



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

# Representative List

ICH-02 – Form

## REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2020  
for possible inscription in 2021**

*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.*

### A. State(s) Party(ies)

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

Saudi Arabia, Algeria, Bahrain, Egypt, Iraq, Jordan, Kuwait, Lebanon, Mauritania, Morocco, Oman, Palestine, Sudan, Tunisia, United Arab Emirates and Yemen.

### 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*

Arabic Calligraphy: Knowledge, Skills and Practices

#### 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*

الخط العربي: المعارف والمهارات والممارسات

#### 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.*

Egypt: Alrasm Bil Khat Alarabi

Iraq: Alkhat Alarabi Wa Alzakhrifa

Jordan: Alkhetata - Alkhat Wa Alzakhrifa

Mauritania: Alkhat Almaghribi

Morocco: Alkhat Almaghribi

Oman: Alhuroufiyat - Ketabat Wa Zakhrifat Alkhat Alarabi

Tunisia: Alkutaiba Alarabi - Tarnabethan

Yemen: Fan Alharf

### **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*

In all nominating states, the bearers and practitioners of Arabic calligraphy are mostly urban communities, where the element is practiced in daily life.

Arabic calligraphers are individuals from both genders belonging to different religious groups and ethnic communities. Generally, they can be identified as follows:

- Masters of Arabic calligraphy holding an "Ijaza" (a certification that authorize its holders to transmit the skills of calligraphy issued by someone already possessing one);
- Professional calligraphers practicing Arabic calligraphy according to the knowledge, skills and rules gained through apprenticeship;
- Artists and designers utilizing Arabic calligraphy in their artwork (paintings, sculptures, graffiti, etc.);
- University professors, school teachers and trainers transmitting Arabic calligraphy in formal and non-formal education;
- Craftsmen decorating various handmade objects with Arabic calligraphy.

Associations, NGO's, syndicates, museums, art centers, cultural clubs, schools and private universities safeguard, transmit by non formal or formal education, document and promote Arabic calligraphy too.

### **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*

Arabic calligraphy is spread in all territories of the nominating states. Although it is associated with Arabic language. There are regions and areas within these states in which it is used, even though the mother language of the local communities is not Arabic. (eg. Nubia in Egypt and Sudan, Amazigh regions in Morocco, Tunisia, Algeria and Mauritania, Circassian neighborhoods in Amman - Jordan, Kurdish and Turkmen areas in Iraq and Lebanon).

There are cities in the submitting states historically and currently known as centers of creativity, education and transmission of Arabic calligraphy, such as Fes in Morocco, Cairo in Egypt, Baghdad or Najaf in Iraq, Kairouan in Tunisia.

The element is also found in other Arab and non-Arab countries as well.

### **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.):	Mrs.
Family name:	Alwehaibi
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Other relevant information:	Mr. Family Name: Alsaleh Given Name: Sultan Institution/position: Saudi Heritage Preservation Society/Head of Heritage Department Address: P.O Box 8485 Riyadh 11482 Kingdom of Saudi Arabia Telephone number: +966562979935 Email address: ssaleh@shps.org.sa

## 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.

Algeria:
Title (Ms/Mr, etc.): Ms
Family name: GALLEZE
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Institution/position: MAITRE DE RECHERCHE au CNRAP (centre national de recherches préhistoriques, anthropologiques et historiques)
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Other relevant information: contact@cnrpah.org
Bahrain:
Title (Ms/Mr, etc.): Mr
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Given name: Mohammad Bin KHALIFAH
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E-mail address:

Other relevant information:

Egypt:

Title (Ms/Mr, etc.): Ms

Family name:Emam

Given name: Nahla

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Iraq:

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Jordan:

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Lebanon:

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Mauritania:

Title (Ms/Mr, etc.): Mr

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Morocco:

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Oman:

Title (Ms/Mr, etc.): Mr

Family name: BANI URABA

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Tunisia:

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United Arab Emirates

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Yemen:

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Family name: Al Akori

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## 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*

Arabic calligraphy is the art and design of writing Arabic script. The element is based on the twenty-eight letters of the Arabic alphabet. Every letter has an isolated form and/or different joining forms, which allow the letter to join to its neighbors from right to left (initial, medial and final form). Dots are used to characterize letters that share a basic form

Arabic calligraphy is cursive making it viable to support different geometric shapes and

compositions. Letters are interrelated in an aesthetic way. Each one is treated as an image to convey harmony, grace and beauty according to special artistic rules.

The element has developed alongside the development of Arabic writing from the first centuries of Islam. This duality was sensitive, and calligraphy appeared as the Islamic art par excellence.

The particular status of the Qur'an in Muslim revelation was essential in the development of Arabic calligraphy. Thereafter, it has been borrowed by other religions as Christianity for its own holy texts. Gradually, it was no longer limited to strictly religious subjects and became part of secular art, including traditional, modern and abstract works.

The fluidity of Arabic script offers indefinite possibilities for designing calligraphic expressions even within a single word, since letters can be stretched and transformed in numerous ways to create different motifs.

There are various styles of Arabic calligraphy. The most common of which are: Kufi, Ruqaa, Naskh, Thuluth, Diwani and Maghribi. Such styles have been developed over time, each with a variety of expressions and compositions.

An illumination decorates the pages of the manuscripts; the patterns are arranged in cartridges, bands or borders. They are painted in gouache, silver and gold. They are abstract and geometric for the Quran and religious texts. In contrast, plants, animals and characters decorate the margins of poetic and literary stories.

Arabic Calligraphiti (a new calligraphic style) emerged in recent times as an artistic expression. It introduces more stylized Arabic calligraphy or elements of pseudo-Arabic calligraphy into artistic works. This is a strong evidence on the dynamics of the element and its adaptability to new social and cultural situations.

The traditional instrument of the Arabic calligrapher is the qalam, a pen normally made of dried reed or bamboo stems, cut and split in different sizes, qalams with beak and steel feathers. New instruments are also used such as oblique beveled markers and oblique brushes.

The ink is often in color and chosen so that its intensity can vary greatly, creating dynamism and movement in the letter forms. It is made with natural ingredients such as black soot mixed with gum arabic, saffron for color, honey for glossiness. Nowadays, industrial paint is employed as well.

Arabic calligraphy can be applied to a wide range of decorative mediums other than traditional papers called Ahar or Muqahar (treated with starch, egg whites and alum), such as smooth white papers, vessels, fabrics, wood, stones, marbles, clay and metals.

This element is present on different types of carriers, for example sacred or profane books, places of worship, palaces, tombstones and many other objects like jewelry, clothing or furniture.

*(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*

In the submitting states, the bearers of this know-how are from both genders of all ages. However, their roles - including transmission - differ and vary. Arabic calligraphy bearers (masters of Arabic calligraphy, professional calligraphers, artists, designers, university



professors, school teachers, trainers and artisans) are mostly men. Women are more concerned about arts and teaching.

Masters of Arabic calligraphy are bearers and practitioners who hold an "Ijaza" (a certification that authorizes its holder to transmit the skills of calligraphy, issued by someone already possessing one). The "Ijaza" implies that the student or trainee acquired this knowledge through first-hand oral instructions from the issuer of the "Ijaza". A master of Arabic calligrapher can entirely produce a manuscript or work in collaboration with a painter and an illuminator. The first copy texts using a qalam, while the second decorate it with a brush, pigments diluted in water and gold to enrich the titles, the beginnings of chapters as well as the margins of the pages.

Professional calligraphers, who practice Arabic calligraphy according to the knowledge, skills and rules gained through apprenticeship. They usually follow the rules of calligraphy without innovation. Some of them, however, introduce some novelties.

Artistic calligraphers and designers, who use the aestheticism of alphabets in the formative arts and designs.

University professors, teachers and trainers of Arabic calligraphy transmit Arabic calligraphy in formal and non-formal education.

Artisans are sculptors, painters, jewelers, embroiders and engravers work on several materials like vessels, fabrics, wood, stones, marbles, clay and metals.

Some calligraphers (men and women) produce their own writing qalam, paper and ink. Others use industrial instruments and material bought from traders.

NGOs, associations and cultural clubs organize Arabic calligraphy workshops and training sessions. Syndicates serve as hubs for calligraphers to promote their activities and establish legal context to protect their profession and rights.

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

*Not fewer than 150 or more than 250 words*

Arabic calligraphy is a highly regulated art. Its mastery requires a thorough knowledge of its history and its development process. Learning its rigorous techniques is done in non-formal and formal ways.

In some submitting states, namely Saudi Arabia, Algeria, Egypt, Iraq, Kuwait, Mauritania, Morocco, Sudan, Tunisia, United Arab Emirates and Yemen, there is a system for transmitting the experience and accrediting the calligraphers known as "Ijazah".

The skills and knowledge related to Arabic calligraphy are transmitted from one generation to the other verbally and through training as well as observation. The apprentice goes through a series of stages that begin by learning single letters each with particular articulation of forms, set of proportions and variations of stroke width, based on samples produced by the master calligrapher. Then he moves on to a combination of letters and eventually to whole words. At each stage, correction and guidance is made by the master. At the end of the apprenticeship, the "Ijazah" is granted by the master of Arabic calligraphy to those who have passed all stages of learning. The certificate qualifies its holder to practice and transfer expertise to other interested persons. It must include the name of the master and the chain of transmission of mastership. In Lebanon, this system of "Ijazah" does not exist; apprenticeship is done in Istanbul, Cairo or Jeddah.

Another method, called "Sabyanah", dominates in Egypt. It consists in transmitting the competence of the professional calligrapher to his apprentice in several stages. The first one is called "Bedaya" which means to start, then the help becomes "apprentice" then "assistant calligrapher" until he reaches the level of "calligrapher".

In Algeria, Mauritania, Morocco and Sudan, the Arabic calligraphy is transmitted in traditional Quranic schools attached to mosques or "Zawiya" (mausoleums).

The transmission of this element from generation to generation in the same family became rare.

In Lebanon, some well-known Arabic calligraphers were trained by their fathers.

On the other hand, knowledge and skills related to Arabic calligraphy are transmitted in a formal way through schools and universities curricula at all levels. The element is taught in calligraphy, art and design classes. Workshops are organized by local, national and international NGOs, associations, museums and art centers to develop skills in Arabic calligraphy.

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

*Not fewer than 150 or more than 250 words*

Since its appearance, Arabic calligraphy has always served as a symbol of the Arab Muslim identity. It has been among the artistic instruments for preserving the Arabic language and transmitting religious culture and values. Thereby, it has always strengthened the sense of belonging to religious, national and Arabic identity.

The sacred nature of the Arabic language, related to the Holy Quran and other religious texts, makes Arabic calligraphy filled with spirituality and beliefs. It is also surrounded by religious rituals. Arabic calligraphers do ablution and/or prayers before to start writing.

In many religious celebrations and rituals, sacred and secular texts are written on banners or walls to express joy or sorrow. They welcome pilgrims returning from hajj (pilgrimage that every Muslim must make at least once in his life in Mecca, Saudi Arabia). During commemoration of Achoura (the martyr of Imam Hussein) by Shia, calligraphic texts are written on black banners as a symbolic meaning of mourning in Iraq, Lebanon and Bahrain. Therefore, the element adorns sacred spaces, such as mosques, churches, shrines, mausoleums and tombs. It decorates homes, offices and other spaces for protection against all evils.

Arabic calligraphy of literal or dialectal secular texts combines traditional know-how and artistic creativity. Its communicational role emphasizes its multi-functionality, its dynamism and its capacity for evolution. It is indicated through artistic works adopting Arabic letters and words in special artistic drawings and calligraphies which gives to the element an aesthetic function.

The educational function of the element does not rely only on formal and non-formal transmission, but on calligraphic texts of proverbs and poetry diffusing moral values and sense of belonging to young generations too.

Arabic calligraphy is an economic resource for calligraphers and their families. However, it should be emphasized that calligraphic works and handicrafts are not only a source of income. They are also exchanged as gifts at social or religious events and celebrations. Thus, they contribute to sustainable development and at the same time strengthen social ties and cohesion.

Political function stands out with the use of Arabic calligraphy as an expression of political demands and change (Algeria, Egypt, Iraq, Kuwait, Lebanon, Sudan and Tunisia).

The element is directly linked to natural materials. Before starting to write, masters and professionals of calligraphy prepare their qalam, ink and paper with natural raw materials or buy them from local craftsmen (reed or bamboo stems, black soot, gum Arabic, saffron, honey, starch, egg whites and alum). Through the use of these different materials, they promote natural products and the work, know-how and talent of local artisans from local communities. Their approach is in favor of sustainable development.

*(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*

In all submitting states, the element is not incompatible with human rights. It is a set of knowledge, skills and practices that are transmitted, developed and practiced freely and voluntarily within communities. It depends on individual diligence and training.

The element promotes social cohesion among its bearers because it comes from different social and religious backgrounds. Thus, it creates an atmosphere of mutual respect. The inclusion of

the element in the Representative List will help to protect the rights of practitioners from both genders and to respect their intellectual property.

Arabic calligraphy has economic value as it attracts a wide range of consumers. Moreover, it contributes to sustainable development of the local communities in the submitting states as the raw materials used in the making of the ink, papers and qalams are natural materials that totally respect, conserve and develop the environmental resources.

## 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 inscription of the Arabic Calligraphy on the Representative List of the Intangible Cultural Heritage of Humanity will contribute effectively to promote the intangible cultural heritage in general and the arts of calligraphy in particular in the local community. It will also raise awareness, especially among young people, and develop a sense of pride in their cultural heritage, thus strengthening the sense of belonging. The inscription will encourage young artists and calligraphers in particular, and further raise their interest in practicing it and keenness to acquire and develop their skills.

Moreover, this inscription would motivate the communities, groups and individuals concerned to exchange their experiences on safeguarding the element and to promote and enhance other aspects of their living heritage. It will have a positive impact on further safeguarding of the intangible cultural heritage in general, and hence, guarantee its sustainability at the local level.

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

*Not fewer than 100 or more than 150 words*

In all submitting states, the nomination process provided an opportunity to the individuals concerned to meet at the national level and an opportunity to uncover the commonality between local communities which created bonds between them.

The inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity turns into a national event that goes beyond the communities and groups directly concerned with the element to include the public. It will gain the interest of written, audio and visual national media and contribute to promote the intangible cultural heritage and increase awareness. It will encourage governmental and non-governmental bodies to increase efforts for the safeguarding of the intangible cultural heritage at the national level.

The inscription of Arabic calligraphy is expected to urge countries to pass laws and develop programs and plans that will contribute to safeguard and sustain the intangible cultural heritage that communities practice at the national level.

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

*Not fewer than 100 or more than 150 words*

The submission as a joint nomination of 16 countries that share this practice created an opportunity of regional cooperation and exchange of expertise on governmental and non-governmental levels.

The inscription of the element on the Representative List of Intangible Cultural Heritage of Humanity will help raise awareness on the international level about Arabic calligraphy that is practiced in different Arab and non-Arab countries. This will create international interest in the element and encourage the public to explore its aesthetic, cultural and artistic characteristics. It will develop joint international efforts and networking in safeguarding intangible cultural heritage and enhance mutual respect and cultural diversity.

This joint nomination establishes dialogue between calligraphers and artists on an international level about the knowledge, skills and practices related to Arabic calligraphy and encourages them to value their work and knowledge. The media coverage to the inscription will encourage the young calligraphers of both genders all over the world to explore this art.

Arabic calligraphy is a common artistic language that can be understood by everyone regardless of their social, ethnic and religious backgrounds in Arab and non-Arab states.

*(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*

The inscription of the element on the Representative List of Intangible Cultural Heritage of Humanity will encourage and promote constructive dialogue and mutual respect between communities and groups of the bearers of different cultures. Participation in festivals, competitions, seminars and forums held at the local, national and international levels provides an opportunity for the bearers and practitioners to meet and exchange knowledge and skills. This exchange will expand the experiences and contribute to forming platforms for dialogue which will expand the spread of Arabic calligraphy.

Arabic calligraphy has a large number of bearers and practitioners with different ethnic and religious backgrounds. Calligraphers write sacred texts of different religions in countries like Lebanon as an indication of religious dialogue.

The inscription will be an opportunity to enhance dialogue between communities, groups and individuals.

*(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*

Human creativity and passion for writing are the pillars of the element which has been and remains a source of inspiration for bearers and practitioners as it constantly evolves and opens up to new uses. Each calligraphic text, piece of art, artisanal product linked to the element highlights its viability and strengthens its place in Arab and non-Arab societies.

Arabic calligraphy is essentially the result of multiple cultural and civilizational influences, as evidenced by the various forms and patterns that they have adopted according to the cultural traditions associated with many local communities. Its registration will support cultural diversity.

Apart from the traditional uses, calligraphers or creators are free to develop their own style. That is how Arabic calligraphy is represented today in very diverse expressions and surfaces. The possible inscription of the element will promote this creative approach and will encourage many young people to learn this art and introduce innovations in the designs and applications.

### 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

The dynamics of Arabic calligraphy makes it viable, thanks to its affiliation with daily life in the submitting states. To ensure its viability, the communities and individuals concerned have been involved in a continuous collective effort that included a series of safeguarding measures:

#### Transmission:

The bearers of the element transmit it to future generations in the traditional chain of transmission. Learning is carried out directly by the masters of calligraphy in the context known as "Ijaza" in Saudi Arabia, Algeria, Egypt, Iraq, Kuwait, Mauritania, Morocco, Sudan, Tunisia, United Arab Emirates and Yemen.

Associations of Arabic calligraphy organize periodic workshops and regular lessons for training and education. Some of them give certificates at the end of each session:

- Saudi Scientific Society for Arabic Calligraphy;
- Raqem Society in Almedia and Women and Communication Society in Algeria;
- Center for Arabic Calligraphy in Bahrain.
- Egyptian General Association for Arabic Calligraphy;
- Jordanian Calligraphers Association;
- Association of Lebanese calligraphers;
- "Mahmoud Attia" Club for Arabic Calligraphy and the Tunisian Association for Calligraphy in Tunisia;
- Association for Arabic Calligraphy and Islamic Decoration in United Arab Emirates;

In the same context, calligraphers such as Iraqi calligrapher Hamid Al-Saadi and Yemeni calligrapher Nasser Al-Nasiri prepared handbooks to teach Arabic calligraphy.

#### Documentation and research:

Several calligraphers and artists document and publish books on Arabic calligraphy as part of their activity such as Abdullah Futini in Saudi Arabia, Kamel Al-Baba and Mohsen Ftouni in Lebanon and Abdel Razzaq Hamouda in Tunisia.

Members of universities and research centers work on documentation and research with different scientific approaches, as well as directing PHD and master's degrees on the element.

#### Promotion, and enhancement:

The most important safeguarding measures taken in this regard are the festivals and exhibitions that are organized by many civil societies and organizations in the submitting states:

- Saudi Scientific Society of Arabic calligraphy;
- Association of Iraqi calligraphers;
- Jordanian Forum for Arabic calligraphy and ornamentation;

- Association of Creativity and Arts in Morocco;
- Association of Sudanese Calligraphers;
- Association of Calligraphers in Yemen;

Moreover, competitions are organized in Arabic calligraphy such as the Forsan Calligraphy competition in Algeria.

The importance of Arabic calligraphy is reflected in social media as an initiative of calligraphers and artists in all submitting states.

*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) *What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?*

*Not fewer than 150 or more than 250 words*

Several official programs, projects and activities to safeguard Arabic calligraphy are developed in the submitting states:

Transmission:

Training courses for Arabic calligraphy are held in public schools and universities in faculties of arts and heritage. Students work on the element from different scientific and artistic perspectives.

Documentation and research:

Universities and centers of research and documentation organize scientific forums and symposia on Arabic calligraphy. such as the annual Cairo International Forum for Arabic Calligraphy and Baghdad Meetings at different periods. Books and articles in magazines are published in all the submitting states.

Preservation and protection:

Public institutions, museums, libraries, and archives, preserve and protect Arabic calligraphy, such as:

- National Public Museum of Ornamentation and Miniatures and Calligraphy "Mustafa Pasha" in Algeria;
- Museum of Life "House of the Qur'an" and the Center for the Arts of Arabic Calligraphy in Bahrain;
- "Khudair Al-Borsaidi" Museum of Arabic Calligraphy in Egypt;
- Iraqi Library of Books and Documentation;
- National Archives in Lebanon;
- "Bin Muqalat" Center of Arabic Calligraphy for Islamic Decoration in Mauritania;
- Museum of Islamic Art, Leaders of Kairouan in Tunisia;

- Sharjah Calligraphy Museum in United Arab Emirates.

Some governments promulgated laws to preserve the integrity of the Arabic language and its letters in order to revive the various types of Arabic calligraphy i.e. Law No. (64) of 1977 in Iraq. Legal measures are taken to protect, promote and enhance intangible cultural heritage i.e. Law of 04-98 (June 05, 1998), and Executive Decree 03-03 325 in Algeria, Heritage Law No. (4) of 2016 in UAE, and Royal Decree No. 35/2019 in Oman.

Promotion and enhancement:

Submitting states exert several efforts to promote and enhance Arabic calligraphy, such as:

- Displaying Arabic calligraphy pieces of art in national and international art fairs and festivals;
- Hiring skilled Arabic calligraphers to decorate schools, places of worship, and government buildings;
- Involving public media in promoting the element through various programs;
- Using Arabic calligraphy in documents and publications of governmental institutions (invitations cards, banners, etc.);
- Acquiring calligraphers' and artists' paintings;
- Promoting festivals, exhibitions, and appreciation awards for calligraphy.

As for the obstacles, the most important ones are financial due to limited resources to improve and support safeguarding measures.

*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*

The inclusion of the element on the Representative List will not jeopardize its viability. The different existing transmission systems of Arabic calligraphy are a solid proof of its ability to adapt to current needs and social functions. However, a number of measures are proposed to ensure its preservation with the participation of communities, groups and individuals:

Shared measures:

Transmission:

- a. Integrating Arabic calligraphy in school and universities curriculums to ensure transmitting the knowledge to new generations;
- b. Expanding the initiatives of teaching and organizing competitions of Arabic calligraphy to

children;

- c. Motivating women to engage in the activities of Arabic calligraphy and related crafts.
- d. Organizing training workshops on the local and the national levels through non-governmental organizations, associations and institutes;
- e. Holding symposiums and meetings between old and young calligraphers to create a connection between generations.

Research:

- a. Creating research centers for Arabic calligraphy studies with a multidisciplinary approach on theory, practice, aesthetics and history;
- b. Encouraging the publication of research and studies of Arabic calligraphy knowledge and skills;
- c. Forming a committee of researchers to work on an encyclopedia of Arabic calligraphy.

Preservation and Protection:

- a. Creating a network to connect calligraphers, institutes, governmental and non-governmental entities concerned with the element;
- b. Creating archiving centers for Arabic calligraphy to protect masterpieces and raise awareness about its importance through seminars, conferences and exhibitions;
- d. Developing a database and an online platform that will become a source of the information and a reference for the bearers and practitioners and interested individuals in Arabic calligraphy;
- e. Establishing legislative tools to protect the knowledge and skills of Arabic calligraphy;
- f. Maintaining the durability of Arabic calligraphy by ensuring the availability of the natural raw materials like inks, "Ahar" paper and other writing tools through awareness programmes to local qalam, ink and paper producers.

Promotion:

- a. Raising awareness among youth of both genders of the importance of the Arabic calligraphy;
- b. Encouraging printed, audio, visual and social media to advertise the activities related to Arabic calligraphy;
- c. Strengthening traditional craftsmanship using Arabic calligraphy as an element of decoration.

In addition to the previously proposed measures there are specific ones taken in each of the submitting states and communities:

Saudi Arabia:

- Raising awareness by naming 2020, the year of Arabic calligraphy to show the importance of Arabic calligraphy at the regional and international levels. .
- Proposing an "Arabic calligraphy day" as an annual day to be celebrated across the Kingdom.

Algeria:

- Providing financial support to local and regional institutions in connection with Arabic calligraphy

Bahrain:

The Forum of Bahraini calligraphers, hosted by Bahrain society for contemporary art, will continue to meet on a weekly basis.



Egypt:

- Supporting craftsmen who prepare traditional paper by opening more workshops for “Ahar” paper and promoting apprenticeship.
- Seeking to attract more numbers of students to calligraphy evening schools.

Iraq:

- Project proposal by Iraqi Cultural Center for calligraphy and decoration in collaboration with master calligraphers to create an institution, “ Renaissance of Arabic calligraphy and ornament-Noon and Qalam”, on a national level.

Jordan:

- Producing a TV program for Arabic calligraphy that hosts master calligraphers and shows their exhibitions to promote the element.
- The Jordanian Forum for Arabic Calligraphy and Islamic Decoration will continue to organize the Jordanian Hashemite Festival of Arabic Calligraphy and Islamic Decoration annually with local and international participation which the Ministry financially supports.

Kuwait:

- Granting a State Award in the Arts for Arabic calligraphers as a social recognition of the bearers and practitioners.

Lebanon:

- Allowing Arab calligraphers to join the Mutual Support Fund for Artists, created by the Ministry of Culture, to provide them with social and health services in order to support the continuity of their practice
- Conducting workshops on Arabic calligraphy in the network of public libraries.

Mauritania:

- Safeguarding the Mauritanian style of Arabic calligraphy through raising awareness campaigns;
- Providing financial and moral support for practitioners of Arabic calligraphy and related professions.

Morocco:

- Continue to provide support for heritage societies and NGOs especially those concerned with Arabic calligraphy;
- Producing documentaries on Arabic calligraphy to define, promote and protect the element.

Oman:

- Promoting Arabic calligraphy as an intangible cultural heritage element through the Oman Cultural Channel.

Palestine:

- Enhancing national identity via safeguarding Arabic calligraphy;

- Support Arabic calligraphy as an art and craft for sustainable development.

Sudan:

- Proposing a project to establish a Museum of Fine and Applied Arts in the Faculty of Fine and Applied Arts (Sudan University of Science and Technology) to document the work of various graduates in Arabic calligraphy over decades.

Tunisia:

- Continuing the digitization of manuscripts in Arabic calligraphy in the National Library;
- Providing financial and technical support to Arab Calligraphy Clubs Network affiliated from several Ministries (Education, Youth, Sports, Higher Education and Scientific Research) and civil societies (Tunisian Association of Calligraphy, Association of Tunisian Calligraphers) and National Center of Arts.

United Arab Emirates:

- Providing scholarships for talented students to Arabic calligraphy centers all over the world.

Yemen:

- Publishing works, studies, and biographies of Arabic calligraphers in order to preserve, promote and transmit their knowledge, skills and practices.

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

*Not fewer than 150 or more than 250 words*

Several institutions in the submitting states are involved in implementing the proposed safeguarding measures as follows:

Saudi Arabia:

- Ministry of Culture is developing activities related to the element during the year 2020 of Arabic calligraphy. These activities are promoted in national and international media and advertising to reach a large audience.

Algeria:

- The Ministry of Culture is working to activate a partnership agreement with the National Ministry of Education to implement measures to safeguard the element.

Bahrain:

- Bahrain Authority for Culture and Antiquities will work on enhancing the role of the Forum of Bahraini calligraphers.

Egypt:

- Ministries of Education and Higher Education will support teaching Arabic calligraphy;
- Ministries of Culture, Trade, Industry, and Social welfare will support Arabic calligraphers and craftsmen.

Iraq:

- Ministry of Culture, Tourism and Antiquities will allocate financial and logistical support to hold conferences on the activities of calligraphers and artists.
- Ministries of Education and Higher Education will cooperate in order to support the safeguarding of the element.

Jordan:

- Ministry of Information will produce a television program for Arabic calligraphy that will hostmaster calligraphers.
- Ministry of Culture will continue to provide a financial and logistical support for Arabic calligraphers across the Kingdom.

Kuwait:

- The Ministry of Awkaf and Islamic Affairs and Kuwait Center for Islamic Arts will continue to provide financial support for events to enhance the visibility of Arabic calligraphy.

Lebanon:

- Ministry of Culture will work on allowing Arab calligraphers to join the Mutual Support Fund for Artists
- Lebanese NatCom for UNESCO and the Ministry of Education and Higher Education will prepare programs to include ICH in educational curricula.

Mauritania:

- Ministry of Culture will establish a project for the safeguarding of Mauritanian style of Arabic calligraphy.

Morocco:

- Ministry of Culture, Ministry of Awkaf and Islamic Affairs and Ministry of Traditional Industries will continue to inventory the ICH and update the database.

Oman:

- Ministry of Heritage and Culture will continue to document Arabic calligraphy by allocating funds for its safeguarding.
- Ministry of Arts Affairs will promote Arab calligraphy at Muscat and Salalah Festivals, workshops and exhibitions.

Palestine:

- Ministry of Culture will support the creation of a syndicate of calligraphers.
- The Ministry will encourage holding national competitions to support the promotion of the element.

Sudan:

- Ministry of Culture will finance the Museum of Fine and Applied Arts project in the Faculty of Fine and Applied Arts in 2021;

- The ministry will support training workshops in the Faculty in collaboration with the Association of Sudanese Calligraphers.

Tunisia:

- The National Center for Calligraphy Arts of the Ministry of Culture will continue training new competencies to safeguard the element in cooperation with calligraphers ;
- The Ministry will support the establishment of the Museum of Arabic Calligraphy.

United Arab Emirates:

- Ministry of Education will include Arabic calligraphy in schools curricula;
- The Ministry will support the centers of Arabic calligraphy financially and logistically.

Yemen:

- The Ministry of Education will re-implement teaching Arabic calligraphy in the curricula of primary schools;
- The State party will promulgate laws to protect calligraphers' rights.

(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*

The contribution of the bearers, practitioners of the element and associations to the proposed measures was instrumental. Their deep knowledge of the Arabic Calligraphy practice each in his country was essential for defining safeguarding measures. Their opinions were expressed in several meetings that took place in every submitting State.

In Saudi Arabia, bearers and practitioners of the element proposed the safeguarding measures. Meetings were held by the Saudi heritage Preservation society in cooperation with the Saudi Society for Arabic Calligraphy.

In Algeria, The calligraphers gave their views during the initial contacts that took place with them.

In Iraq, a committee, composed of Arabic calligraphers, artists, artisans and university professors as well as experts of the intangible cultural heritage, discussed and drafted the proposed safeguarding measures.

In Jordan, meetings were held with Jordanian calligraphers representing all regions of the Kingdom. The safeguarding measures have been proposed by communities and professional individual.

In Kuwait, the safeguarding proposals were the result of a meeting held with the masters of Arabic calligraphy of both genders.

In Lebanon, Master calligraphers and professional calligraphers, members of the Lebanese Calligraphers Association and the Syndicate of calligraphers of newspapers and magazines suggested safeguarding measures. Artists, school teachers, university professors and craftsmen participated in this process too.

In Mauritania, the proposed measures responded to the request of calligraphers and the NGOs concerned and to their aspirations to safeguard the element that they expressed directly during meetings on the issue.

In Morocco, safeguarding measures were collected through field work and direct contact with masters of Arabic calligraphy and a number of associations. Practitioners have expressed their willingness to contribute in implementing the safeguarding measures proposed.

In Sudan, the National Council for Cultural Heritage and the Promotion of National Languages organized a number of consultative meetings with Arabic calligraphers to draft safeguarding measures.

In Tunisia, a committee headed by a calligrapher, held meetings at the National Center for Calligraphy Arts. It proposed the safeguarding measures.

In Yemen, calligraphers were contacted directly via the Internet to formulate safeguarding proposals.

The same approach has been adopted in United Arab Emirates, Oman and Palestine, where the calligraphers, artists and associations concerned have participate to a number of meetings where they proposed measures to safeguard the element.

### 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: Ministry of Culture

Name and title of the contact person: Naif Alnemra, Senior Researcher

Address: MOC, Riyadh

Telephone number: +966551370515

Email address: nalnemra@moc.gov.sa

Other relevant information:

Algeria:

- Name of the entity: CNRPAH

- Name and title of the person: Mr Farid KHERBOUCHE

- Address: rue Franklin Roosevelt, 16000, Alger - Algérie

- Telephone number: 00 213 21617328 / 00 213 661 570 2383

- Email contact@cnrpah.org

- Name of the entity: Calligraphy and decoration club in Algiers

- Name and title of the person: Muhammad Safer Bati

- Address: at Sayyid bin Qunif Muhammad, 36 Voltaire Street, Kobba, 16.050 Algeria

- Telephone number: 00213551035188

- Email: mbenganif@hotmail.com

- Name of the entity: School of Arts and Decoration

- Name and title of the person: Amal Deif Allah

- Address: Algiers

- Telephone number: 0021354035073

- Email: Bendjelloul.architecte@gmail.com

Bahrain:

- Name of the entity: Bahrain Authority for Culture and Antiquities
  - Name and title of the person: Mohammed bin Khalifa Al Khalifa - Director of the National Heritage Department
  - Address: P.O box 2199 | Manama | Kingdom of Bahrain
  - Telephone number: (+973) 17299833
  - Email: m.alkhalifa@culture.gov
- www.culture.gov.bh

Egypt:

- Name of the entity: Ministry of Culture - Cultural Development Fund
- Name and title of the person: Fathi Abdel Wahab
- Address: Sector of the Cultural Development Fund - the administrative building of the Opera House - the island
- Telephone number: +201005276161
- Email: d.fathy@cdf.gov.eg

Iraq:

- Name of the entity: The Cultural Relations Directorate
- Name and title of the person: Falah Hassan Shaker, General Director
- Address: AL-Mansour-AL-Eskan St
- Telephone number: +(964)771055555
- Email: falah\_shaker@mocul.gov.com

- Name of the person: Iman AbdulWahhab AbdulRehman
- Telephone number: +(964)7811755412, +(964)7706922442
- Email: emanalogili@gmail.com

- Name and title of the person: Alataf Ibrahim Khaleel
- Telephone number: +(964)7807742910
- Email: ataaf\_85\_1@yahoo.com

- Name and title of the person: Reasheed Jabar Shinjar
- Telephone number: +(964)7736489722
- Email: reasheed\_jabar@yahoo.com

- Name and title of the person: Faleh Hassan Khatab AlDoory
- Telephone number: +(964)7901183279, +(964)7714187129
- Email: Falih\_Dori@yahoo.com

Jordan:

- Name of the entity: Jordanian Forum for calligraphy and decoration
- Name and title of the person: Calligrapher Jamal Haddad Moroccan

- Address: Sweifieh - Amman - Jordan
- Telephone number: 00962791467401

Kuwait:

- Name of the entity: National Council for Culture, Arts, and Letters, Department of Antiquities and Museums
  - Name and title of the person: Ms. Fajer Al-Haddad
  - Address: PO BOX 23996. SAFAT. 13100. State of Kuwait
  - Telephone number: +965 94471499
  - Email: fk.alhaddad@nccal.gov.kw
- 
- Name of the entity: Ms. Farah AL-Sabah
  - Address: PO BOX 23996. SAFAT. 13100. State of Kuwait
  - Telephone number: 0096599859999
  - Email: farahalsabah@nccal.gov.kw

Lebanon:

- Name of the entity: Association des calligraphes libanais.
  - Name and title of the person: Fayed Chehade
  - Address: Bloc 15, Imm.Saleh et Awada, rue Dergham, Ghbayreh.
  - Telephone number: 00961 3 26 49 27
- Syndicat des calligraphes des journaux et des revues, Edmond Fakhry, trésorier (Président décédé), 00961 3 26 26 44

Mauritania:

- Name of the entity: National Preservation of Heritage and Culture
- Name and title of the person: Nami Muhammad Kaber Salihy
- Address: Ministry of Culture, Nouakchott, PO Box: 196, Nouakchott, Mauritania
- Telephone number: 0022236302677
- Email: namisalihy@gmail.com

Morocco:

- Name of the entity: Direction du Patrimoine Culturel- Ministère de la Culture des Jeunes et du Sport - Département de la Culture-
- Name and title of the person: Youssef KHIARA Directeur du du Patrimoine Culturel
- Address: 17, avenue Michlifen, Agdal, Rabat, Maroc
- Telephone number: +212 537 402 701
- Email: tinmellal@yahoo.fr

Oman:

- Name of the entity: -Ministry of Heritage and Culture /ICH section
- Name and title of the person: Mr. Nasser bin Salim Al-Sawafi
- Address: P O Box 668, Postal Code 100, Muscat, Sultanate of Oman
- Telephone number: +968 2 4116616
- Email: alswafy76@gmail.com,  
www.mhc.gov.om

- Name of the body: Ministry of Education, Oman National Commission for Education, Culture and Science

- Name and title of the person: Mr. Al Mahairi Salim Rashid
- Address: P O Box 3, Postal Code 100, Muscat, Sultanate of Oman
- Telephone number: +6982459393
- Email: almahairi2@moe.com

Palestine:

- Name of the entity: Palestinian Ministry of Culture / National Heritage Registry Service
- Name and title of the person: Amani Al Junaidi
- Address: Ramallah
- Telephone number: 00972568886174
- Email: amanijunidi@gmail.com

Sudan:

- Name of the entity: National Council for Cultural Heritage
- Name and title of the person: Dr. Asaad Abdul Rahman Awad Allah Abdul Rahman
- Telephone number: 00149912436911
- Email: asaadhajam@yahoo.com

Tunisia:

- Name of the entity: National Center for the Arts of Calligraphy
- Name and title of the person: Lotfi Abdel-Gawad, Director
- Address: National Center for the Arts of Calligraphy, 9 Nahj El Mestiri, Bab Souika, 1006, Tunis, Tunisia
- Telephone number: 2167681165
- Email: www.cnc.inp.tn

Nom de l'organisme:

- Name of the entity: The National Museum of Islamic Art, Burqada
- Name and title of the person: Jihad Suwaid, Inspector of Heritage for the Midwest
- Telephone number: 216 96117231



- Email: sould\_jihed1@yahoo.fr

United Arab Emirates:

- Name of the entity: Department of Culture and Tourism - Abu Dhabi
- Name and title of the person: Saeed Hamad Al Kaabi / Director of Moral Heritage Department
- Address: P.O. B. 94000 - Abu Dhabi - The Nation Tower / Corniche Building
- Telephone number:
- Email: info@DCTABUDHABI.AE

Yemen:

- Name of the entity: Intangible Heritage Sector
- Name and title of the person: Rafeeq Saad Al-Akkouri
- Address: Yemen - Sanaa
- Telephone number: 00967733033733
- Email: rafiksaad@gmail.com

#### **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*

Saudi Heritage Preservation Society proposed the nomination of Arabic calligraphy on the Representative List to ALECSO. The Arab organization launched a call for contribution to the States members of the Arab League. Following this call, 16 states expressed their interest. A first meeting of bearers, practitioners, experts and states representatives was held in Cairo. During this meeting dedicated to the nomination, the process of the multinational nomination of the element has been explained to the participants. A second meeting, organized in Riyadh, gathered once again practitioners, experts and states representatives. It aimed to discuss and put together the data gathered by each State in the submission form. Some States were urged to complete the missing informations and deadlines were set on the calendar. A third experts meeting in Riyadh drafted the final nomination form.

In the submitting States, the involvement of calligraphers, artists, craftsmen of both genders and associations concerned was very important at all stages of the preparation of the nomination. Meetings were held with bearers, practitioners and members of professional associations and syndicates for providing explanations on their knowledge, skills and practices and proposing measures that guarantee the viability of the element. It was an opportunity to get their free, prior

and informed consents to the registration.

This file has been prepared with a number of stages reflected as follows:

1. Defining the communities, groups and individuals concerned with the element in each of the submitting states. Inventories were carried to define the element and its bearers and practitioners. Master calligraphers, professional calligraphers, artists, teachers and students of calligraphy schools, artisans, instruments and material makers, non-governmental organizations concerned with the element were identified.
2. Defining safeguarding procedures and their method of application. Procedures for safeguarding the element were proposed by the bearers of the element in partnership with the state parties.
3. Preparing audiovisual material. Those pictures and videos are representative of the diversity of the Arabic calligraphy and its bearers in terms of gender, age and activities associated with the element.
4. Updating the inventory lists with the participation of the communities. The collected data and information about the element were used to update the inventory lists.
5. Preparing the nomination file. Consultative meetings, seminars and workshops were held with master calligraphers, professional calligraphers, artists, teachers and students in Arabic calligraphy, artisans, qalam-makers, paper-makers, inks-makers, of both genders to gather information needed for the nomination form. Experts and researchers in universities, research centers and museums of Arabic calligraphy as well as members of associations interested in Arabic calligraphy and intangible cultural heritage were also consulted.

#### 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 submitting state parties have attached free, prior and informed consents from associations and non- governmental organizations as well as element bearers from both genders.

Written free prior and informed consents from the communities concerned in each submitting state were gathered by the researchers in the field visits conducted throughout the nomination process.

Attached are the following written consents:

Saudi Arabia:

2 NGOs (Saudi Scientific Association of Arabic Calligraphy - Saudi Heritage Preservation Society) and 31 individuals;

Algeria:

1 association (Association al-Râqam pour la promotion des savoir-faire traditionnels et de arts plastiques) and 12 individuals;

Bahrain: 4 associations (Center for the Arts of Arabic Calligraphy - Bahrain Contemporary Art Association - Beit AlQur'an - Arabic Calligraphy Lovers Association) and 3 individuals;

Egypt:

3 associations (Egyptian Society for Folk Tradition - Nubian Heritage Society - Syndicate for Participants of the Folk Creativity) and 7 individuals;

Iraq:

5 NGOs (Iraqi Cultural Center for Arabic Calligraphy - Cultural Heritage Museum - Mesopotamia Foundation for Cultural Development - Society of Iraqi Calligraphers - Cultural Center in Al Anbar) and 51 individuals;

Jordan:

1 association (Heritage and Arts House Association) and 6 individuals;

Kuwait:

1 association (Kuwait Islamic Arts Center) and 9 Individuals;

Lebanon:

1 association and 1 syndicate (Association of Lebanese Arabic Calligraphers- Syndicate of calligraphers of newspapers and magazines in Lebanon) and 30 Individuals;

Mauritania: 3 associations (L'association des Pionniers de la Calligraphie Arabe - Association Mauritanienne pour les Traditions Populaires - L'Association Mauritanienne pour la calligraphie Arabe et l'Ornement) and 1 Individual

Morocco:

3 associations (Association Marocaine de Calligraphie - L'Association Marocaine Mémoire du monde - Association de Lauréats de l'institut National des Sciences de l'Archéologie et du Patrimoine) and 4 Individuals;

Oman:

2 entities (A.R.TConsultation, Al Shukairi Group Co) and 2 Individuals.

Palestine:

3 Individuals;

Sudan:

2 entities (Sudan University of Science & Technology, College of Fine & Applied Art - Sudanese Calligraphers Society) and 12 Individuals;

Tunisia:

10 associations (L'association Djerba Ettawasoul - L'Association Les Amis de la bibliothèque et du livre de ben arous - L'Association Dar Al Founoun de Gabès - L'Association Les Amis de la bibliothèque à Tataouine - Association Tunisienne du Patrimoine Partagé - L'Association Les Amis de la bibliothèque et du livre à Menzel Bourguiba - Académie Ibn Elarabie d'art matière - Horizon pour Culture et Arts "Jedelienne" - L'Association Le pen League Medenine - l'Association tunisienne des arts Calligraphiques) and 2 Individuals;

United Arab Emirates:

10 Individuals;

Yemen:

2 associations (The Arab Forum for Art - Talented Youth Academy) and 3 Individuals.

#### 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*

In all submitting States, Arabic calligraphy is practiced by men and women of all ages. It thus represents an art and know-how of a lasting nature. Therefore, there are no practices that limit access to Arabic calligraphy.

The element, as a vessel to Arabic language, conveys universal aesthetic and human values. It is therefore in agreement with human rights.

Bearers and practitioners, whatever their skill level, impart their knowledge to all levels of formal and non-formal education, and there are no restrictions in this regard.

Arabic calligraphy, as part of the intangible cultural heritage, is accessible to the general public, academics, researchers and all those interested.

#### 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.*

Saudi Arabia:

A- Saudi Scientific Association for Arabic Calligraphy

B- Dr. Abdullah Futiny, Head of the association

C- B.O Box 7413, Makkah, Saudi Arabia

D- +96655552950

E- Drfutiny@gmail.com;

A- Saudi Heritage preservation society

B- Sultan Alsaleh/Head of Heritage Department

C- P.O Box 8485 Riyadh 11482 Kingdom of Saudi Arabia

D- +966562979935

E- ssaleh@shps.org.sa

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Algeria:

A- Al Raqam Association in Medea province

B- Name of the President: Abdul Razzaq Qara Berno

D- 00213668495501

Website: <http://www.errakim.org/>

B- Another member of the association is responsible for communications: Muhammad Ayyash

D- 00213776867196

A- Calligraphy and decoration club in Algiers

B- The name of the President: Muhammad Safer Bati

C- Address: at Sayyid bin Qunif Muhammad, 36 Voltaire Street, Kobba, 16.050 Algeria

D- 00213551035188

E- mbenganif@hotmail.com

A- School of Arts and Decoration

B- The name of the director: Amal Deif Allah

D- Number: 00213540350737

E- Email: Bendjelloul.architecte@gmail.com

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Bahrain:

A- The Quran House

B- Dr. Abdullatif Kanoo - Founder and Secretary

A- Association of Arabic Calligraphy Lovers

B- Mahmoud Ahmed Al-Mulla - President

A- Bahrain Society for Contemporary Art

B- Ali Al-Jad - Vice President of the Society

A- Arts Center for Arabic Calligraphy

B - Mohamed Al-Nashimi – Founder

---

Egypt:

A- Organization's name: The Egyptian Association for Arabic Calligraphy

B- Person in charge: Mohamed Baghdadi

C- Address: Sheikh Zayed / Giza - Arab Republic of Egypt

D- Phone number: 00201222177641

E- Email: mohamedbaghdady@hotmail.com

A- Name of the organization: The Egyptian Association for Folkloric Fame

B- Person in charge: Ahmed Morsi

C- Address: 47 Soliman Gohar Street / Giza - Arab Republic of Egypt.

D- Phone number: 00201111684207

A- Name of the organization: Nubian Heritage Society

B- Person in charge: Mustafa Abdel Qader

C- Address: 15 Abdel Aziz Gawish Street / Abdin - Cairo.

D- Phone number: 00201224310193

E- Email: adelmosa73@gmail.com

A- Arabic calligraphy workshop,

B- Mohammed Jaber,

C- Burj Al Arab Culture Palace

A- The Pen Foundation,

B- Mohamed Wahdan

C- Cairo 2012 72984793

A- The Egyptian Archives for Life and Folkloric Literature

B- Haytham Younis,

C- Haret Al-Darb Al-Asfar - Aestheticism - Cairo 27871472

A- Atlas of Egyptian Folklore Prof.

B- Dr. Ahmed Awad 30 Japan St.

C- Giza 37772570

D- 01006379006

E- Atlas@gocp.gov.eg

A- Arabic Calligraphy Museum  
B- Musaad Khudair Al-Portsaidi

A- Calligraphy Association

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Iraq:

A- Iraqi Calligraphers Association  
B- Dr. Abdul Redha Dawood Bhaya ( Rodhan )  
C- Iraq, Baghdad  
D- +(964)7902249187, +( 964)7707136444  
E- rodhanbaheya52@gmail.com

A- Iraqi Cultural Center for Arabic Calligraph and Decoration  
B- Falih Hassan Al dori  
C- Iraq, Baghdad  
D- +(964)7714187129  
E- falih dori@yahoo.com

A- Yousif Thanoon Center for Historical STUDIES and Research  
C-Iraq,Mousil  
D- +(964)7701886223

A- Mesopotamia Foundation for Cultural Development  
B- Mohammad Mahthool Al Tai  
C- Iraq, Baghdad  
D- +(964) 7901701466  
E- DRMALTAI@yahoo.com

A-The Cultural Roving Museum Organization  
B- Hashim Mohammad Tarad  
C- Iraq, Baghdad  
D- +(964)7906708628  
E- house\_design\_1@yahoo.com

A- The Foundation of Wahat Al Mutanabi for Culture  
B- Feda Shukri Saleem  
C- Iraq, Baghdad  
D- +(964)7708111911  
E- mutanabi.f22@gmail.com

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Jordan:

A- The Mayor of Jordanian Calligraphers

B- Shehadeh Haroun

C- 00962798732035

D- Jabal Al-Qusour - Amman - Jordan

A- Jordanian Forum for calligraphy and Islamic decoration

B- Calligrapher Jamal Haddad

C- Ammaan Jordan

D- 00962791467401

A- Jordanian Calligraphers Association

B- Calligrapher Ihssan Turkmani

C- Qweismeh - Amman - Jordan

D- 00962795190617

A- Amwaj Association for Culture and Arts

B- The calligrapher Yasser Al-Jaraba

C- Aqaba - Jordan

D- 00962795297465

A- The calligrapher raised the boise

C- Tafila - Jordan

D- 00962772250778

E- refat\_bawayza@yahoo.com

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Kuwait:

A- Kuwait Islamic Arts Center

B- Farid Abdulraheem Al-Ali

C- The Grand Mosque

D- +965 99013043

E- islamicart08@gmail.com

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Lebanon:

A- Nom de l'entité: Association des Calligraphes Libanais

B- Nom et titre de la personne contact : Fayed Chehade

C-- Adresse: Bloc 15, Imm.Saleh et Awada, rue Dergham, Ghbayreh

D- Numéro de téléphone: 00961 3 26 49 27

Autres informations pertinentes: A- Syndicat des calligraphes des journaux et des revues, B-



Edmond Fakhry, trésorier (Président décédé), D- 00961 3 262644

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Mauritania:

A- Mauritanian Association of Arabic Calligraphy and Ornamentation

B- Muhammadan bin Ahmed Salem Association President

C- Nouakchott - Mauritania

D- Phone: 0022244380072

E- Email: mohameden72@gmail.com

Calligrapher and researcher in the field of heritage, calligrapher of the Mauritanian Qur'an

---

Morocco:

A- Association Marocaine de la Calligraphie Arabe

B- Mohamed El-Maslouhi Mohamed El-Maslouhi

C- N ° 130, résidence Ghita 3, lotissementen-Nassim, Casablanca, Maroc

D- + 212- 662 116 664

E- meslouhi2017mohammed@gmail.com

A- Association des Lauréats de l'Institut National des Sciences de l'Archéologie et du Patrimoine  
alumni association of the National Institute of Archeology and Heritage

B- AboulKacem Chebri, Secrétaire général

D- + 212- 661214038 / + 212- 23351886

E- marocarcho@yahoo.fr

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Oman:

Arab calligraphy is practiced individually:

Sheikh / Hilal bin Mohammed Al-Rawahi

95688888 Rasha

Muhammad bin Hassan Al-Ramdani 99312789

Muhammad bin Fadel Al-Hassani 99454351

Sami bin Zain bin Saeed Al-Ghawi Mubarak House 93266628 Alghawi2@live.com

Shabib Bin Jamal Bin Habib Al Balushi 99875987 Shabib18@hotmail.com

Mohammed bin Rashid bin Muhammad Al-Shuaili 96661183 Alshuaili2@gmail.com

Mohammed bin Saleh bin Saeed Al-Riyami 93915029 allriaamy@gmail.com

Mohammed bin Hassan bin Saeed Al-Ansari 99544503 m.h.8881.mh@gmail.com

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Palestine:

"The consent of the concerned communities are attached

- Plastic Artists Association in Palestine
- Arabic Calligraphy Group

- Hana House for Arabic Calligraphy
- Spirit of Art and Heritage
- Palestinian Artists Union
- The Calligrapher of Palestine
- Palestinian universities and colleges of fine arts study Arabic calligraphy, a course at the university

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Sudan:

- A- Sudanese Calligraphers Association.  
 C- Address: Khartoum.  
 D- Phone: 0024960011700 - 00249919470770- 00249912207654  
 E- Email: calligrapherssd@gmail.com

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Tunisia:

- A- The Tunisian Association of Calligraphy  
 B- Association President: Mr. Abdul Salam Al-Bejawi  
 C- Address: Madrid Street No. 8, 2002 Tunisia  
 D- Phone: 21655888175  
 E- arts.calligraphiques@gmail.com

- A- The Association of Tunisian Calligraphers  
 B-The President of the Association: Mr. Muhammad Yassin Mutair  
 C-Address Dar Al-Khatt Al-Arabi, Paris Street (above the Libyan Airlines Agency) - No. 49 - Tunis. Republic of Tunisia  
 D- Phone: 21627469968

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Yemen:

- A-Name of the entity Yemeni Calligraphers Association  
 B- Name of the director Faisal Al-Nahari  
 C- Address Sana'a - Yemen  
 D- Telephone number 00967716649206  
 E- E-mail faisalnahr1000@gmail.com

- A- Name of the entity Talent Academy  
 B- Name of the director: Saeed Baharithh  
 C- Address: Yemen-Hadramout-Siwan  
 D- Telephone number: 00967770465190  
 E- E-mail: info@tyayemen.com

## 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:

Saudi Arabia: National Inventory of Intangible Cultural Heritage- IHSAI.

Algeria: Eléments du patrimoine culturel immatériel - PCI Algérie  
The item is on the data bank of the intangible cultural heritage elements - Algeria on the digital platform of the "National Center for Prehistoric Research, Anthropology and History" / CNRPAH <http://cnrpah.org/pci-bnd/index.php/9-photos/14-calligraphie-arabe-savoirs-savoir-faire-et-pratiques>. As found in the Inventory of the Intangible Cultural Heritage of Medea State 2014 (Data Bank hard copy - updated in 2018) In the Inventory of the Intangible Cultural Heritage of the State of Bordj Bou Arreridj 2018. (Data Bank hard copy) The update is done every 4 years

Bahrain: The Arts of Arabic Calligraphy

Egypt: Egyptian Archives of Folk Life and Folk Traditions

Iraq: The National Inventory of the Intangible Cultural Heritage of the Republic of Iraq for the year 2014, which was updated during the years 2017 and 2019 after adding a number of elements to the list.

Jordan: Community Based Heritage Inventory Project in Governorates / Intangible Cultural Heritage Inventory

Kuwait: National Inventory List of Intangible Cultural Heritage of Kuwait - 18 Arabic calligraphy 2019

Lebanon: Registre national du patrimoine culturel immatériel

Mauritania: Inventaire national

Morocco: Inventory and documentation of cultural heritage in Morocco

[http://www.idpc.ma/view/pc\\_immateriel/idpcm:AB92?sort=title&titleinitial=p&page](http://www.idpc.ma/view/pc_immateriel/idpcm:AB92?sort=title&titleinitial=p&page)

Oman: National Inventory

Palestine: National Registry for Intangible Cultural Heritage

Sudan: List of the Intangible National Heritage in Sudan

Tunisia: Inventaire national du patrimoine culturel immatériel

United Arab Emirates: Inventories "The Comprehensive Field Survey Project for Intangible Cultural Heritage"

Intangible heritage record (201)

Yemen: Surveying and documentation of traditional handicrafts

(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:

Saudi Arabia:  
Ministry of Media;

Saudi Heritage Preservation Society

Algeria:

Ministry of Culture;

Center national de recherche préhistoriques, anthropologiques et historiques -CNRPAH;

The National Research Center of Antiquity, History, Anthropology and History.

Bahrain:

Bahrain Authority for Culture and Antiquities

Egypt:

Egyptian Archives of Folk Life and Folk Traditions

Iraq:

General Cultural Relations Department / Ministry of Culture, Tourism and Antiquities.

Jordan:

Ministry of Culture / Heritage Directorate

Kuwait:

National Council for Culture, Arts, and Literature / Department of Antiquities and Museums  
Kuwait National Museum

Lebanon:

Ministère de la culture

Commission nationale libanaise pour l'UNESCO

Mauritania:

National Preservation of Heritage and Culture

Morocco:

Directorate of Cultural Heritage - Ministry of Culture, Youth and Sports - Culture Sector

Oman:

Ministry of Heritage and Culture / ICH Section

Palestine:

Ministry of culture / Intangible Cultural Heritage Department

Sudan:

The National Council for Cultural Heritage and the Promotion of National Languages

Tunisia:

Institut national du patrimoine, Département de l'inventaire et de l'étude des biens ethnographiques et des arts contemporains

United Arab Emirates:

Ministry of Culture and Knowledge Development; Department of Culture and Tourism - Abu Dhabi; Sharjah Heritage Institute - Sharjah; Dubai Culture and Arts Authority

Yemen:

Ministry of Culture

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

Saudi Arabia:

- 07/005

- TC/5004

Algeria: <http://cnrpah.org/pci-bnd/>

Bahrain: ICH/D5/11

Egypt: 1

Iraq: 26

Jordan: 1/2/5 The Arabic Calligraphy

Kuwait: Arabic calligraphy: skills, knowledge and practices: Serial No: 18 dated 2019 on the Intangible Cultural Heritage in the State of Kuwait that is supervised by the Kuwait National Museum

Lebanon: Le directeur général du Ministère de la culture en se basant sur la loi 720 du 15/5/2006 ratifiant la Convention de 2003, a inscrit la calligraphie arabe sur le registre national du patrimoine culturel immatériel sous le numéro 5.1. dans le domaine 5 des connaissances et des savoir faire liés à l'artisanat.

Mauritania: Fiche d'inventaire national, numéro 06 du 24 janvier 2020

Morocco: Calligraphie arabe: Savoir-faire, connaissances et pratiques (فنون الخط العربي: المهارات والمعارف والممارسات)

idpcm:1DAA85

Oman: 4.31 The Arabic Calligraphy

Palestine: Through the National Heritage Registry Department, the Heritage Administration is concerned with collecting, restricting and documenting intangible cultural heritage in Palestine, with the participation of groups and groups under the supervision of experts specializing in this intangible heritage, and the department is involved in preparing files for the nomination of cultural elements. No. 19 on the List of Intangible Cultural Heritage established by the Ministry of Culture

Sudan: Arabic Calligraphy: Skills, Knowledge and Practices No. 10 on the National List

Tunisia: 54/2

United Arab Emirates: The record of intangible heritage - social practices - traditional crafts  
Yemen: Yemen: Arabic Calligraphy: Knowledge - Skills - Practices  
1-19

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

Saudi Arabia:  
-10/02/2019  
- 27/10/2018  
Algeria: 23/01/2020  
Bahrain: 14/03/2018  
Egypt: 2019  
Iraq: 10/2019  
Jordan: 01/2019-09/2020  
Kuwait:10/2019  
Lebanon: 11/10/2019  
Mauritania: 24/01/2020  
Morocco: 09/04/2019  
Oman: 06/2019  
Palestine: 01/01/2020  
Sudan: 27/01/2020  
Tunisia: 16/11/2019  
United Arab Emirates: 22/02/2019  
Yemen: 22/02/2019

*(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).*

In the submitting States, the inventory of Arabic calligraphy was carried out using a participatory approach. Bearers and practitioners of the element of both genders and different age groups have been identified from field work with a view to collecting data in accordance with the 2003 Convention for the Safeguarding of the Cultural Heritage immaterial.

Two methods have been followed by the submitting States:

-Some states have followed the method recommended in the capacity building program. Inventory work covered the entire national territory. Inventory sheets were filled out with calligraphers, artists, teachers and artisans. The information contained in the files fed into the final file and enabled the element to be listed in the national inventory.

-Others have organized meetings with calligraphers who provided the information required to complete the inventory sheet and proceed with the integration of the element in the national inventory.

The audiovisual material essential to the documentation of the element have been prepared in the submitting states. Interviews were also carried out with members of NGOs, associations and syndicates concerned with the element. Meetings of academics, researchers and experts helped refine the work carried out in the field.

(vi) Indicate how often the inventory(ies) is(are) updated (periodicity) (max. 100 words).

The updating of the inventories in the submitting states is not carried out in the same periodicity or regularity. It varies from 2 to 5 in the countries that set them. For others, it remains unspecified.

Iraq, Morocco and Palestine update their inventories every 2 years;

Saudi Arabia, Egypt, Jordan, Kuwait, Oman, Sudan and Tunisia update their inventories every 3 years;

Algeria and United Arab Emirates update their inventories every 5 years;

Bahrain, Lebanon, Mauritania and Yemen update their inventories whenever there is a need to add a new element.

(vii) Explain how the inventory(ies) is(are) regularly updated. 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. 200 words).

In the submitting states, inventories have been updated by adding information about the element in addition to the activities and events related to it. Different entities worked to provide data, pictures and videos that are collected through field work. Inventory lists were completed in a systematic way with the contribution of local entities and authorities of each state.

Submitting states vary in the manner and time of updating the inventory of intangible heritage lists.

The lists are updated periodically through periodic revision by deletion and addition in United Arab Emirates, Morocco, Egypt, Tunisia, Algeria, Amman and Jordan.

Other countries are updating their inventory lists by adding elements, data and materials once received. Those countries include Lebanon, Mauritania, Palestine, Kuwait, Sudan, Saudi Arabia, Bahrain and Yemen.

Updating the inventory lists allowed finding links between elements of intangible cultural heritage registered in other domains.

(viii) 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 provided in English or French, as well as in the original language if different.**
- 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 provided in English or French as well as in the original language if different.**

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

Saudi Arabia: <https://sites.google.com/a/shps.org.sa/sh/home/arabic-calligraphy>

Algeria: <http://cnrpah.org/pci-bnd/index.php/9-photos/14-calligraphie-arabe-savoirs-savoir-faire-et-pratiques>

Egypt: [http://nfa-eg.org/En/Inventory\\_Details.aspx?ID=298](http://nfa-eg.org/En/Inventory_Details.aspx?ID=298)

Jordan: <http://ich.gov.jo/node/20>

Morocco: [http://www.idpc.ma/view/pc\\_immateriel/idpcm:1DAA85?doctype=&f\\_type\\_protection=&searchfield=fulltext&q=calligraphie&quicksearch=OK&num=10](http://www.idpc.ma/view/pc_immateriel/idpcm:1DAA85?doctype=&f_type_protection=&searchfield=fulltext&q=calligraphie&quicksearch=OK&num=10)

Sudan: [http://ich.sudafast.edu.sd/item\\_tab\\_list.php](http://ich.sudafast.edu.sd/item_tab_list.php)

## 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.*

- Abdulrazak, F. A. (1990). "The Kingdom of the Book: The History of Printing as an Agency of Change in Morocco Between 1865 and 1912." Ph.D. Dissertation. Boston University.
- Al-Alousi, S. L. (2019) Al-Lugha wa-l-Khatt al-Arabiyy: Al-Nash'ah wa-l-tatawwur wa-Afaq Jamaliyyatih wa-Balaghiyyatih. Amman: Das Safa' li-l-Nash wa-l-tawzi'.
- Al-Awwaji, M. (2000) Jamaliyyat Al-Khatt Al-Arabiyy. Al-Riyadh: Dar Tuwaiq li-l-Nashr wa-l-Tawzee'.
- Al-Bashliyy, A. (1998) Jamal al-Khatt Al-Arabiyy: dirasa Fanniya Tahliliya Talimiyya. Cairo: Dar A-Tala'i'.
- Ali, W. (1996). What is Islamic Art? Mafrq, Jordan: Al-Bayt University Press.
- Ali, W.. (1997). Modern Islamic Art: Development and Continuity. Gainesville, FL: University Press of Florida.
- Alnadjji, K. (2001). "Reforming Arabic Calligraphy for Computer Are and Design in Kuwaiti Art Education." Ph.D. Dissertation. Pennsylvania State University.
- Bauer, T. (1996). "Arabic Writing." In The World's Writing Systems, edited by Peter Daniels and William Bright, 559-564. New York, NY: Oxford University Press.
- Bahnasiy, A. (1995) Mu'jam Mustalahat Al-Khatt Al-Arabiyy wa- I-Khattatin. Beirut: Maktabat Lubnan.
- Dâghir, C. (1990). Al-Hhurufiyah al-Arabiyyah: Al-fann wa al-Huwiyah (Arab Letterism: Art and Identity). Beirut : Shirkat al-Matbua't lil-Tawzi wa al-Nashir.
- Damlouji, S. (1979) Al-Khatt Al-Arabiyy. Dar Al-Muthallath: Bayrut.
- Ghulam, Y. 1982. The Art of Arabic Calligraphy. Lafayette, CA: Y.M. Ghulam.



- Hanash, A. (2008) al-Katt Al—Arabiyy wa-Hudud Al-Mustalah. Al-Kuwait: Wazarat Al-Awqaf wa-l-Shu'un Al-Islamiyya.
- Ja'far, M. (2002). Arabic Calligraphy: Naskh Script for Beginners. San Francisco: McGraw Hill.
- Khatibi, A. and M. Sijelmassi. (1976). The Splendour of Islamic Calligraphy. New York, NY: Rizzoli.
- Kofahi, Kh. (2014) Tawdhif al-Harf Al-Arabi fi al- Fann al-Tashkiliyy Al-Urdiniyy Al-Mu'asir. Irbid: Yarmouk University.
- Lings, M. (1976). The Quranic Art of Calligraphy and Illumination. London, United Kingdom: World of Islam Festival Trust.
- Lowry, G. D. (1986). "Introduction to Islamic Calligraphy." In From Concept to Context: Approaches to Asian and Islamic Calligraphy, edited by Shen Fu, Glenn D. Lowry, and Ann Yonemura. Washington, D.C.: Freer Gallery of Art, Smithsonian Institute.
- Mahmoud, M. (1995) Durus fi al-hatt al-Araby. Dar Al-Qur'an: Jeddah.
- Mandel Khan, G. (2001). Arabic Script: Styles, Variants, and Calligraphic Adaptations. New York, NY: Abbeville Press.
- Obada, A. (1990). Intishar Al-Khatt Al-Arabiyy fi Al-Alam Al-Sharqiyy wa- l-Alam Al-Gharbiyy. Cairo: Maktabat al-Kulliyat Al-Azhariyya.
- Osborn, J.R. (2005). "Islamic Calligraphy as Recitation: The Visual Expansion of Divine Words." Humanities and Technology Review 24 (Fall 2005): 15-30.
- Osborn, J.R. (2006). "Islamic Traditions of the Book: Calligraphy, Performance, and Print." International Journal of the Book 3, 3: 33-8.
- Osborn, J. (2008). The type of calligraphy : writing, print, and technologies of the Arabic alphabet. UC San Diego. ProQuest ID: umi-ucsd-2027. Merritt ID: ark:/20775/bb3311454t. Retrieved from <https://escholarship.org/uc/item/2fq2k8fc>
- Safadi, Y. (1979). Islamic Calligraphy. Boulder: Shambala.
- Salah, A. (1990). Al-Khatt al-Arabi. Baghdad, Iraq: Hamat.
- Schimmel, A. 1970. Islamic Calligraphy. Iconography of religions. Leiden, The Netherlands: E.J. Brill.
- Schimmel, A.(1984). Calligraphy and Islamic Culture. Hagop Kevorkian Series on Near Eastern Art and Civilization. New York, NY: New York University Press.
- Welch, A. (1979). Calligraphy in the Arts of the Muslim World. Austin, TX: University of Texas Press.

## 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: HH prince Badr Bin Farhan Al Saud

Title: Minister of Culture

Date: March, 18<sup>th</sup> 2020

Signature:

---

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

---

Name: H. E. Mr Salah Lebdioui

Title: Permanent Delegate of Algeria to UNESCO

Date/Signature:

Name: H. E. Mr Muhammad Abdul Ghaffar

Title: Permanent Delegate of Bahrain to UNESCO

Date/Signature:

Name: H. E. Mr Ehab Badawy

Title: Permanent Delegate of the Arab Republic of Egypt to UNESCO

Date/Signature:

Name: Professor Mahmood Al-Mullakhalaf

Title: Permanent Delegate of Iraq to UNESCO

Date/Signature:

Name: H. E. Mr Makram Queisi

Title: Permanent Delegate of the Hashemite Kingdom of Jordan to UNESCO

Date/Signature:

Name: H. E. Mr Adam Al Mulla

Title: Permanent Delegate of the State of Kuwait to UNESCO

Date/Signature:

Name: H. E. Ms Sahar Baassiri

Title: Permanent Delegate of Lebanon to UNESCO

Date/Signature:

Name: H. Exc. Ms Cheikh Boide Cissé

Title: Permanent Delegate of the Islamic Republic of Mauritania to UNESCO

Date/Signature:

Name: H. E. Mr Samir Addahre

Title: Permanent Delegate of the Kingdom of Morocco to UNESCO

Date/Signature:

Name: H.E. Dr. Samira Mohamed Moosa Al Moosa

Title: Permanent Delegate of the Sultanate of Oman to UNESCO

Date/Signature:

Name: H.E. Mr Elias Wadih Sanbar

Title: Permanent Delegate of Palestine to UNESCO

Date/Signature:

Name: H. E. Mr Daffa-Allah Elhag Ali Osman

Title: Permanent Delegate of Sudan to UNESCO

Date/Signature:

Name: H. E. Mr Ghazi Gherairi

Title: Permanent Delegate of Tunisia to UNESCO

Date/Signature:

Name: Mr Mohamed Assahlawi Al-Ali

Title: Permanent Delegate of the United Arab Emirates to UNESCO

Date/Signature:

Name: H. E. Mr Mohammed Jumeih

Title: Permanent Delegate of Yemen to UNESCO

