are amongst the most active practitioners and there are no longer any specific roles. Mary Taweel inherited the craft from her father, Master Craftsman, Antoine Taweel, and today is a leading Oud craftswoman from Damascus.

The Oud is commonly known as 'alat al set', or 'the lady's instrument', due to the large number of women who play it. Historically, most social events and neighbourhood gatherings were gender-segregated, which encouraged these women to learn how to play in order to entertain their female guests. Most famously are Elham Abu Saoud, Rihab Azar and Hiba Awdeh. Professors at the Higher Institute of Music such as Mohamad Osman, Adnan Fathallah and Juan Karajoli, teach the playing of the Oud to students, and are responsible for developing the element through academic and scientific research. Other well-known musicians are Ibrahim Sukkar from Aleppo.

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

*Not fewer than 150 or more than 250 words*

Iran (Islamic Republic of):

Classical performance skills and knowledge of the Oud are transmitted in two ways:

1. Through master-Apprentice relationship.
2. Through the application of notation and instructional method books.

In the master-Apprentice relationship, all the techniques, studies and pedagogical repertoires are orally transmitted, and the students may record the instruction session as aide-mémoire.

In the second method, students learn the European notation alongside special signs developed for Iranian music performance features, and practice various studies and pieces, and in later stages "Radif", (the repertoire of classical Iranian music), under the instruction of their tutor. One of the well-known Oud learning books is written by Mansur Nariman.

Skills and techniques of Oud-making are usually transmitted through practice and apprenticeship, and often privately, in instrument-making studios. Among such studios, one may refer to the workplace of Mohammad Rafi' Ash'ari. Although the instruction of instrument-making usually takes place in practice, there are some written sources on the subject such as the musical treatise *Kanz al-Tohaf* (dated 14th century) referring to the manner of Oud construction.

Syrian Arab Republic:

1-Through generations, from father to son, where sons would normally accompany their fathers to the workshop, as in the families mentioned in section C.

2-Non-formal training: Trainees or apprentices work for, or assist, Master Craftsmen and pick up the craft in the process.

3-Formal training: the Ministry of Tourism and the Craftsmen Union run programmes for teaching traditional craftsmanship. Master Craftsmen usually teach the course, and trainees are given certificates of accreditation.

Playing the Oud is transmitted through formal learning at music colleges and institutes, including the children's Sulhi Al-Wadi Institute in Damascus, Higher Institute of Music, and the Sabah Fakhri Institute in Aleppo, as well as various privately owned centres who assist in the transmission of this element. Non-formal learning plays an important role- the Oud is so prevalent in Syrian music that it is extremely common for practitioners to be self-taught simply by growing up listening to popular songs, seeing their family members play it and constantly being surrounded by it. Also, the internet is increasingly becoming a valuable resource that younger generations are turning to, to sharpen their playing skills.

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

*Not fewer than 150 or more than 250 words*

Iran (Islamic Republic of):

Oud is used both in the Iranian ensemble and as solo. In addition, the repertoire of the classical Iranian music (Radif) is played by Oud. This instrument can be heard daily on local radio stations in southern Iran, and it is also used to perform some ritual ceremonies and folklore music in Iran, especially in the music of the southern parts of Iran such as port of Kong, by sailors and fishermen. Especially, in the provinces of Khuzestan, Bushehr and Hormozgan, playing Oud is one of the most important elements of identity that could be heard in many folklore rituals and create empathy between the tribes of Iran, such as Bakhtiyaris and Arabs.

Syrian Arab Republic:

The element has deep cultural roots in communities. It's always found in family homes, like a must-have piece of furniture. Traditionally, the Oud was included in the bridal dowry of women. Craftsmen have decorated their Ouds with ornaments, patterns and colours inspired by their surrounding environments and spiritual beliefs. Ancient stone carvings in Northern Syria show illustrations of women playing the Oud. It is very closely entwined within the cultural traditions and memory that communities have inherited over generations, and is an inseparable part of their collective cultural identity today.

The music of the Oud lives on in songs that play on the radio, or are sung by friends at home. The element brings together families and communities across different backgrounds and social classes. The informal nature of the element creates a positive environment where hope, creativity and imagination thrive. During Syria's war and harsh economic restrictions, families and communities entertained themselves at home with Ouds. It is an element that strengthened cohesion, inclusion and participation in social life.

*(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*

"The Crafting and Playing the Oud" is entirely compatible with the existing human rights instruments, and with other international instruments that focus on creating mutual respect among communities, groups and individuals. It is also compatible with the concept of sustainable development. Craftsmen source their wood between the months of December to January, to ensure that trees are not stunted during their growth season. Practitioners are strictly against the mass production of the Oud in the interest of environmental sustainability and the prevention of its over-commercialisation. They are

continuously interacting with each other, and with wider society, in a manner that encourages inclusion, participation and respect for all. The element is practiced and celebrated by communities of all backgrounds and social classes regardless of age, gender, religious belief or ethnic origin. As a matter of fact, the very relationship between the craftsmen and musicians is based on reciprocated understanding and respect.

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

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

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

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

*Not fewer than 100 or more than 150 words*

The element is widely practiced by Syrian and Iranian communities, and transmitted from generation to generation by people who may not even have awareness of intangible cultural heritage (ICH) and the need to actively safeguard it. Its inscription, will officially connect these communities at the local level to the 2003 Convention, it will allow them to actively adopt its objectives- to be a part of it and carry a greater sense of pride and responsibility towards their ICH which they consider part of their identity. The inscription will also provide a basis for local administrative authorities to carry out more initiatives that promote ICH in their local areas.

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

*Not fewer than 100 or more than 150 words*

Oud is an ICH element that is spread across urban and rural areas, central and remote. Its inscription will endorse living traditions that bring together people from different professional, religious and geographical backgrounds, to show a perfect example of how ICH can provide a shared national cultural identity. Its inscription will support, and strengthen the states' commitment to its responsibilities in continuing to invest in the safeguarding of ICH, and encourage practitioners from other ICH elements who have varied roles (craftsmen, musicians, researchers etc.), to reach out and collaborate together for the safeguarding of their ICH at the national level, like Oud practitioners.

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

*Not fewer than 100 or more than 150 words*

The Oud has roots and links connected to many other international musical elements (such as the Chinese Pipa, Russian Balalaika or the Lute). An inscription of the Oud would give greater visibility to the diverse presence of these musical ICH elements around the world.

This nomination is a multinational file, and the Oud is an element, that although not identical, is similarly shared across several continents. If inscribed, it will motivate states who share similar elements to utilise the Convention, take part in joint ICH initiatives and develop and inscribe their



own elements. It will give a strong message about ICH being a tool for international cooperation and building links between communities across state borders.

*(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*

It is common for the Oud to be played alongside other instruments in a type of musical dialogue. It is not only widely practiced, but deeply integrated within other musical practices across different segments of societies in the world. The inscription would open a large path for dialogue on how music, and ICH in general, can crossover, live and thrive together. Quite importantly, the inscription will raise awareness of the large female representation amongst the element's practitioners, and trigger constructive dialogue on the role of women in the safeguarding and recreation of traditions.

The fact that this multinational nomination is supporting a shared ICH element, is already promoting cultural collaborations and dialogue in ICH. The inscription will directly aim to encourage cross-cultural dialogue between Syrian and Iranian communities. This is something that was already witnessed with the launch of the nomination process. Syrian and Iranian practitioners have already used this nomination as a catalyst to open direct channels of communication with each other, out of their own personal efforts, in order to exchange skills and knowledge. The inscription will allow this experience to widen and multiply across all groups and individuals involved, and encourage greater participatory safeguarding efforts which all begin with the exchange of constructive views and dialogue.

*(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*

Inscribing this shared element will promote human creativity because in itself it relies on the high precision and creativity of its craftsmen, beginning from the calculations of dimensions to the carving of stunning patterns. It is constantly being recreated by its practitioners, from playing solo oriental tunes to engaging with classical musical orchestras, or improvising tunes spontaneously. The element in its nature is built upon individuality and creativity and an inscription will promote this aspect of ICH.

Despite the diversities in the way that the element is practiced in rural or urban communities, between men and women, or between Syria and Iran, it is recognised as a shared tradition. An inscription would directly connect communities who have diverse languages, religions and/or countries through a shared cultural identity that is based on respecting these diversities. This is what the communities, groups and individuals who participated in this nomination wanted to communicate.

### **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*

Iran (Islamic Republic of):

-Master Abdol-Vahab Shahidi, one of the most prominent Oud Players taught playing the Oud to many students since 1935;

-Local communities in southern Iran such as in Bushehr, Hormozgan (city of Bandar Abbas) and Khuzestan (cities of Ahvaz, Abadan and Khorramshahr), Isfahan, Tehran and Shiraz have privately established workshops for crafting Oud. The oldest established in 1920;

-Private publishers such as Mahoor Institute of Culture & Art, Āvāy-e Barbad Music Institute, Part Publications, Sorūd Institute; Iran House of Music published educational books on Oud or produced audio-visual materials on the element.

-Municipalities of different cities organized training classes for playing the Oud in their cultural centres, noting that municipalities in Iran are non-governmental organisations.

-The private Islamic Azad University, established a specific unit for Oud in its Department of Traditional Music at the Faculty of Arts since 2012.

-The Iran House of Music organised seminars and conferences in the field of Oud in 2009,2012,2016 & 2018.

-Private music bands such as 'Jānfazā' organised a number of concerts in which Oud played the key role.

-The private Iran Museum of Music, in collaboration with House of Cinema did a two-year research project on Oud (2014-2016).

Syrian Arab Republic:

-2009:Practitioner, Hussein Sabsasi, documented the history of Oud in his book 'The Famous People of the Oud V.1', (he is now working on V.2).

-Since 2009, practitioner, Ibrahim Sukkar worked innovated techniques and materials that enhance durability and design of Oud and push its creative boundaries.

-Several practitioners authored publications to develop the formal teaching curricula, including Abdulrahman Jabakji(2004), Mohamad Osman (Etudes-2016), Nouri Iskandar (Concertos-1990s).

-2012:Sama Art Institute collaborated with Iraqi Craftsman, Thabit Al-Basri, to teach Oud crafting to communities.

-Before its closure at the start of war, the Institut Francais d'Etudes Arabes organised public concerts where practitioners competed in improvising melodies.

-Manar Al-Shaar, a female practitioner, cooperated with UNRWA to establish an Oud band in Sweida, 'Lighthouse', with displaced children who experience conflict-based trauma.

-Graduates from the Higher Institute of Music formed 'A Choir of Ouds in a Time of War' orchestra, for musicians and their audiences to grieve and heal through music.

-Nehna Cultral Association and Ain Al-Funoun Society hold several musical events annually that are entirely revived by youth practitioners.

*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*

Iran (Islamic Republic of):

1. Teaching the Oud in the Conservatory of Tehran since 1962.
2. Broadcast radio and television programmes in which Oud is used.
3. Establishing Oud training classes in municipalities' cultural centres.
4. Setting up Oud crafting workshops at the ICHHTO.
5. Teaching the skill of crafting the Oud to both genders.
6. Publishing educational books.
7. Setting up numerous concerts and performances.
8. Conducting specialised seminars and conferences in the field of Oud.
9. Teaching to play the Oud in conservatories, universities, and public and private educational institutions.

The above-mentioned items have been carried out by the following state organizations:

- ICHHTO: Nos. 3, 4
- Ministry of Culture and Islamic Guidance: Nos. 1, 5, 6, 7, 8, 9
- Ministry of Science, Research and Technology: Nos. 5 & 7
- Iranian Academy of Arts: No. 7
- Islamic Republic of Iran Broadcasting: No. 2

Syrian Arab Republic:

-Oud events and tradeshows at the national level promote outstanding practitioners. In 2017, in cooperation with the General Union of Craftsmen, the Ministry of Culture honoured the first female practitioner, Elham Abu Al-Soud.

-The Damascus Opera House holds 100-120 events annually, where the Oud is featured and integrated into the Syrian National Orchestra. It also holds its annual festival for solo musicians, and the Oud has a dedicated section.

-The Higher Institute of Music supported the research and publications mentioned in 3a- i), and formed the Syrian Oud Quartet to introduce the Oud to alternative musical genres.

-The Solhi Al-Wadi Institute for children organised international festivals in 2008-2011, to encourage international cooperation. It continues to increase the number of its Oud classes and uses the Oud as the accompanying instrument during Arabic singing exams.

-The Ministry of Culture worked at the international level to commemorate Syrian Oud musician, Farid al-Atrash, as part of UNESCO's 2015 associated events.

-The Ministry of Culture is promoting the transmission of the element in rural areas by establishing music schools for children in Rural Damascus.

-The Ministries of Culture and Information collaborated on the 'Talents from My Country' TV programme to encourage younger practitioners.

Government funding has significantly decreased during the war because of economic sanctions leading to less participation in international events.

*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*

Each of the submitting states specified its own proposed safeguarding measures as follows:

Iran (Islamic Republic of):

1. Awareness raising and exchange of experiences on crafting and playing the element (2019-2022) and disseminate information on the results of historical studies.
2. Organising regular annual meetings by the Iran House of Music, in collaboration with the ICHHTO to honour the living human treasures in the field of crafting and playing the Oud.
3. Identification and inscription of existing prominent Oud instruments and their crafters as a means of encouragement.
4. Establishing four workshops for crafting the Oud at ICHHTO provincial offices (as in the case of: Fars, Khuzestan, Bushehr, Hormozgan), where there are no workshops, although the skill is prevalent.
5. Planning five special workshops in academic centers, to introduce different performance styles of the Oud at the international level.
6. Updating the music museum's Oud division (such as: establishing a specialised library as well as archiving relevant audio-visual items), in collaboration with international cultural centers.
7. Production of pedagogical softwares on crafting and playing the Oud.
8. Providing financial facilities (such as: tax-exempts and loans) for Oud-makers to develop quality instruments.
9. Providing Oud-crafters with opportunities such as scholarships, to benefit from knowledge and experiences of master crafters in major national and international centers.
10. Supporting studies to find out new additional wood resources to be used in the crafting of Oud in favor of the environment.
11. Supporting research studies especially on acoustics of Oud. This support can be offered in the form of grants by related national governmental entities.
12. Documentation of Iranian folk tunes played on the Oud.

13. Producing suitable music programs to be broadcasted by the media, in particular the television, to attract children and youth to the instrument.
14. Production of a long film on the Oud, in collaboration with the Iran House of Music and Iran House of Cinema.
15. Identifying and facilitating proper conditions to preserve the instruments at the Music Museum.
16. Supporting creative individuals and artisans for innovations regarding the element.
17. Supporting of and investing in crafting Ouds that are especially designed for music ensembles.

#### Syrian Arab Republic:

##### 1) Establish a regulatory framework:

a- Continue ongoing efforts to establish the ICH legislation and enshrine the key participation of local communities in the management of, and investment in, their cultural heritage.

b- Include protective legislation specifically for the safeguarding of traditional crafts as a section in the ICH law to better organise cultural industries and regulate tax exemptions and microfinancing for craftsmen.

##### 2) Knowledge transmission and capacity building:

a- Further develop academic curricula for teaching Oud musicians.

b- Organise workshops for children and youth on the making and playing of Oud.

c- Organise seminars and forums about Syrian ICH with the involvement of Oud practitioners to build awareness and develop knowledge and expertise.

d- Support cultural awareness of students by integrating the Oud within their extracurricular activities.

##### 3) Documentation and research:

a- Work on the digitalisation of Syria's national ICH inventory, and digitalise the archive of Syria's Directorate of Folklore, the nation's biggest national archive with audiovisual material on Syrian musical history, including the Oud.

b- Support ongoing and upcoming scientific research related to Oud and allocate scholarships for music institutes.

##### 4) Promotion and enhancement:

a- Organise annual exhibitions by craftsmen and musicians to exchange expertise and connect with the public, supported by the UNESCO national commissions.

b- Hold local, national and international competitions between students at music schools, and support bearers to participate in international conferences.

c- Implement Oud activities in NGO Community Centres, especially targeting women and children in rural communities.

d- Celebrate and honour outstanding Syrian performers in national events to encourage artistic creativity.

e- Issue publications, documentaries and promotional videos for playing the Oud and make use of social media, with bearers playing a key role to raise public awareness on ICH.

f- Develop the work environment for practitioners, including upgrading their workshops and spaces with the aim of improving their cultural productions.

*(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 following sections show how the submitting states support the implementation of the proposed safeguarding measures:

**Iran (Islamic Republic of):**

- ICHHTO: Sections: 3, 4, 9, 16, 17
- Ministry of Culture and Islamic Guidance: Sections: 1, 5, 6, 7, 8, 16, 17
- Ministry of Science, Research and Technology: Sections: 5, 7, 11
- Iranian Academy of the Arts: 7, 16, 17
- Islamic Republic of Iran Broadcasting: 2
- The Iranian Department of Environment: 10
- Institute for the Intellectual Development of Children and Young Adults: 13
- Farabi Cinema Foundation: 14

**Syrian Arab Republic:**

- The Ministry of Culture will be responsible for the management and follow up of the entire safeguarding plan by establishing a dedicated working group for the task.
- The Higher National Committee for ICH, with representatives from several government departments and ministries will be tasked with providing recommendations and developing the regulations in safeguarding measure 1).
- The Ministry of Education will support the plan in regards to the transmission of knowledge and skills, and continue developing school curricula. The Higher Institute of Music and other public music centres, will cooperate with the General Union of Craftsmen on developing intergated safeguarding measures that link upcoming musicians with craftsmen- safeguarding measure 2.
- The Damascus Opera House, local council cultural centres, and broadcast media will cooperate on safeguarding measure 4). This will be supported by the Ministry of Tourism. The Syria Trust for Development (NGO) will utilise its Community Centres across the country to integrate Oud in its cultural activities.
- The Ministry of Culture, Directorate of Folklore and the Syria Trust for Development will be responsible for implementing measure 3.
- The Syria Trust for Development will provide microfinance to craftsmen affected by the war to reinstate or rehabilitate their workshops.

*(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*

**Iran (Islamic Republic of):**

The following sections shows how the communities, groups or individuals support the implementation of the proposed safeguarding measures in 3b(i):

- Private publishers such as Mahoor Institute, Āvāy-e Barbad Music Institute, Part Publications, and Sorūd Institute: Nos. 7, 13

- Iran House of Music: Nos. 12, 16, 17
- Iran House of Cinema: Nos. 12, 14
- Museum of Music: No. 15
- Municipalities' cultural centres: No. 3

### **Syrian Arab Republic:**

The communities and bearers concerned with the element have led the process of this whole nomination, including suggesting, amending and approving the safeguarding measures. Direct interviews and meetings were conducted with the bearers over a period of 11 months, and maintaining a gender balance between female and male bearers was considered during all stages. Establishing a regulatory framework to protect the rights of craftsmen and bearers was a direct request communicated by all, including developing more suitable physical spaces to practice the element. The enthusiasm witnessed from communities and bearers during the process allowed them to commit their active participation in assisting the state bodies and NGOs in implementing the safeguarding measures due to their specialised expertise in the element, especially in leading the promotion of the element, measure #4. The Syria Trust for Development utilised its 24 Community Centres as contact and communication places to increase community participation in the planning of the safeguarding measures.

### **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: **Iran (Islamic Republic of):** 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

E-mail address: mh\_talibian@yahoo.com

Other relevant information: Fax No: +9821-66027418, www.ichto.ir

Name of the body: **Syrian Arab Republic:** Ministry of Culture

Name and title of the contact person: Minister of Culture, Mr. Mohamad Al-Ahmad

Address: Muhajireen, Damascus- Syria

Telephone number: +963-11-3331556, +963-11-3338600

E-mail address: info@moc.gov.sy

## **4. Community participation and consent in the nomination process**

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

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

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

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

*Not fewer than 300 or more than 500 words*

The Iranian and Syrian people have many cultural commonalities, and in particular the crafting and playing of Oud that is a shared ICH element practiced by communities of both states. Within the spirit of the Convention, and to promote international cooperation and cultural exchanges that aim to employ ICH as a tool for the social development of communities, exchanges and discussions were held between the UNESCO National Commissions of Syria and Iran since 2017 to nominate this element to the Representative List of the ICH of Humanity. Correspondences began between representatives from each state in 2017, and then two meetings were held to plan the launch of the nomination process.

Iran (Islamic Republic of):

The Iranian house of Music and the Iran Music Association have received requests from a number of Oud players and crafters in late 2016 for the national inscription of the element on the Iranian National Inventory of ICH. After the communications and correspondences between the UNESCO NATCOMs of Iran and Syria in 2017 and later negotiations between the Iranian and Syrian representatives at the 13th Session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage in Mauritius in November 2018, the said requests were sent to ICHHTO for possible national and international inscription of "Crafting and Playing the Oud" in late January 2019. The element was inscribed on the national nomination file on Feb. 2019. Some of the players provided photos and some pieces of documentary videos. Some of the music shops signed the letters of consent. The house of Music, the Museum of Music and researchers contributed to writing the nomination file. They also proposed some of the safeguarding measures mentioned in Section 3b(iii).

Syrian Arab Republic:

In Syria, the Ministry of Culture established a working group to follow up the nomination process. Across the entirety of the country, the Ministry of Culture's Directorates each contributed with information relating to the element, especially relating to the safeguarding measures that the state has carried out. Over a period of 11 months, the working group carried out meetings, field visits, and face-to-face interviews with bearers, academics, researchers and government and NGO representatives whom each contributed with various points of views.

The working group actively sought out female practitioners who had a strong influence on the type of information collected, as well as young practitioners who were instrumental in the analysis of information related to the transmission of knowledge and skills. All participants in the nomination process were informed of the multinational nature of the nomination, in cooperation with the Islamic Republic of Iran, which was received with great enthusiasm and sparked direct exchanges between Iranian and Syrian bearers. Professional and amateur bearers both contributed with essential information that was included to the file, and in many cases, participants were eager to participate as whole families. The nomination attracted wide attention from communities and individuals who began emailing their request to participate in the nomination, all requests for participation were strongly accepted and included. After the conclusion of meetings and interviews, bearers took part in a Ministry of Culture sponsored cultural event in March 2019, where the same craftsmen and musicians who participated in the nomination exhibited their prized Ouds and played their instruments.



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

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

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

*Not fewer than 150 or more than 250 words*

---

The free, prior and informed consent of the both submitting states' practitioners, bearers, academicians, NGOs and local authorities:

#### **Iran (Islamic Republic of)**

- Iran House of Music
- Iran Museum of Music
- Iran Music Association
- Iranian Artists Forum
- A letter of consent signed by 12 owners of Music shops
- A letter of consent signed by CEO's of five Music institutes and one Music Publication

**Syria:** The free, prior and informed written consent is provided for the following in both Arabic and English:

Government bodies: Ministry of Culture, Ministry of Tourism, Ministry of Education, Ministry of Information

Directorate of Music Colleges, covering Sulhi Al-Wadi, Sabah Fakhri and Farid Al-Atrash colleges, as well as personal consents from individual teachers and students.

General Union of Craftsmen

Awtar private music college

Higher Institute of Music, as well as the personal consents of professors, Adnan Fathallah and Mohamad Osman.

NGOs: Syria Trust for Development, Nehna Cultural Association, United Arab Society for Literature & Arts, Ain Al-Funoun Cultural Society.

The Syrian Oud Quartet

Music researcher, Mostafa Arab

Players: Mohamad Hamdi Al-Shater, Hussein Sabsabi, Bashar Hassan, Abdul Baset Bakkar, Elham Abu Saoud, Mohamad Ziad Zaytouni, Mohamad Sabsabi, Juan Karajoli, Manar al-Shaar, Hiba Awdeh

Oud craftsmen and craftswomen: Antoine Taweel, Mary Taweel, Ali Khalifa, Ahmad Zafer Jisri, Naim Sukkar, Ibrahim Sukkar, Hafez Sleiman, Mansour Haidar

Workers (or apprentices) in Oud workshops: Mohamad Hassan Al-Amin, Ali Barakat Khareeta, Mohamad Jallour Ibn Fawaz, Bilal Hijazi, Abdul Rahmam Haj Rahim, Ahmas Al-Nakkour, Bashar Najjar

Audiences and enthusiasts: Collected consents from the general public.

#### **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.*

Iran (Islamic Republic of): There is no section of the crafting and playing the Oud which is kept confidential within the Iranian communities, groups and individuals, whether among the craftsmen or the players.

Syrian Arab Republic: Oud is an ICH element that Syrian communities have exported across borders, while reviving and enriching the national cultural scene. It is an element that is widely shared by communities from different social, religious, and ethnic backgrounds. It continues to be a source of pride, harmony and bonding between its practitioners and enthusiasts, and a reflection of their highly-skilled creativity. Some craftsmen have protected these inherited, or acquired, skills and knowledge, such as the ingredients used in the making of the glue used in crafting, or the measurements of the distances between the Oud's strings. These details make different Oud's sound differently when played and give each instrument its individuality. Craftsmen refer to these details as 'the secret of the trade' and choose not to disclose them.

During the preparation of the nomination, the willingness of practitioners to disclose information or not was respected, where only information freely provided was included. The safeguarding measures included in this nomination also do not infringe on the individuality or customary practices of the practitioners, and were fully approved by these practitioners.

#### 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.

#### Iran (Islamic Republic of):

Name of the entity: Mahoor Institute of Culture & Arts

Name and title of the contact person: Mr Mohammad Mousavi, CEO

Address: No. 42, Hoghoghi St., Pol-e Choubi, Enghelab St., Tehran, Iran

Telephone number: +98-21-77646004, +98-21-77601020-5

Email address:

Other relevant information: <https://www.mahoor.com>

Name of the entity: Iran Museum of Music

Name and title of the contact person: Mr Ali Moradkhani, Director

Address: Muze St., Maghsoudbeik St., Tajrish, Tehran, Iran

Telephone number: +98-21-22672786, +98-21-22672787

Email address:

Other relevant information: <http://www.musicmuseum.ir>

Name of the entity: Iran House of Music

Name and title of the contact person: Mr Hamidreza Nourbakhsh

Address: No. 270, Jamalzadeh St., Dr Fatemi St., Tehran, Iran

Telephone number: +98-21-88977306, +98-21-88984908, +98-21-6617712, +9821-66917711

Email address:

Other relevant information: <http://www.iranhmusic.ir>

Name of the entity: Part Publications

Name and title of the contact person: Mr Mofidi, CEO

Address: No. 87, Fakhr-e Razi St., Enghelab St., Tehran, Iran

Telephone number: +98-21-66405627

Email address:

Name of the entity: Darvishkhan Publishing Centre

Name and title of the contact person: Mr. Danesh

Address: No. 112, Darvishkhan Music Store, Baharestan St., Shahid Reza Hajj Alirezaie, Hedayat St., Tehran, Iran

Telephone +98-21-77535833  
number:

Email address:

Website: <https://www.darvishkhan.net>

**Syria:**

Name of the Syria Trust for Developement  
entity:

Name and title of Mr Fares Kallas, Secretary General / Syria Trust for Development  
the contact  
person:

Address: Alexandria st- West Mazeh – Damascus

Telephone +963116125026 - +963944666633  
number:

Email address: [f.kallas@syriatrust.sy](mailto:f.kallas@syriatrust.sy)

Other relevant  
information:

Name of the 'Nehna' Cultural Association  
entity:

Name and title of Director, Emil Abboud  
the contact  
person:

Address: Damascus, Mazzeh

Telephone +963-11-5438098  
number:

Email address: [dummar2016@gmail.com](mailto:dummar2016@gmail.com)

Other relevant  
information:

Name of the entity: Ain Al-Funoon Cultural Society

Name and title of the contact person: Secretary, Mr. Fadi Atieh

Address: Damascus –Muhajirin – Afif– near the French Embassy

Telephone number: +963933880500

Email address: fadoopera@hotmail.com

Other relevant information:

Name of the entity: Awtar Music Institute

Name and title of the contact person: Director, Mr. Amir Karajoli

Address: Shalal Street, Mazraa, Damascus, Syria.

Telephone number: +963930999077

Email address: m.me@awtar.institute

Other relevant information:

Name of the entity: United Arab Association for Literature & Arts

Name and title of the contact person: Manager- Abdul Qader Baddour

Address: Sabil, Aleppo, Syria

Telephone number: +963-11-2641817

Email address: abdbaddour@gmail.com

Other relevant information:

## 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:*

**Iran (Islamic Republic of):** The Iranian National Inventory of the Intangible Cultural Heritage  
**Syrian Arab Republic:** The National Inventory for Syrian Intangible Cultural Heritage elements

*(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:*

**Iran (Islamic Republic of):** The Iranian Cultural Heritage, Handicrafts and Tourism Organization  
سازمان میراث فرهنگی، صنایع دستی و گردشگری ایران

**Syrian Arab Republic:**

- Ministry of Culture وزارة الثقافة
- The Syria Trust for Development الأمانة السورية للتنمية

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

**Iran (Islamic Republic of):** No. 1764

**Syrian Arab Republic:** No. 5.16

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

**Iran (Islamic Republic of):** 20 Feb. 2019

**Syrian Arab Republic:** The element was added to the inventory on 6<sup>th</sup> March 2017, and updated in March 2019

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

**Iran (Islamic Republic of):**

The Inscription of Crafting and Playing the Oud on the National ICH Inventory is based on the Articles 11(b) and 12 of the 2003 Convention. There are two inventories, one is the Inventory of ICH in Need of Urgent Safeguarding and the other is the Representative Inventory of ICH. The element has already been inscribed in the Iranian Representative Inventory of ICH.

These are the particulars of this inscription:

-Name: Crafring and Playing the Oud

-Date of inscription: 20 Feb. 2019

-Reference: ICH Element No. 1764

-Inventory: National Representative Inventory of ICH of the Islamic Republic of Iran

-Responsible Office: Office for Inscriptions, and Preservation and Revitalization of Intangible and Natural Heritage, affiliated to Deputyship for Cultural Heritage of the ICHHTO

-Community Involvement: It has been prepared with the participation of the local communities, groups, as bearers/practitioners, as well as individuals, with their definite contribution throughout the proposition, compilation, inscription and monitoring processes.

**Syrian Arab Republic:**

A Committee of over 40 cultural experts, researchers and representatives from different academic, cultural, gender and personal backgrounds were involved in the launch of the National Inventory. Individual teams from local community volunteers from all Syrian governorates were trained on the UNESCO inventory guidelines and the element was one of the first 100 elements to be proposed to the National Inventory in 2017. A sufficient description of the element was provided by the bearers themselves, and various government and non-government representatives concerned with it. Its inclusion was approved by the Committee on 6<sup>th</sup> March, 2017, and identified as a 'Traditional Craft' with its secondary domain being 'Performing Arts'. There were no separated gender roles- a gender balance was maintained at all stages, whether during the field work (interviews with bearers) or within the Committee.

*(vi) 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).*

**Iran (Islamic Republic of):**

The inventory is updated by the ICHHTO within 1-3 years, depending on the element's work size and urgency. Update is done by inscribing new file; updating the inscribed ones. In either case, following process applies:

a)Local community submits a request/proposal;

b)Organising Interactive sessions with the presence of representatives of local experts and community representatives;

c)Decision on the need for updating;

d)The needed information is provided;

e)The adequacy-&-accuracy of updating is assessed.

**Syrian Arab Republic:** The inventory is updated every 2 years. The Ministry of Culture and the Syria Trust for Development lead this project that mobilises a network of government Directorates in different governorates, as well as local community volunteers and NGOs. No new elements were added in 2019, where the focus was to revise its existing information and document any changes to the state of the elements, especially during the war.

*(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:

**Iran (Islamic Republic of):** There exists no hyperlink but hard copies (Persian & English versions) of the certificate, extract of National Inscription of the element and a summary of the Inventory List of ICH in which the element has been listed are attached. In addition, the Certificate and Inventory List (Persian & English versions) of Living Human Treasure of Iran related to this element are also attached.

**Syrian Arab Republic:**

Attached is a print out of the relevant section of the element in the Inventory, in original Arabic and an English translation.

## 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.*

- Hassan Kashani, 1992, Kanz al-Tohaf, in: Three Persian Treatises on Music, Edited by Taghi Binesh, Tehran, (Nashre Daneshgahi Publications)
- Mohammad Taghi Masudiye, 2005, Iranian Musical Instruments, Tehran: Soroush
- Abbas, Hassan, 2018, Traditional Music in Syria, Published by UNESCO.
- Ali Akbar, Askar Classical Oriental Maqam, a means to achieve musical and aesthetic education Translated by: Major Dahdal, published by Ministry of Culture - Higher Institute of Music - Damascus 2000.
- Abu Shahin, 2011, Sami Lectures in Musical Education, Bisan, Beirut
- AlSharif, Samim: Music in Syria, Arabic Encyclopedia
- Allo, Nabil Oud, Oud players and the Audience, 2011, AlHayat Musical Magazine, the Ministry of Culture - Syrian General Authority for Books - issue 5-60
- Al Frabi, 1967, Abu Nasr Grand Music Book: Edited by Ghattas Abdul Malek Khashabe AlKateb AlArabi for Publishing
- AlKindi, Abu Yousef An introduction letter in Music
- Rashid, Subi Anwar, 1999: History of Oud Ala Eldin Publishing

## 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.*

Islamic Republic of Iran

Name: Ahmad Jalali

Title: Ambassador and Permanent Delegate of the IR of Iran to UNESCO,

Date:

Signature:

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

Syrian Arab Republic

Name: Mohamad Al-Ahmad

Title: Minister of Culture

Date: 20/03/2019

Signature: