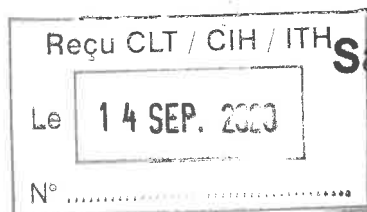




United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage



Register of Good Safeguarding Practices

ICH-03 – Form

PROGRAMMES, PROJECTS AND ACTIVITIES BEST REFLECTING THE PRINCIPLES AND OBJECTIVES OF THE CONVENTION

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

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

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

A. State(s) Party(ies)

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

Iran (Islamic Republic of)

B. Contact person for correspondence

B.1. Designated contact person

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

Title (Ms/Mr, etc.): Dr
Family name: Sharifzadeh
Given name: Seyyed Abdolmajid
Institution/position: Head of the Traditional Arts Department of the Cultural Heritage and Tourism Research Institute.
Address: Ministry of Cultural Heritage, Tourism and Handicrafts, Corner of Yadegar Emam and Azadi Streets
Telephone number: +989121892087
Email address: sam.sharif.3960@gmail.com
Other relevant information: z.taghados@gmail.com

B.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.

C. Title

Indicate the official title of the programme, project or activity, in English or French, that will appear in published material.

Not more than 200 characters

National Program to Safeguard the Traditional Art of Calligraphy in Iran

D. Geographic scope

Tick one box to identify whether the geographic scope of the programme, project or activity is essentially national, subregional, regional or international (the last category includes projects carried out in geographically non-continuous areas).

- national (within a single country)
- subregional (more than one country)
- regional (more than one country)
- international (including geographically non-continuous areas)

E. Geographical location

Indicate the locations in which the programme, project or activity was or is being carried out.

Not more than 150 words

The activities related to this program are being fulfilled across all provinces of Iran and its important cities (total of 333 locations), and promotion is being conducted in the provincial capitals of all the provinces of Iran.

F. Status

Tick one box to identify whether the programme, project or activity is completed or in progress at the time the proposal is submitted.

- completed
- in progress

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

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the proposed programme, project or activity.

Not more than 150 words

This programme is conducted by two NGOs and four Government organisations. The two NGOs are the Society of Iranian Calligraphists and the Novin Calligraphers Association, that have been managing the program through 350 schools in the country at three basic, intermediate and advanced levels known as "Khosh".

The four Government organisations are:

The Ministry of Culture and Islamic Guidance, the Ministry of Education, the Ministry of Cultural Heritage, Tourism and Handicrafts, and the Ministry of Science, Research and Technology, which have branches in provinces across the country, and work alongside the aforementioned NGOs.

H. Domain(s)

Tick one or more boxes to identify the domain(s) of intangible cultural heritage covered by the programme, project or activity, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'others', 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) ()

1. Description

Criterion P.1 requires that 'the programme, project or activity involves safeguarding, as defined in Article 2.3 of the Convention'. Article 2.3 states that "Safeguarding" means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage'.

For sections 1.a and 1.b together, provide succinct descriptions of the programme, project or activity and its main components, describing what actually happened or is underway.

1.a. Background, rationale and objectives

Describe the context in which the programme, project or activity was created – what safeguarding needs were identified and by whom, and how the priorities were identified and established. Identify the primary objectives of the programme, project or activity.

Not fewer than 300 or more than 500 words

The tradition of calligraphy has always been associated with the act of writing in the history of Iranian penmanship, and even when the people doing the writing had little literacy, calligraphy and writing were still considered together, and there was no such phenomenon as bad handwriting because these were taught together. But with the advent of lead printing and book typesetting, and especially the emergence of computer programs and digital fonts, as well as the growth of scientific material that needed to be easily understood in all respects, this art gradually declined and the emphasis on pure readability replaced the observance of both readability and aesthetics or pure aesthetics. This resulted in a decline in the appreciation of calligraphy amongst the new generation and the art of calligraphy which is amongst the traditional Iranian art forms to become critically affected. Writing and calligraphy became two separate matters and the first symptom of this separation was the bad handwriting amongst the graduates with the subsequent symptom being the lack of connection with old scripts.

Because of these conditions, the safeguarding of the Iranian calligraphic tradition became a serious concern for all those involved in science, literature, and art as well as the people of the country in the mid-80s. National programs were codified by the cooperation between the NGOs and Government sectors in 1985 as a result. The responsibilities of the "Iranian Calligraphers

Association” with more than 4 decades of valuable contributions, Novin Calligraphers Association which works in modernising this art, as well as the Government organisations including the ones mentioned above were determined in this program.

The outlook for this national program was set to 2025 with a forty year timespan. This program began with the aim to expand the public training in calligraphy for casual and formal classes; to publish books, pamphlets and special calligraphy publications; to hold art exhibitions, and develop academic curricula while considering the aim of making appropriate use of the calligraphic tradition in line with modern living conditions Stakeholders (both public and NGOs) emphasise that, especially within the framework of the program, they implement projects for different levels of secondary, undergraduate and post graduate, which are tailored to the age and educational background of the trainees. The program also intends to utilise the calligraphic tradition, while emphasising the revival of the practice of the master-apprentice, and the betterment of the spiritual side of the program's audience, by using the modern indirect teaching methods.

It should be mentioned that some of the work on this program was started by the Iranian Calligraphers Association before the 1980s, and given its immense popularity in the culture and tradition of the people, the public sector made it into a national program by redefining and coordinating it on a large scale based on the experiences of the public and private sectors.

1.b. Safeguarding measures involved

Describe the specific safeguarding measures that the programme, project or activity includes and why they were adopted. Identify what innovative methods or modalities were involved, if any.

Not fewer than 300 or more than 500 words

1 - Utilising the experience of the NGOs The work of two associations is important with respect to calligraphy education in Iran. The first association, called the Iranian Calligraphers Association, has a long history of incorporating proper training, along with traditional and original materials and old style into its main curriculum, and uses the most similar teaching style to the calligraphers of old. The second association, called the Novin Calligraphers Association, is trying to execute old forms of calligraphy with new stationary, such as ball point pens, to allow this art to spread across all levels of society.

2 - Publications: Government organisations and NGOs have attempted to promote these scripts and help the society to get used to seeing them through various means, such as ordering manual calligraphy for books, or contracting the design for print and digital fonts in line with calligraphic standards, or using pre-designed print and digital fonts. Of course, books and educational pamphlets were also widely published and distributed.

3 - Training through the NGO offices: The formal part of these trainings is delivered at the 350 offices that were mentioned before.

4 - Holding exhibitions: Holding many individual and group exhibitions at the government and NGO levels were planned. During the program, specialised exhibitions and museums have had significant activities in this regard.

5 - Holding competitions: There were also competitions to encourage the younger generation about calligraphy, which brought more attention to this art. In these competitions the top national and provincial calligraphers are selected, praised and honored every year.

6 - Developing textbooks for schools: The Ministry of Education, along with other relevant departments, set up specialised traditional art groups and provided, codified, or assessed relevant educational resources through these groups.

7 - Developing courses for universities: The Ministry of Science, Research and Technology has established disciplines such as "Traditional Penmanship and Painting" that are directly related to calligraphy, and in some other disciplines, it has defined courses to familiarise students with Iranian calligraphy alongside other traditional Iranian art forms.

8 - Designing new fonts based on traditional calligraphy for books: Taking into account the widespread need of the target population for print and digital fonts, several prototypes such as

(ASuls, IRNaskh, Neirizi, IranNastaliq, etc.) were designed and used.

9 - Evaluation and conferring of art certificates to students and calligraphers: In a concerted effort, the Ministry of Culture and Islamic Guidance, together with the Ministry of Cultural Heritage, Tourism and Handicrafts, evaluated the calligraphers and awarded them art degrees at five levels (Grades 1-5), in order to rank and distinguish calligraphy masters and excellent practitioners.

10 - Allocation of insurance and financial assistance to selected artists: In order to honour and acclaim the top masters and calligraphy veterans, these individuals have received privileges such as insurance and pensions.

1.c. Competent body(ies) involved

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), responsible for the local management of the programme, project or activity.

Name of the body: The Iranian Calligraphers Association

Name and title of the contact person: Aref Barati

Address: Ground floor, Number 16, Khark Street, Shahrood Street, Enghelab Street, Tehran, Iran Postcode: 1133744811

Telephone number: +989123174239

Email address:

Other relevant information:

Name of the body: The Iranian Calligraphers Association – Isfahan

Name and title of the contact person: Ali Farzaneh

Address: Ghasr-e Monshi Alley, Cnr Hasht Behesht, Neshat Street, Isfahan

Telephone number: +989131134096

Email address:

Other relevant information:

Name of the body: The Iranian Calligraphers Association - Tabriz

Name and title of the contact person: Younes Nasiri

Address: Level 2, Roshdiyyeh Library, Mansour Street, Tabriz

Telephone number: +989144032768

Email address:

Other relevant information:

Name of the body: The Iranian Calligraphers Association – Fars Province

Name and title of the contact person: Majid Chizfahm Daneshmandian

Address: The Iranian Calligraphers Association Shiraz Branch, Ostad Dirin Street, Bagh-e Safa Bridge, Shiraz. Postal Code: +989173135793

Telephone number:

Email address:

Other relevant
information:

Name of the body: The Iranian Calligraphers Association – Kermanshah

Name and title of
the contact person: Abdollah Javari Kermanshahi

Address: The Iranian Calligraphers Association – Kermanshah, Cnr Laleh Park and
Ferdowsi Street, Kermanshah

Telephone number: +989183332686

Email address:

Other relevant
information:

Name of the body: The Iranian Calligraphers Association - Ilam

Name and title of
the contact person: Ali Ashraf Sandough Abadi

Address: Number 81, Shahid Keyoumars Amiri Alley, Seyyed Al-Shohada Blvd, Ilam.
Postal Code 69318-18865

Telephone number: +989188411157

Email address:

Other relevant
information:

Name of the body: The Iranian Calligraphers Association - Qazvin

Name and title of
the contact person: Seyyed Heydar Mousavi

Address: Level 1, Ministry of Culture and Islamic Guidance General Office, Ghiasabad
Street

Telephone number: +98912783844

Email address:

Other relevant
information:

Name of the body: The Iranian Calligraphers Association - Hamedan

Name and title of
the contact person: Seyyed Ata'ollah Sarmadi

Address: The Iranian Calligraphers Association – Hamedan, Ministry of Culture and
Islamic Guidance General Office, Parvaneha Sq, Sohada Street

Telephone number: +989181117748

Email address:

Other relevant
information:

Name of the body: The Iranian Calligraphers Association - Ahvaz

Name and title of the contact person: Reza Zedvar

Address: The Iranian Calligraphers Association – Ahvaz building, Second West Street, Kianpars, Ahvaz

Telephone number: +989166068106

Email address:

Other relevant information:

Name of the body: The Iranian Calligraphers Association - Rasht

Name and title of the contact person: Mehdi Sojoudi

Address: The Iranian Calligraphers Association – Rasht, Khatam Al-Anbia Cultural and Artistic Complex

Telephone number: +989113314154

Email address:

Other relevant information:

Name of the body: The Iranian Calligraphers Association - Mashhad

Name and title of the contact person: Abbas'ali Sahafi Moghaddam

Address: Emam Reza Cultural and Artistic Complex, Park-e Mellat, Opposite Emam 18

Telephone number: +989153148225

Email address:

Other relevant information:

2. Coordination at the regional, subregional and/or international levels

Criterion P.2 requires that 'the programme, project or activity promotes the coordination of efforts for safeguarding intangible cultural heritage on regional, subregional and/or international levels'. Explain, if applicable, how the programme, project or activity has promoted such coordination. If the programme was or is conducted exclusively at the national level and has not involved such coordination, state so clearly.

Not more than 500 words

The program has two national councils to coordinate implementation. 1) A specialised council formed in the Ministry of Culture and Islamic Guidance, which deals with the issuance of licenses, funding and the like. 2) The Council corresponding to the said Council at the Ministry of Education shall also be responsible for coordinating the implementation of the program in matters relating to schools and student textbooks. Ministry of Cultural Heritage, Tourism and Handicrafts and the Ministry of Science, Research and Technology, in co-operation and coordination with the Councils, are driving the program-related activities.

The Iranian Calligraphers Association, licensed by the Ministry of Culture and Islamic Guidance, with its extensive network of provincial offices, has specialist and policy-making committees to execute and implement the program. Novin Calligraphers Association, licensed by the Ministry of Culture and Islamic Guidance, has specialist and policy-making committees, and all activities of these two associations can be defined under the national goals of the program.

Under these councils and specialised and policy committees, the relevant practitioners planned casual classes and began to teach calligraphy of various scripts. Publishing special books for teaching calligraphy, and colour and quality printing of old calligraphy works such as fragments, albums and museum copies were also put on the agenda. The Ministry of Education, while incorporating calligraphy into the art subject of the school curriculum, designed fonts in line with traditional Iranian calligraphy and published some books with calligraphic fonts. While conducting research and exhibition activities dedicated to calligraphy at the Institute for Cultural Heritage and Tourism, the Ministry of Cultural Heritage, Tourism and Handicrafts interacts with the Ministry of Culture and Islamic Guidance and, under this Ministry's Council, evaluates and confers degrees to calligraphy artists. The Ministry of Culture and Islamic Guidance also collaborates with the Ministry of Cultural Heritage, Tourism and Handicrafts to award degrees to calligraphic artists, while holding individual and group exhibitions, printing related books and issuing licenses for calligraphy associations.

3. Reflection of the principles and objectives of the Convention

Criterion P.3 requires that 'the programme, project or activity reflects the principles and objectives of the Convention'. Identify the specific principles and objectives of the Convention that are addressed by the programme, project or activity and explain how it reflects those principles and objectives in its conception, design and implementation.

Not fewer than 300 or more than 500 words

The calligraphic art and skill is one of the intangible cultural heritage of Iran, with a very long history and the implementation of this program was in order to preserve this intangible cultural heritage. Due to the importance of calligraphy among different strata of society, where various scripts were used for a variety of affairs, it has been of particular importance and respect for each social level or class. At the same time, given the existence of this tradition in other countries, especially Arab and Islamic countries, paying attention to this intangible heritage guarantees domestic and foreign cultural respect and the possibility of mutual respect and cultural interactions by countries, especially Arab and Islamic countries with Iran. These matters are fully in line with the objectives of the Convention for the Protection of Intangible Cultural Heritage, free from ethnic and linguistic prejudice.

The reinforcement and promotion of this art plays a significant role in the transfer of traditional cultural values from generation to generation and can greatly enhance it. The same art, given its prevalence in other countries with similar scripts, can strengthen respect for cultural diversity and human creativity in Iran and those countries. It also makes possible the identification and registration of these scripts within the documentation framework to enable referencing and guidance.

All this requires research, and the continuation of this process contributes to expanding and strengthening research in the field of calligraphy and other traditional and even modern related arts; thereby, consolidating its foundations, facilitating conservation and support, and providing comprehensive, applied, and achievable programs that can be precisely defined. All of this leads to the promotion of calligraphy, which is the best way to protect and prevent its decline and abandonment. Achieving such a level enables the arts and student community, and even foreign researchers, to work on enhancing and transferring it and strengthening its formal and informal education infrastructure.

4. Effectiveness

Criterion P.4 requires that 'the programme, project or activity has demonstrated effectiveness in contributing to the viability of the intangible cultural heritage concerned'. Describe how the programme, project or activity has demonstrated such effectiveness and how it has contributed concretely to the strengthened viability of the heritage.

Not fewer than 300 or more than 500 words

The program was launched when calligraphy was very weak and often confined to the elderly who were considered old-fashioned by modernists, so calligraphy artists were regarded as not belonging to the new age. School students and even university graduates were missing out on

using old texts and had difficulty reading the old texts and manuscripts and sometimes could not read them at all because their eyes were used to seeing printed letters and their associated punctuation. This disconnect even affected the way language was used and led to major changes in the spoken language, and it found it way to common written literature too.

But through its continuing activities in the field of culture, direct government education, and indirectly through the activities of NGOs, the program has increased the appeal of the traditional historical calligraphy to the Iranian youth. Today, the program's activities have also doubled its reputation due to the opening of overseas training branches. It is noteworthy that this appeal boosted some of the other traditional occupations such as paper and ink making. Other professions, such as illumination and painting, also began interacting with calligraphy, and the solo and group exhibitions of this art, both independently and in combination with other arts, gained significant quantitative and qualitative growth.

It should be noted that today people who were not keen on using traditional methods of calligraphy such as pen and ink and ligher have made great progress in the field of modern calligraphy with ballpoint pens introducing this as a social and occupational value. This made its way to schools and universities, and calligraphy was considered a plus point for students.

Calligraphy has gained a special place in contemporary Iran today. Like other cultural elements, this art has been updated to suit the requirements of the current times. For example, contemporary Iranian calligraphers and artists, such as masters Farzam Pilaram, Reza Mafi, Mohammad Ehsaee, the late Nasrollah Afje'i, and Hossein Zende Rudi, were also able to reconcile calligraphy with contemporary art, especially painting, and to create beautiful works of art which is called Calligram. This new art has made a great connection with the art-loving and artistic audience. Today's calligram has gained prominence not only in the Iranian art market, but also in international art auctions. It should be noted that today, the writing of sacred texts such as the Qur'an, books of Hadith and Narrations, banner writing, celebration and mourning announcement writing are also based entirely on traditional calligraphy.

While calligraphy enjoyed a special place in traditional architecture and inscriptions and even exterior facade and interior architecture of mansions through arts such as tiling, brickwork and plastering, it has found a prominent place in contemporary Iranian architecture today. The exterior design of many contemporary architectural monuments is adorned with the art of calligraphy.

Calligraphy has also been widely used in the design of clothing and jewelry. Some visual artists, have used calligraphy in their work. For example, Parviz Tanavoli, has used it in his collection of "Heech" [nothing].

5. Community participation and consent

Criterion P.5 requires that 'the programme, project or activity is or has been implemented with the participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.

5.a. Participation of the community, group or individuals

Describe how the community, group or, if applicable, individuals concerned have participated in the programme, project or activity at all stages of its planning and implementation, including the role of gender.

Not fewer than 300 or more than 500 words

Iranian calligraphic tradition in a variety of scripts such as the Nastaliq script, which has a rich history in Iran, has to be regarded as intangible cultural heritage and as an example of Iranian-Islamic traditional art. This art, in the form of calligraphic scripts and works, has always been praised by the art researchers and scholars in the field of cultural history of nations. But for numerous reasons, including a dramatic change in writing (typing) and a tendency for fast record keeping, the possibility of continuing the old calligraphic tradition that necessitated precision and slowness was challenged, and the continuity of calligraphy training, in particular at the elementary levels was dramatically reduced. Thus, the kind of writing and recording of affairs that has a strong connection with the human cultural way of life was faced with a paradoxical problem at this time, and much of it was threatened with discontinuation. This also necessitated the importance of developing supportive programs that required national co-operation at both

the NGO and governmental levels. Because the NGOs had long since begun activities that had been successful on a local scale, there was a possibility to generalise this success from the local level to the national level and even to the regional level through macro-government planning, especially in the area of support, while considering the independence of the NGOs. This can provide satisfaction for the program stakeholders. The following are some of the areas of this partnership:

Iranian Calligraphers Association has made a great contribution to enhance the art of calligraphy through direct education and educational classes. Novin Calligraphers Association also has valuable activities in this regard.

Ministry of Cultural Heritage, Tourism and Handicrafts has always taken preservation measures of intangible cultural heritage and has been active in calligraphy through its respective departments in the Department of Cultural Heritage and its Cultural Heritage and Tourism Research Institute. This activity includes research, holding exhibitions, setting up specialised museums, and recording and capturing a variety of script art and calligraphy practices.

The Ministry of Education has planned in the art syllabus of various schooling levels for a long time and has designed new fonts.

The Ministry of Culture and Islamic Guidance has licensed calligraphy associations, held exhibitions and published books on calligraphy.

The Ministry of Science, Research and Technology has been instrumental in advancing the program by launching the field of calligraphy at diploma, undergraduate and postgraduate levels.

5.b. Free, prior and informed consent to this proposal and involvement in its preparation

Submitting States Parties shall involve the community, group or, if applicable, individuals whose intangible cultural heritage is concerned in the preparation of the proposal. Describe below how they have participated actively in preparing the proposal at all stages, including in terms of the role of gender. States Parties are reminded that the communities 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.

The free, prior and informed consent to the submission of the proposal from 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 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

There are seven (7) Letters of Consent signed by NGOs and Calligraphers who contributed in this nomination file. They provided photos, short videos and provided the drafters with their valuable expert comments and opinions.

- 1- Letter of Consent signed by Mr Aref Barati, the Executive Manager of the Iranian Calligraphers Association which is a non-governmental organization (LC-01);
- 2- Letter of Consent signed by Master Saeed Bastanfar, Calligrapher (LC-02)
- 3- Letter of Consent signed by Master Gholam Reza Farrokhnasab, Calligrapher (LC-03)
- 4-Letter of Consent signed by Master Haasan Gholamrezapour, President, High Council of Novin (Modern) Calligraphers Association which is a non-governmental organization (LC-04)
- 5-Letter of Consent signed by three Members of Namaad Art Group. This group creates innovative home furniture (LC-05)

6-Letter of Consent signed by Master Mirza Ahad Torabi Araki, Founder of Dar al-Ketābat-e Khoshnevisi (House of Calligraphy) in Markazi Province of Iran (LC-06)

7-Letter of Consent signed by Master Mohammad Rasoulinejad, calligrapher and artist.

5.c. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, that is 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*
- f. *Other relevant information*

1- Name of the entity:

Ministry of Cultural Heritage, Tourism & Handicrafts

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

Address: Headquarters of the Ministry of Cultural Heritage, Tourism & Handicrafts, Azadi St.,

Telephone number: +98(0)2166084577

Email: moavenatmiras@yahoo.com; mh_talebian@gmail.com

Other relevant information:

2- Name of the entity:

Ministry of Culture and Islamic Guidance

Name and title of the contact person: Mr Hamed Sohrabi, The General Director for Legal Affairs and WIPO Department

Address: 4th Floor, Headquarters of the Ministry of Culture and Islamic Guidance, Kalam al-Molk St., Baharestan Sq., Tehran

Telephone number: +98(0)9127307428

Email: sohrabi.motahar@gmail.com

Other relevant information:

3- Name of the entity:

Ministry of Science, Research and Technology

Name and title of the contact person: Dr Hojatollah Ayoubi, Secretary General, the Iranian National Commission for UNESCO

Address: 15, 1st St., Shahid Hesari St., Mirdamad Blvd., 1548946111, Tehran, Iran

Telephone number: +98(0)21-22252536, +98(0)21-22251364

Email: unesco@irunesco.org

Other relevant information:

4- Name of the entity:

Ministry of Education

Name and title of the contact person: Mr Majid Zakeri, General Director for the Artistic

Department of the Organization of Educational Research and Programming for Textbooks

Address: Headquarters of the Organization of Educational Research and Programming for Textbooks, Iranshahr St., Karim Khan Zand St., Iranshahr St., Tehran

Telephone number: +98(0)21-88302026

Email: zakerimajid70@yahoo.com

Other relevant information:

5- Name of the entity:

The Iranian Calligraphers Association

Name and title of the contact person: Aref Barati, Executive Manager

Address: Central Branch: 16, Khark St., Kalej Crossroad, Enghab- St., Tehran

Telephone number: +98(0)21-667055140, +98(0)21-66707227

Email: a.calligraphers@gmail.com

Other relevant information:

6- Name of the entity:

Novin Calligraphers Association

Name and title of the contact person: Hassan Gholamrezapour, Founder

Address: 1st Floor, 903, Enghelab St., Vali Asr Crossroad

Telephone number: +98(0)21- 66971816

Email: info@khoshnevisannovin.com

Other relevant information:

7- Name of the entity:

ICOM-IRAN

Name and title of the contact person: Mir Seyed Ahamad Tabatabaie, President

Address: Parvin House, Shahid Komeili Alley, Sar Cheshmeh Crossroad, Shahid Mostafa Khomeini St., Bararestan Sq., Tehran

Telephone number: +98(0)9351806015

Email: ahmad_m_tabatabai@yahoo.com

Other relevant information:

8- Name of the entity:

The Islamic Culture and Relations Organization

Name and title of the contact person: Dr Ali Saadat Azar, General Director for Cultural Exchanges & International Organizations

Address: 1924, Cultural Deputyship Building, Vali Asr St., Tehran

Telephone number: +98(0)21-88903001; 98(0)21-88893712

Email: alisaadatqpa@gmail.com

Other relevant information:

9- Name of the entity:

Tehran Beautification Organization, affiliated with Tehran Municipality

Name and title of the contact person: Dr Yasser Jafary, Deputy for Programming and Urban Development and Founder of Calligraphy Museum of Tehran Municipality

Address:

Telephone number: +98(0)2196044403; Mobile No: +989128886480

Email: yasserjafary@gmail.com

Other relevant information:

6. Regional, subregional and/or international model

Criterion P.6 requires that 'the programme, project or activity may serve as a subregional, regional or international model, as the case may be, for safeguarding activities'. Describe how the programme, project or activity may serve as such a model for safeguarding activities, identifying the particular components, methods or practices that would be relevant in other contexts.

Not fewer than 300 or more than 500 words

Since the National Program to Safeguard the Traditional Art of Calligraphy in Iran is codified and implements based on the experiences of NGOs and the supportive guidance of government sponsors in order to be extended from the local scale to the national scale, it is highly flexible. This flexibility enables it to be aligned with the new technologies, so that it can be implemented in today's life both in the regional and international levels. Since the countries of the region have a shared artistic history with Iran, it appears that they can use this method to spread calligraphy. These countries share a common cultural and artistic background with Iran, which is why many of their cultural and artistic elements are inherently similar to those of Iran. This similarity provides a great opportunity to use past experiences.

1 - Concurrent participation of NGOs and Government organisations: Both the Iranian Calligraphers Association and the Novin Calligraphers Association are private entities that can provide the best model to promote and apply calligraphy in both levels of completely traditional and with modern stationary, through classroom instruction and direct education. Given the spread of the training courses, especially those of the Iranian Calligraphers Association, and their success in recent decades, the system of setting up classes and approving and completing courses can provide an appropriate model for the private entities wishing to do so.

2 - Biocultural: The expansion of calligraphy through the activities of private associations and government support has gradually created a kind of cultural value in society that provides the long-term substrate needed for calligraphy-based bioculture in keeping with the needs of the day. This bioculture can range from student and undergraduate student activities to the highest levels of national and international festivals and competitions, and given its rich and ancient written resources, can be used as one of the pillars for the training of the younger generation.

3 - National pervasiveness: Given the wide expanse of Iranian Calligraphers Association classes as well as provincial and county departments of the Ministry of Culture and Islamic Guidance and the Ministry of Cultural Heritage, Tourism and Handicrafts as well as schools of the Ministry of Education and tertiary institutions of the country, a very powerful network has been created for teaching and promoting calligraphy.

4 - Adaptability: The program has tried to take seriously the ability to adapt to contemporary conditions and new technological developments. The program has enhanced the adaptability of the calligraphic art with contemporary conditions by defining and editing digital fonts as well as computer software.

7. Willingness to cooperate in the dissemination of best safeguarding practices

Criterion P.7 requires that 'the submitting State(s) Party(ies), implementing body(ies), and community, group or, if applicable, individuals concerned are willing to cooperate in the dissemination of best practices, if their programme, project or activity is selected'. Describe their willingness to cooperate in such dissemination.

If you attach supporting evidence demonstrating such willingness, especially expressed by the community, group or, if applicable, individuals concerned, indicate below what evidence you are providing and what form it takes. Such evidence, if any, 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.

Not fewer than 300 or more than 500 words

As it has been said in different parts of the nomination file, the six following organizations have contributed in drafting this nomination file. And others mentioned below will participate in the program. Accordingly, they have already shown their willingness to cooperate in the dissemination of the best safeguarding practices. There are also several individuals who provided their letters of consent. Here below, it is explained how each of the entities mentioned above will contribute in dissemination of the best safeguarding practices:

1. Ministry of Education is focused on the teaching of students (including children and teenagers) from kindergarten to the end of high school, this entity will produce textbook materials in line with this programme to boost it.
2. Ministry of Science, Research and Technology is focused on young adults to the older ages, this entity will further its efforts to produce all kinds of materials for the university students especially for those who study calligraphy as a university discipline. It should be noted that at the moment, a part of this program is executed in some universities as a pilot study. If this program is selected, this pilot study will be the basis for executing the program in all academic entities especially art universities.
3. Ministry of Culture and Islamic Guidance is responsible for culture and art. As calligraphy has always been visibly integrated in the Iranian culture, from its birth, calligraphy has been one of its priorities. As said earlier in Section 2, this Ministry helped the Iranian Calligraphers Association to be established. If the program is selected, it will be practically encouraged and welcomed by other organizations more than before.
4. Ministry of Cultural Heritage, Tourism and Handicrafts had already begun a program to safeguard the traditional calligraphy. It has an affiliated institute named "The Iranian Institute of Cultural Heritage and Tourism" in which there is a Research Center for the Iranian Traditional Arts. This particular Research Centre has a special department for the Iranian traditional calligraphy. Selecting this program by the UNESCO, will be a ground for more collaboration between this ministry with other entities mentioned in this nomination file.
5. The Iranian Calligraphers Association: As said earlier, it will be more active as an NGO in concert with this national program. In case of the selection of the program, the students will be effectively encouraged to pay more attention to this art. In addition, its branches abroad will be also harmonized with this program.
6. Novin Calligraphers Association: In case of the selection of the program, it will be more in concert with this national program and other relevant entities.
7. ICOM-IRAN establishes a specific "Calligraphy Department" which will be fully in line with the program.
8. The Islamic Culture and Relations Organization: it functions as a hub/coordinator among all stakeholders of this element nationally and internationally.
9. Tehran Municipality: If the program is selected, it will be, among other things, encouraged to allocate more funds to its newly-established Museum of calligraphy.

8. Assessing the results

Criterion P.8 requires that 'the programme, project or activity features experiences that are susceptible to an assessment of their results'. Provide concrete examples of assessments that have been or are being carried out.

Not fewer than 300 or more than 500 words

The program can be evaluated through the following examples.

1 - Students

Iranian Calligraphers Association has been teaching calligraphy through branches in various provinces of Iran and has over 7000 art students so far. Students also pass on their views and perspectives on promoting the program through the NGOs to the program stakeholders.

2 - Artistic grade

The conferring of art degrees to the students is designed to evaluate the works of artists, determine the rank and status of the artist, and measure the degree of expertise and experience of the artist in recognising their status and activity. The award of an art degree is made by the specialised and national councils defined in the program.

3 - Publications

Annually, a certain number of educational textbooks and calligraphy educational aid books are published. Also, every year exquisite volumes are collected and published from the works that have calligraphy value across the country. So far, about 500 calligraphy-related books have been registered on the Khaneh Ketab with the following website: (<http://www.ketab.ir/BookList.aspx?Type=Title>).

4 - Exhibitions, festivals and workshops

Stakeholders regularly hold festivals, exhibitions and workshops on national, provincial, and local (county) level each year.

These activities will be reported by the program's executives in both the government and NGO sections and will be reviewed, analysed and evaluated by the two national councils referred to in paragraph 2 (p2) and the relevant specialised and policy committees. The results of the post-approval evaluation will be announced in the councils and tactical corrections will be made to the program until it is fully implemented.

9. Model for developing countries

Criterion P.9 requires that 'the programme, project or activity is primarily applicable to the particular needs of developing countries'. Describe how the programme, project or activity may be relevant to the needs of developing countries and appropriate to their circumstances, identifying the particular components, methods or practices that would be relevant to them.

Not fewer than 300 or more than 500 words

As mentioned in Section 8, all activities in this program can be evaluated for localizing it. Therefore, countries with a calligraphic tradition, especially the Islamic and Arab countries, can use the experience introduced in this program if they wish and apply the model of the program according to their local needs. In addition, as mentioned in Section 6, the management of this program, having formed its International Advisory Council, has already begun to take appropriate steps to exchange experiences with other countries and is ready to share these experiences. Consequently, there will be a multilateral cooperation which all stakeholders can benefit from.

Calligraphy teaching is a key part of the progressive program; so, all of the activities in this program have a general approach while some of these activities were initiated separately by the Iranian Calligraphers Association, and then codified and implemented as a national program. For this reason, the program has had successes that other countries can use based on their social and indigenous institutions. Certainly, programs initiated through the spontaneous initiatives of organisations and executed collectively are successful for the sake of collective reasoning. Attendance at various levels of society, including different age, gender, ethnic, and religious groups, will result in cultural diversity, innovation and cultural creativity. This will result in dynamism and flexibility of the program irrespective of whether it was intended or not.

As mentioned, countries with similar conditions can easily customise the calligraphy protection program in Iran if they wish and localise it according to the specific needs of their community. It should be noted that the cultural ecosystem and bio-history of each country differs from that of other countries, so particular attention has to be given to this issue as well as the ethnic diversity in that land when preparing cultural and artistic programs.

10. Documentation

The documentation listed below is mandatory and will be used in the process of evaluating and examining the proposal. It will also be helpful for visibility activities if the programme, project or activity is selected. Tick the following boxes to confirm that related items are included with the proposal 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 community concerned is other than English or French
- ten recent photographs in high definition
- grant(s) of rights corresponding to the photographs (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 of rights corresponding to the video recording (Form ICH-07-video)

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

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

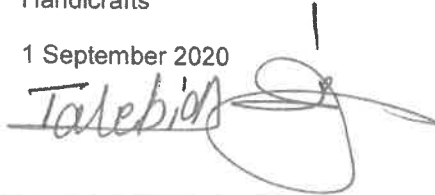
In the case of multinational proposals, the document should contain the name, title and signature of an official of each State Party submitting the proposal.

Name: Dr Mohammad Hasan Talebian

Title: Deputy Minister for the Ministry of Cultural Heritage, Tourism and Handicrafts

Date: 1 September 2020

Signature:



Name(s), title(s) and signature(s) of other official(s) (for multinational proposals only).
