



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 2021
for possible inscription in 2022**

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.

Turkmenistan and Iran (Islamic Republic of)

B. Name of the element

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

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

Not to exceed 200 characters

Turkmen-Style Needlework Art

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

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

Not to exceed 200 characters

In Turkmen: Türkmen keşdeçilik sungaty

In Persian: فرسوزن دوزی ترکمن

In English: Turkmen-Style Needlework Art

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

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

In Turkmen: Türkmen milli keşdeçilik senedi

In Persian: سوزن دوزی متوکمن دوز و کشدهی اقلیم، قلم کویک، کوچمه، بچمه، اورام
Suzanduzi, Torkamanduzi,

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
Max 225 Words,
Each country 112 words*

Turkmenistan

In Turkmenistan, groups and individuals concerned with the element consist of representatives from various strata of the Turkmen society regardless of gender, age or professional restrictions, including tutors, amateurs and researchers.

- Consent letters of the Societies of Needleworkers from Akhal, Balkan, Dashoguz, Lebap, Mary Provinces;
- Needleworkers of the House of Models, Ministry of Textile Industry;
- Group of Sericulturists from Akhal Province;
- Master Ms. Aygul Garajayeva, from Akhal Province;
- Master Ms. Yazgul Meredova, from Akhal Province;
- Master Ms. Yyldyz Rustamova, from Lebap Province;
- Master Ms. Gurbansoltan Hojanazarowa, from Balkan Province;
- Master Ms. Hayytgul Atayeva, from Dashoguz Province.

Iran

Specialised institutions and cultural training centres throughout the country help spread the knowledge of traditional sewing methods and patterns, including the Turkmen-style needlework. Moreover, some universities in Tehran, Isfahan, Mashhad, Yazd, Tabriz and other cities also promote the art of Turkmen-style needlework in the framework of different majors including: "fabric design", "fashion design", "handicrafts" and "weaving". In addition to formal education, the element is also spread by means of informal and private education and training.

Ms Zahra Koushani Fard, Director at Zahra Koushani Cultural Institute

Dr Seyed Abdul Majid Sharifzadeh, Director at Research Centre for Traditional Art

Ms Mahpareh Akbari, Turkmen-Style Needleworking Master

Ms Esmat Majidi, Needleworker

Dushli Boroun Islamic Council

Naghshe- Souzan-e Golestan Cooperative Company.

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
Max 225 Words,
Each country 112 words*

Turkmenistan

This element is very popular in all regions of Turkmenistan.

Islamic Republic of Iran

The element is mainly practiced in Northern Khorasan province and Golestan province

specially in Gonbad-e Kavous, Bandar Turkaman, Agh-Ghala, Kalaleh, Gamishan, Maraveh Tappeh, and surrounding villages, while being a nation-wide acknowledged art. All rural and urban areas in Iran are familiar with and promote the Art through training.

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.):	Ms
Family name:	Magtymgulyeva
Given name:	Gozel
Institution/position:	Director, Intangible Heritage Department of the Ministry of Culture of Turkmenistan
Address:	461, Bitarap Turkmenistan ave., Ashgabat, 744000, Turkmenistan
Telephone number:	+993 12440037
Email address:	gozel1706@mail.ru
Other relevant information:	

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

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

Title (Ms/Mr, etc.):	Seyed Abdul Majid
Family name:	Sharifzadeh
Given name:	
Institution/position:	Director at Research Centre for Traditional Arts and evaluator-in-Charge for evaluation of traditional arts' professionals.
Address:	Research Centre for Traditional Arts, Research Institute of Cultural Heritage and Tourism. Iranian Ministry of Cultural Heritage, Tourism and Handicrafts, Research Centre for Traditional Arts Azadi, Street Yadegar Imam Highway. Tehran, Iran
Telephone number:	+98-21-66098399
Email address:	sam.sharif.3960@gmail.com
Other relevant information:	shmoudarzi@me.com

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

In both Submitting States

Turkmen-style needlework is an object of decorative applied art, combining the skills of a certain creative work on different types of fabric. In Turkmenistan, it is the national costumes of women, men, young people, boys, girls, elderly women and men. In Iran, it is mostly the costumes of the Iranian Turkmen ethnic group living in the northern parts of Iran but nowadays, it is widely welcomed and used by all Iranians.

In both Submitting States, Turkmen-Style needlework begins with the preparation of natural thin silk threads which intertwined together in three (3) layers and twisted into one thread, then straightened with a large needle and the excess is removed. After twisting the three layers separately, the thread itself acquires a kind of shine. The left and right sides are used to create the loops, the dimensions can vary as desired. Piercing the fabric with a thin needle with the right hand, a loop is created, which must be preserved until the next loop is created, held by the thumb of the left hand. Depending on the dominant hand of the Needlewomen, the looping process will

happen in the reverse direction. This is the most common needlework style. There are also other Needlework styles that vary depending on the local creativity. Totally, there are seven skills called “Ilme”, “Basma”, “Pugtama”, “Jakhek”, “chekmek”, “El gayma”, “Chigme”. The patterns used, also reveal the territorial identity of the Needlewomen mostly in rural areas. The patterns also symbolise love, freindship, nature, strengnth, etc.

Almost all of the needleworkers in both countries are women but in the related jobs such as making the needlework tools, men are also involved. There is no age limits for practicing the element. Traditionally, young girls do it when they are small children learning from their mothers and grandmothers through informal method as a necessary life skill.

Its social functions and cultural meaning are wedding dress for bride and groom, used in funerals, cultural events e.g. Nowrouz/Nowruz Celebration, decorative parts of ordinary costumes including: scarfs, manteau, pants, shawls; accessories like headbands, wristbands, necklace, cosmetics bags, women’s wallets/bags/backpacks. Nowadays, this Human-Rights-friendly element is also utilised for contemporary home decorations e.g. table cloth, cushion/pillow sheets, bed covers, wall hangings, & etc.

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

Not fewer than 150 or more than 250 words=375

In both submitting states

The bearers and practitioners of the element are all women and teen girls who have the knowledge and skills of the element. There is a group of sericulturists ders of both genders for the preparation of materials necessary for needleworking like a group of sericulturists living in provinces of Akhal, Lebap, Dashoguz, Mary, Balkan in Turkmenistan, as well as similar groups in the Iranian provinces of Gilan, Mazandaran, Northern Khorassan and Golestan.

There are also female individuals maturing silk threads for needlework on their own. These are mainly mothers and grandmothers who transmit the element to their daughters through informal training. In addition to their own children, they have also apprentices who learn the element through master-apprentice method.

The element is also transmitted through formal training by the State Academy of Arts in both countries, urban art institutes, cultural centres, universities and vocational schools in both countries by private and public sectors.

For making associated materials such as needles, scissors and etc. men are also involved.

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

Not fewer than 150 or more than 250 words

In both submitting states, knowledge, techniques and skills related to needlework skills are transmitted through informal and formal learning.

1. Informal Transmission: practical communication between the older female generation and the younger. The training of promising needlewomen is combined with oral explanations from an adult mentor and step-by-step execution of a certain part of the pattern in compliance with aesthetic norms and techniques of execution. Apprentices, in our case, who are children or grandchildren of the mentor, listen and repeat the skills of the master, revealing her abilities and honing her skills. Master needlewomen teach the element to

students, while explaining the content, concepts, moral and aesthetic norms of the selected designs or patterns. With the help of narrative stories about ancestors and history, legends about love, kindness and peace, the skills of movements, techniques are demonstrated and the strict sequence of the chosen plot for needlework is explained. Then apprentices repeat movements several times over a period of time under the guidance and independently in accordance with these recommendations. The process of forming and developing, improving the needlewoman varies depending on the abilities and hard work of every single apprentice.

Traditionally, informal and formal learning and the transfer of knowledge, techniques and skills associated with an element from master to student occurs on a daily basis.

2. Formal Transmission:

- 2.1 Additional information about the element is available in the published scientific publications of the scientific journals in both countries.
- 2.2 Methodological literature is available in both countries' libraries with a step-by-step explanation of the material and illustrations.
- 2.3 Video materials about the needlework decorations is often broadcasting on the state TV channels.
- 2.4 The State Institute of Culture and the State Academy of Arts of Turkmenistan study national handicrafts at the level of curricula of the Ministry of Education,
- 2.5 State museums both countries, art schools, main regional houses of culture also contribute to the development of handicraft skills by demonstrating visual aids.

During the festivals and other events on occasion of national holidays, the item gets more popular as men, women and children wear costumes needle worked with silk-on-silk fabrics.

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

Not fewer than 150 or more than 250 words

In both submitting states

Each needlework serves as a kind of symbol that captures the spirit of the communities concerned and all other stakeholders with their history, traditions, nature and soul. Over the centuries, the needlewomen have been able to safeguard the needleworking art such as patterns and designs. They also created contemporary and modern designs for the needs of the time. In both countries, the element can be seen in the following social and cultural functions and roles: weddings, funerals, social gatherings, and etc.

There are a number of other modern applications for the element: for example many accessories such as costumes for both genders, bundles, women's slippers, hair ties, men's ties, shoes decoration, mobile pouches, cosmetics bags, headbands, men's hats, wristbands, scarfs, women's wallets, backpacks.

As an attractive art, nowadays, it is also used for home decorations such as table sheet, cushion or pillow covers, wall hangings, mirror holders and etc. So, it means that this element is much alive and applicable in daily life of all people in both countries.

(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 both Submitting States:

The element does not contain any part that is incompatible with any international human rights documents and also promotes mutual respect and harmony among the members of the societies, communities, groups and individuals, consequently contributes to the sustainable development.

On the contrary, social and cultural values, interchanged by the element, such as the expression

of good wishes and feelings for well-being and happiness, the teaching young people to keep close contact with their elders, as well as its openness to everyone, regardless of their gender, age, social origin, occupation, and faith promotes equality for all people and enhances cooperation, social cohesion, peace and respect for human rights.

The overwhelming number of women (girls) among bearers and practitioners demonstrate the democratic principles of among the whole society, interconnected with their lifestyle and traditions, which contribute to the enhancement of the role of women in the society of both countries.

The element creates a friendly environment for the master and apprentice as the master sings a folk song by which she wishes bright future for the apprentice(s) especially if they are her daughters and granddaughters. In this way, mutual respect and happiness as well as peace, unity and friendship are established through their active participation in needleworking.

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

In both submitting states:

It will become a pride for local communities, groups and individuals especially younger generations as they see that world has recognised their centuries-old art and tries to promote it. The inscription of the element on the Representative List will be a solemn event that will contribute to an even wider practice. It will ensure its viability of its pristine nature and appropriate transmission to future generations. In addition, there will be an opportunity to attract even more young people to strengthen tradition and create new skills and diversify forms of expression. This inscription will encourage the local needlewomen to create of new patterns of needlework of artistic creativity as a globally recognized element.

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

Not fewer than 100 or more than 150 words

In both submitting states, the inscription functions as a national identity marker which results in more pride and positive feeling about this element among the whole societies. Inscription of the element would certainly serve to raise awareness of intangible cultural heritage in general among all people, as well as attracting more individuals toward this element as national level. In this way, more people and especially the private sector will be more interested in the element when they see that the element will be promoted globally and institutes will focus on the element which consequently results in more safeguarding measure. This inscription will encourage the local needlewomen to be attracted to the skills, patterns and designs of other parts of the country.

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

Not fewer than 100 or more than 150 words

In both submitting states, inscription of the element will enhance the visibility of Intangible Cultural Heritage at the international level. This is brought about initially by the strengthened bond of friendship and mutual respect and a better sense of regional understanding that will shape not only between the Turkmens and the Iranians but also among the people all around the world.

It will raise awareness about the power of culture in bringing peoples more closely to each other and in bridging the peace gap among the people in different parts of the world. In other words, it helps to hence intercultural dialogue and interactions. The inscription also paves the way to appreciate the beauty of this hand-made art by the world community.

As there exist numerous kinds of needleworking all around the world, the inscription of the element on the Representative List of ICH of Humanity (UNESCO) will introduce this particular style of needleworking at international level. As a result, it may encourage individuals from other geographical areas to be interested in this element.

By this inscription, there will be an interest on carrying out joint researches by international research and cultural centres which lead to more safeguarding measures.

It also deepens international cultural cooperation and exchange of experiences among the stakeholders at international level.

(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

In both submitting states, inscription of the element on the UNESCO Representative List of ICH of Humanity will promote more active exchange of experiences, ideas and, as well as more participation of its bearers and practitioners in the implementation of planned safeguarding measures, while opening up more suitable opportunities for bearers of the element to teach young girls will result in more dialogue among them.

The inscription will also stimulate dialogue between groups, societies and generations at local, national, regional and international levels.

Moreover, the inscription supports the ongoing activities to promote the element which ensure dialogue among groups and societies for better understanding of the values and functions of the element, contributing to its preservation and transmission to future generations.

It will also provide an accelerated impetus for dialogue among various societies, local organizations and scientists throughout the society, corresponding to the element in its detailed study, documentation, protection and transmission through their close relationship with the bearers and practitioners of similar areas of the country's intangible cultural heritage, such as oral traditions and customs.

Hence, the inscription of the element on the said Representative List will serve as an instrument symbolizing the aesthetic foundation of peace, social cohesion and sustainable development while encouraging intercultural dialogue.

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

Not fewer than 100 or more than 150 words

The inscription of the element in the Representative List of Intangible Cultural Heritage of Humanity will contribute to a better understanding of this art, as well as respect for cultural diversity and the human creation of various societies, communities and individuals concerned. It will also provide more respect to the ICH as a whole and this element in particular. When

inscribed, it will be promoted within the society. Accordingly, people will appreciate the diversity which exists in the element; therefore, there will be new prospects regarding the new inspiration to the element.

As it will also enhance international visibility, it provides new opportunities to be studied and researched. In this way, as the element is more understood and known, it can lead to more cultural diversity and human creativity.

The use of the element at international cultural festivals will contribute to the recognition of its cultural values as a contribution to cultural diversity and respect to the human creativity.

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

Joint collaborations:

- 2006: exhibition on Turkmen-style needleworks in Bandar-e Turkman, Iran and Balkanabat, Turkmenistan by borderline communities of both states.
- 2010: meetings of local master needlewomen on several occasions in both submitting states, in Agh-Ghala, Gonbad-e Kavous of Iran and in Magtymguly, Turkmenistan;
- 2012: expert meeting by individual anthropologists working on the symbols of Turkmen-style Needlework;
- 2016: research activities by experts on social functions of the element;
- 2016: Co-authoring relevant educational books by master practitioners;
- 2018: Workshop on new applications of Turkmen-style needlework in response to the contemporary needs at Gonbad-e Kavous, Iran.
- 2018: A training course for a group of young needlewomen at Tejen, Akhal Province, Turkmenistan.

Turkmenistan

Today, the element is increasingly used in various national holidays, celebrations and international cultural festivals. It is an integral part of the daily life of all people.

1. Today, all state institutions related to culture and heritage are engaged in the safeguarding and transmission of the element e.g the State Institute of Culture, the Academy of Arts, the State Museum, art schools and art houses actively study the subject and share the knowledge gained.
2. Practitioners and amateurs took an active part in collecting and documenting relevant information (photos and videos of their work)
3. Festivals, competitions, seminars and conferences are/have been organized.
4. State publishing houses publish and have published literature related to the element.

Iran

To this date, safeguarding of the element has been mostly undertaken by the communities, groups and individuals concerned. The most important safeguarding activities so far are listed below:

1. Organising individual and collective Turkmen-style needlework exhibitions.
2. Authoring, compiling and translating books, brochures and articles of high-quality content on needlework by individuals, NGOs and private and public institutes.
3. Organising workshops by private and public institutes and NGOs on the element (2006 to

- 2019);
4. Organising online workshops from 2019 onwards;
 5. Organising national, regional and international conferences with the presence of international scholars.
 6. Organising cultural events in which the Turkmen-style clothing was introduced (2013 to 2017).

*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 intel constraints in this regard?*

Not fewer than 150 or more than 250 words

Joint collaboration

- Supporting activities by the communities mentioned under 3a(i);
- Organising exhibitions, art bazaars, competitions, meetings by ministries of Trade of both countries (2016 onward);
- 2015: Organising an exhibition on Turkmen-style Needlework in Dashli-Boroon;
- 2016: Conducting research on diverse patterns by state universities;
- 2019: Organising several online expert workshops by the ministries of Culture among the masters of both countries;
- 2020: Exchange TK on the element for Art and Fashion Design university students;
- Anthropological field studies on the element at local, national and regional levels by national Academies of Arts;
- Establishing cultural and artistic centres aimed at training and promoting the element (2009 onward);

Turkmenistan

- The Ministry of Culture inscribed it on the National Inventory List in 2013. In 2014, the ICH National Department was created as the authority for the updating and replenishment of the Inventory.
- The Government approved and executed several measures to protect the masters e.g. insuring them and their employees, and allocating pension for retired masters and etc.
- The State Academy of Arts and state universities co-produced related quality books and videos;
- In 2015, under the National Law of ICH, the State Academy of Arts included several item on this element in the Action Plan;
- The Government declared 2016 the “Year of Honoring the Heritage and Transformation of the Fatherland”. A national plan was devised and financially secured which included measures to stimulate bearers and practitioners of all ICH fields including this element to work closely with researchers, scientists and NGOs.

Iran:

In addition to the above, some other Governmental activities by Iran include:

- Universities teaching relevant courses like the Science and Culture University, Sorreh University and Al-Zahra University;
- Support given by the IMCHTH by inscribing “Tangali” and “Shahkooh” villages, as the national village of Turkmen-style Needlework;
- The Ministry of Culture and the IMCHTH for the following measures;
 - o Organising exhibitions;
 - o Issuing license for the establishment of training institutions
 - o Supporting Master Needlewomen through National Art Evaluation System
- Support offered by the Ministry of Agriculture to supply needed raw materials
- Support offered by the Social Security Organization by insuring needlewomen with life insurance and pension.

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

Proposed Joint Activities (JA):

- JA-01 Holding specialised exhibitions;
- JA-02 Establishing touring exhibits not only in both countries but also all over the region;
- JA-03 It is planned to hold a festival for Turkmen-Style needlework within 2022-2023;
- JA-04 Holding permanent exhibitions on Turkmen-Style needlework;
- JA-05 Co-authoring and publishing books, and booklets and CDs;
- JA-06 Expert Workshops by masters of both countries;
- JA-07 Establishing fairs, bazaars, exhibitions, cultural events on the borderline cities of both countries
- JA-08 Organizing a specific Week of Turkmen-Style Needlework through participation of communities, groups and individuals concerned;
- JA-09 Carrying out joint scientific collaboration by universities, research institutes, and art centres.

Turkmenistan

Bearers, practitioners and members of society, together with specialists from the ministries of Culture and Education, the Institute of Archeology and Ethnography of the Sciences Academy of Turkmenistan, local specialists in the fields of ICH, local cultural administrations and museums of Ahal, Balkan, Dashoguz, Lebap and Mary provinces and corresponding districts, and villages took an active part in the development of the safeguarding plan dedicated to the element. All planned activities to be carried out within the framework of the safeguarding plan will be financed by the State budget of Turkmenistan.

The following events are planned:

1. Transmission:

1.1 Establishment of the Association for the Tradition Keepers of the Needlework Art and the development of its detailed programme (2021);

1.2 Establishment and support of new training centres throughout the territory of Turkmenistan (starting from 2021);

1.3 Organizing yearly competition among local needlewomen to identify the best masters (starting from 2021);

1.4 Supporting existing local clubs needlework clubs and encouraging to establish new ones for providing opportunities to show the element to the younger generations e.g students and schoolchildren;

2. Research and Documentation:

2.1 Organization of regular scientific field expeditions to the provinces to collect more ethnographic data on the element, including patterns, designs and related craftsmanship instruments, related to the element with the participation of elderly bearers and practitioners (regularly, starting from 2021);

2.2 Producing of high quality photo and video recordings on the modern application of the element (2021);

2.3 Research on the literary, aesthetic and cultural meanings of the element (starting from 2021);

2.4 Documenting the existing traditional designs (starting in 2021);

2.5 Development an open-access online national catalog and resources for the public, societies and researchers (2021-2022);

3. Education:

3.1 Development of a "Training Kit" for an element, including its attributes in traditional skills and patterns to facilitate the learning process in formal education for general education schools and higher education institutions (2021-2022);

3.2 Organization of training courses for teachers on the implementation of the "Training Kit " in the school curriculum (2021);

3.3 To assist in the organization of informal element training courses for amateurs at the local level (regularly starting from 2021);

4. Publications:

4.1 Preparation and publication of booklets on the element in Turkmen, Russian and English languages (2021);

4.2 Preparation and publication of a complete catalog of drawings, patterns, styles and traditional skills (2022);

5. Promoting and Awareness-raising

5.1 Organising an exhibition of arts and crafts "Traditional arts and crafts" with the participation of needlewomen from the regions and around the world (starting from 2022, annually);

5.2 Development of a documentary film about national needlework (2021-2022);

5.3 Broadcasting the documentary film to the public (2022);

6. Protection and preservation:

6.1 Developing a legal instrument to ensure the viability of the element, its traditional content and attributes in line with cotemporary inputs to eliminate the possible threats (2021-2022);

6.2 Capacity-building Courses for Stakeholders

6.3 Organising of a 3-day National workshop on identification, documentation and digitization of ICH in each province of Turkmenistan with the participation of bearers, practitioners, local researchers, specialists and scientists (2021);

Islamic Republic of Iran

During the session for preparing this nomination file, the representative of the state organisations proposed the following safeguarding actions which also supported by the local communities, groups and individuals. To promote the viability of element, the proposed measures have been planned for several years.

Safeguarding activities are as follows:

1. **Promotion and Awareness-Raising:**

1.1- Organising cultural nights in appreciation of Master practitioners and offering them lifelong support, and enabling them to transmit their knowledge to future

generations (2021 onward).

1.2- Producing a comprehensive documentary on it, in collaboration with local bearers and practitioners, on the element to promote and enhance visibility of the element for all (from 2022).

1.3- Organizing an international photo competition on the element, to achieve better recognition of the element and its functions (from 2022).

1.4- Publishing selected photos with captions, for public awareness-raising (from 2023).

1.5- Establishing displays at museums in every province along with free one-day workshops, to encourage learning of the element by many (from 2023).

2- Education

2.1- TV Training Courses by masters, to facilitate learning and access to it, nationally (from 2022).

2.2- Integrating the element into school curricula with emphasis on skills-training (from 2022).

2.3- Publishing books on pattern-and-design teaching for practitioners (from 2023).

3- Revitalization and preservation

3.1- Needs assessment, problem-and-threat-identification, and defining practical safeguarding measures to preserve the element in view of the recent flood, in 2019; (ongoing)

3.2- planning capacity-building workshops toward safeguarding-oriented plans and enhancing community-participation, as primary actors in safeguarding activities.

3.3- organising Seminars, conferences and expert meetings with special focus on scientific findings from research activities and needs-assessment programmes, at provincial, national, regional and international levels (since 2022).

3.4- Allocating bank loans with no/low interest to needlewomen for establishing cultural institutes and enabling their access to high quality materials.

4- Research and documentation

4.1- Identification of traditional needlework methods in different regions, finding living bearers, and documenting their activities. Documentation practices are carried out by means of video production, interviews, book-and-article writing and academic research projects (2021 onwards).

4.2- Mapping project of the element's diachronic pattern and material changes and their effects on viability and accessibility of the element (2021 onward).

5- Transmission

5.1- Facilitating the transmission methods of the related TK from masters to the younger generations (2022)

5.2- Establishing Turkmen-Style needleworking diploma courses in at community centres of municipalities, jointly with local bearers (2022)

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

Not fewer than 150 or more than 250 words

Turkmenistan

Ministry of Culture of Turkmenistan and its local offices: JA-01, JA-03, JA-07, JA-08, 1.1, 1.2, 1.3, 2.1, 2.4, 3.3, 4.1, 6.3

State Centre of Culture: JA-04, JA-06, JA-08, 1.1, 1.4, 2.2

State Universities (Particularly State Academy of Arts and State Institute of Culture) and

vocational schools: JA-05, JA-06, 2.2, 3.1, 4.1, 4.2, 5.1, 6.3

Academy of Sciences and Research Centres: JA-05, JA-09, 2.5, 4.1, 4.2

State Museum of Turkmenistan: JA-01, JA-02, JA-09, 5.1

Museums of local lore and history: JA-02, JA-08, 2.1, 2.4, 5.1, 6.3

State Committee of Turkmenistan for TV, Radio Broadcasting and Cinematography: 3.1, 5.2, 5.3.

Islamic Republic of Iran

The following governmental bodies will do and/or support the proposed measures in Section 3.b(i) (Joint Collaborations and the proposed measures by Iran)

IMCHTH: JA-01, JA-02, JA-03, JA-07, JA-08, 1.1, 1.3, 1.4, 1.5, 2.3, 2.4, 3.1, 3.2, 4.2, 5.1.

State Universities: JA-05, 1.2, 1.3, 1.4, 3.1, 3.3, 4.2, 5.1

Research Centre for the Iranian Traditional Arts (RCITA): JA-01, JA-02, JA-05, JA-06, JA-08, JA-09, 1.2, 1.4, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 5.1

Islamic Republic of Iran Broadcasting: 1.2, 1.3, 2.1, 4.1

Ministry of science, Research and Technology: JA-05, 1.4, 2.3, 3.1, 3.3, 4.2, 5.1,

Ministry of Education: JA-05, JA-06, JA-09, 1.4, 2.1, 2.2, 2.4, 4.1, 5.1,

Vice-Presidency for Women and Family Affairs: JA-01, JA-02, JA-03, JA-04, JA-05, JA-06, JA-07, JA-08, 1.1, 1.2, 1.3, 1.4, 1.5, 2.1, 2.3, 3.1, 3.2, 4.1, 4.2, 5.1

Ministry of Culture and Islamic Guidance: JA-02, JA-03, JA-05, JA-08, 1.1, 1.2, 1.3, 1.4, 1.5, 2.2, 2.4, 3.2, 4.1,

Iranian Technical and Vocational Training Organization: JA-05, JA-06, 2.3, 3.4, 4.1, 4.2, 5.1,

State banks: 1.4, 3.4

National Library of Iran: JA-05, 1.2, 1.4, 2.3, 3.3, 4.1, 4.2

Ministry of Trade, Industry & Mine: JA-01, JA-02, JA-3, JA-04, JA-07, 3.1, 3.4, 4.1

State museums: 1.5, 3.1, 3.2, 4.2

(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 following communities, groups and individuals belonging to each of the submitting states will carry out the proposed measures mentioned in Section 3.b(i). It should be added that as almost all of the needleworkers are women, the role of women are simply shown in all of the process practicing the element

Turkmenistan

Local Societies of Needle workers: JA-03, JA-06, JA-07, JA-08, 1.2, 1.3, 2.1, 3.3

Union of Women (NGO): JA-03, JA-06, JA-08, 1.3, 3.3

Union of Designers of Turkmenistan (NGO): JA-05, JA-08, 1.1

Group of volunteers of Academia: JA-05, JA-09, 2.4, 4.1, 4.2, 6.3

Clubs of schoolchildren and students: JA-03, JA-08, 1.4, 3.1, 3.3, 6.3

Local Centres of Culture: JA-03, JA-08, 1.4, 6.3

Individual bearers: JA-03, JA-06, JA-07, JA-08, 1.2, 1.3, 2.1, 2.3, 3.3, 5.2

“Oguz Khan” Union of Cinematographes and its members (NGO): 5.2

Union of Industrialists and Entrepreneurs of Turkmenistan: JA-07

Iran (Islamic Republic of)

A number of the mentioned activities in Section 3.b(i) have been proposed by local communities, bearers & practitioners, cultural institutes. They also expressed their consent to collaborate on a joint or national measures proposed by others.

Naghsh-e Suzan Golestan Cooperative Company: JA-01, JA-02, JA-03, JA-06, JA-07, JA-08, 1.1, 1.4, 2.3, 3.1, 4.1, 5.1, 5.2

Dushli Borun Islamic Council: JA-02, JA-03, JA-06, JA-07, JA-08, 1.1, 1.3, 3.1, 3.3, 5.1

Zahra Kushani Cultural Institute: JA-05, JA-06, JA-09, 1.1, 1.3, 1.4, 2.1, 2.3, 3.2, 4.1, 5.2

Avaye Tabiat-e Paydar: JA-02, JA-03, JA-07, 1.2, 1.3, 1.4, 2.3, 3.2, 3.3, 4.1, 5.1

Independent researchers: JA-05, JA-09, 1.2, 1.4, 2.2, 2.3, 3.1, 4.1, 4.2

Private universities: JA-05, JA-09, 1.2, 1.3, 1.4, 2.1, 2.3, 3.1, 3.3, 4.1, 4.2, 5.2

Private publishers: JA-05, JA-09, 1.4, 2.2, 2.3,

Municipalities: JA-01, JA-02, JA-03, JA-04, JA-06, JA-07, JA-08, 1.1, 1.2, 2.1, 3.1, 3.2, 3.3, 4.2, 5.1, 5.2

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.

Turkmenistan

Name of the body: Intangible Heritage Department, Ministry of Culture of Turkmenistan

Name and title of the contact person: Ms. Gozel Magtymgulyeva, Director

Address: 461, Bitarap Turkmenistan Ave., Ashgabat, 744000, Turkmenistan

Telephone number: +993 12440037

Email address: gozel1706@mail.ru

Other relevant information:

Iran (Islamic Republic of)

Name of the body: Research Center for the Iranian Traditional Arts, at the Research Institute of Cultural Heritage and Tourism

Name and title of the contact person: Seyed Abdul Majid Sharifzadeh
Director, Research Center for the Iranian Traditional Arts

Evaluator-in-Charge for evaluation of traditional arts' professionals.

Address: Iranian Ministry of Cultural Heritage, Tourism and Handicrafts,
Research Centre for Traditional Arts

Yadegar Imam Highway, Azadi Street.

Tehran, Iran

Telephone +98-21 66098443

number: +98-21 66098443 Ext. 1027

Email address: sam.sharif.3960@gmail.com

Other relevant shmgoudarzi@me.com
information:

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

Turkmenistan

The bearers and practitioners of the element expressed their desire for a possible nomination for the "Art of Turkmen-Style Needlework" for inscription in the Representative List during the national seminar-exhibition "National Costumes as an Exemplary Models of the Heritage of the Great Silk Road", dedicated to the promotion of traditional clothing with ornamented needlework organised by the Turkmen Ministry of Culture in 2018-2019 in all provinces of Turkmenistan and in the capital Ashgabat. They offered the Ministry of Culture and the National Commission of Turkmenistan for UNESCO to provide assistance in the preparation of this file in accordance with the requirements of the UNESCO Convention for the Safeguarding of the ICH.

Representatives of several local societies, who initiated inscription of the element were actively involved in gathering of consent letters from practitioners. Also masters, who are practicing the art took an active participation in preparation of photos and audio-video materials.

Moreover, a number of individuals proposed some of the measures mentioned in Section 3.b(i) for better visibility and viability of the element for example Nos. JA-02, JA-07, JA-08, 1.3, 2.5, 5.1, 5.2.

Preparatory meetings and discussions on the issues related to the nomination file were organised by the Working Group during late 2020-Feb. to March 2021, clarifying the requirements of the UNESCO 2003 Convention. The Ministry of Culture and local administrations provided materials, organizational and financial support for these meetings.

Bearers, practitioners and members of the community were actively involved in documenting the digital data, collecting required information, including additional photographs and videos, identifying modes of transmission, defining the cultural meaning and social functions of the

element.

The Draft Plan Action for Safeguarding Measures of the Element was developed with the broad participation of bearers, practitioners, community members, scientists and ICH specialists through receiving their suggestions, additions, corrections and comments. Accordingly, the proposed measures in Section 3.b(i) for Turkmenistan were provided and approved by the members of the Working Group with the participation of representatives from local communities, the Ministries of Culture and Education, the academic sector, the State Institute of Culture, the TV and Radio Company of Turkmenistan and the local administration. Data processing and compilation of a nominal file that meets the requirements was completed by specialists of the Ministry of Culture of Turkmenistan, the National Commission of Turkmenistan for UNESCO in close cooperation with representatives of society.

Iran (Islamic Republic of):

The idea of preparing Turkmen-style needleworking nomination file for possible national inscription has been firstly raised in 2012 through a request by a group of local bearers and practitioners of the element living in Golestan Province, Iran. In response to the said request, the IMCHTH Golestan provincial Office rendered advisory services to them for preparing the national nomination file according to the national ICH standards. The national file was finally inscribed on the National ICH Inventory in 23 Jan. 2013.

After the positive response of Turkmenistan to the Islamic Republic of Iran for joint submission of the element to the LHE (UNESCO), IMCHTH contacted the Research Center of the Iranian Traditional Arts (RCITA) to organise a team comprised of the representatives of communities concerned for preparing the joint multinational nomination file (Iran's part) and its attachments, as RCITA has the best existing databank on the bearers and practitioners of the element all around Iran. Accordingly, RCITA invited a number of the best practitioners not only from Golestan province but also provinces of Tehran, North Khorasan, and Khorasan-e Razavi to contributing in preparing this multinational nomination file.

Firstly, they had several online meetings through which they drafted the Iran's part of the nomination file. They introduced very good proposed measures for Section 3. In addition, they also provided audio-visual materials, letters of consent, videos and photos.

Then five Zoom meetings were organised with the Turkmen team to finalise the nomination file. These meetings paved the ground for more contacts and exchange of ideas. The representative of the Iranian Turkmen communities played a crucial role not only as the one of the drafters of the final nomination file but also as an interpreter of Persian to/from Turkmen languages. His translation services during the meetings prevented any misunderstanding and saved the time of the whole team.

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

Turkmenistan

Free, prior and informed consent for the nomination of an item for inscription on the Representative List of the ICH in writing obtained from individual bearers of the art of Needlework, as well as Sericulturists producing a silk thread for needlework, presented from 5 Provinces at meetings organized in February - March 2021.

The willingness to present the element for possible inscription on the Representative List of the ICH of Humanity jointly with Iran was supported by the expert council of the Ministry of Culture, which includes experienced local scientists, independent experts and specialists in the field of Intangible Cultural Heritage.

The following twelve (12) letters of consent from Turkmenistan are attached to the nomination file:

- The Societies of Needleworkers from Akhal, Balkan, Dashoguz, Lebap, Mary Provinces;
- Needleworkers of the House of Models, Ministry of Textile Industry;
- Group of Sericulturists from Akhal Province;
- Master Ms. Aygul Garajayeva, from Akhal Province;
- Master Ms. Yazgul Meredova, from Akhal Province;
- Master Ms. Yyldyz Rustamova, from Lebap Province;
- Master Ms. Gurbansoltan Hojanazarowa, from Balkan Province;
- Master Ms. Hayytgul Atayeva, from Dashoguz Province.

Iran (Islamic Republic of):

The free, prior and informed consents have been received from the bearers, practitioners, representatives of cultural institutes, NGOs, local communities and authorities. Eight (8) letters of consent from Iran are attached to this nomination file:

1. Ms Zahra Kushani Fard, Director of Zahra Kushani Cultural Institutes
2. Ms Afsaneh Ehsani, Avay-e Tabiate-e Paydar NGO
3. Ms Esmat Majidi, Director at Golestan Needlework Cooperative Company
4. Ms Gollar Saberi Rad, Director at Dushli Borun Islamic Council
5. Ms Mahpareh Akbari, Turkmen-Style Needlework Masters
6. Ms Shahin Ebrahimzadeh, Academic Researcher and Turkmen-Style Needlework Master
7. Ms Zahra Taghadosnejad, Representative from Research Centre for Traditional Arts and University Professor
8. A consent letter on a scroll, made of fabric, and decorated with Turkmen-style needlework, signed by a group of 51 Needleworkers

The above-mentioned list expressed support for the inscription of the file in a form of consent

letters coupled with audio-visual materials as well as photos.

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 the 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

No part of the traditional knowledge and its related tools of the element are not secret in both submitting states. It means that whoever desires to learn the skills of this element has free access to its traditional knowledge. As most of the workshops related to the element are actually the practitioners' houses; it is impossible to pay a visit the workshops without prior informed consent of the practitioners and bearers. In addition, there are also some institutes in urban areas where in apprentices can learn the element and there are no restrictions to pay a visit.

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.

Turkmenistan

a) Society of Needle workers of Akhal province

- b) Ms. Gulshat Geldiyeva
- c) Baherden district, Akhal province
- d) +993 63 338 979
- e) eneshka17@mail.ru

a) Society of Needle workers of Lebap Province

- b) Ms. Maysa Usenova
- c) 28 house, A.Allamyradov street, Tallymerdjen village, Dovletli district, Lebap province of Turkmenistan
- d) +993 64 138 459
- e)

a) Society of Needle workers of Dashoguz province

- b) Ms. Guncha Odayeva
- c) 11 flat, 14, Gurbansoltan eje street, Dashoguz city of Turkmenistan
- d) +993 62 802 997
- e) m.nazarow@online.tm

a) **Society of Needle workers of Balkan Province**

b) Ms. Gulnar Gurbanyazova

c) 1 house, 122 village, Balkanabat city, Balkan province of Turkmenistan

d) +993 62 365 075

e)

a) **Society of Needle workers of Mary Province**

b) Ms. Bagul Nazarova

c) 7 flat, 10 house, Mary street, Oguzkhan district, Mary province of Turkmenistan

d) +993 64 49 15 92

e) m.nazarow@online.tm

Iran (Islamic Republic of):

1)Naghsh-e Soozan-e Golestan Cooperative Company

Director: Ms Esmat Majidi

Next to Mosalla, Eastern Vahdat Str, Gonbad Kavous Sity, Golestan Province

+98-9119806199

Naghshhesoozan@gmail.com

2)Zahra Kushani Cultural Institute

Director: Zahra Kushani Fard

No.5, Monatzeri Alley, Amir Bahman Darya Bari Str, Soleymanieh Intersection, Pirouzi St., Tehran, Iran.

+98-9120280365

3)Avaye Tabeiat-e Paydar Cultural Institute

Director: Afsane Ehsani

No 148, Unite 10, Between 18 and 16 Str, Yousef Abad, Tehran, Iran

+989121945921

info@tabiatpaydar.com

4)Dushli Borun Islamic Council

Director: Gollar Saberi Rad

Dushli Borun District, Gonbad Kavous City, Golestan, Iran

+989112799957

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:

Turkmenistan:

The National Inventory of the Intangible Cultural Heritage of Turkmenistan.

Iran (Islamic Republic of):

The Iranian National Inventory of the Intangible Cultural Heritage (National ICH Inventory)

(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:

Turkmenistan:

Department of the Intangible Cultural Heritage, Ministry of Culture of Turkmenistan,
Türkmenistanyň Medeniýet ministrliginiň Maddy däl medeni miras müdirligi

Iran (Islamic Republic of):

Office for Inscriptions, and Preservation and Revitalization of Intangible Cultural Heritage and Natural Heritage, affiliated to Deputyship for Cultural Heritage of the Iranian Ministry of Cultural Heritage, Tourism and Handicrafts

فهرست ثبت حفظ و احیای میراث معنوی و طبیعی در معاونت میراثفرهنگی وزارت میراثفرهنگی گردشگری و صنایع دستی

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

Turkmenistan:

Name: Needlework Art

Reference. No.: (4.4) (4.4.1) (4.4.2)

Iran (Islamic Republic of):

Name: Turkmen-Style Needlework

Reference No.: 1000

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

The element was inscribed on the Iranian National ICH Inventory on 23 January 2013.

The element was inscribed on the Turkmen National Inventory on 20 Feb. 2021.

(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).

Turkmenistan

Firstly, a group of bearers/practitioners from Akhal Province contacted the MoC local office in 2012, requesting for their element to be registered on the National List of ICH. As this element is practiced all around the country, the MoC published a public announcement throughout Turkmenistan for calling other interested bearers/practitioners to participate in national inventorying. Then representatives of the communities concerned from all provinces organised a workgroup to discuss about the element and provided all kinds of data for its national documentation and registration. The ICH Department of MoC collected and archived primary data on the element and a National Conservation Plan was developed to safeguard it in 2013. Through years, when the Conservation Plan was executed along with the effective communities' direct involvement, they also nominated sub-domains of the element to be inscribed on the National List of ICH. Finally, the element and its sub-domains were inscribed on the said list in 2021.

Iran (Islamic Republic of):

Although the general process for national inventorying has been explained in Section 5 (vii) below, it is worthy of mentioning that after organisation of a national conference on the needleworking entitled: "Styles of Needleworking in Iran" in the April 2012, several needlewomen who are also local researchers met the authorities in the conference and negotiated about the national inscription of the Turkmen-style needlework. They were encouraged to discuss it with their fellow community members. The said individuals contacted with other needlework communities in Golestan province. They satisfied the requirements of the national registration through providing the content of the national nomination file, photos, videoclips, and letters of consent and later other communities all around Iran. Then, the process of inventorying from the provincial level began and the element was finally registered on the National ICH Inventory on 23 January 2013.

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

Turkmenistan:

The National Inventory of the ICH of Turkmenistan is updated annually with the information related both to the new identified and already included elements in the National Inventory gathered or submitted by the communities, groups and individuals concerned to the related authorities and/or data collected partly through regular organised field expeditions within the country.

Iran (Islamic Republic of):

Pursuant to the decisions adopted by the Iranian National Council for Inscriptions, and subsequent to the approval of the Minister of the IMCHTH, the National ICH Inventory is updated

on a three-year basis. Since 2007, 2000 new elements are inscribed on the National ICH Inventory. Where the newly included element is affiliated with an already inscribed element, the new element will be inscribed under a separate reference number but it will share a common key word with its relevant element in the inventory's entry. Elements inscribed on the National Endangered List will be upgraded to inscription on the Inventory upon approval of their state of conservation.

(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).

Turkmenistan:

1. Communities, Individuals and or NGOs propose their ICH to the local offices of the Ministry of Culture;
2. The local offices together with periodically organised field expeditions of the Ministry of Culture try to carry out a preliminary assessment on the authenticity of the element and its relevance as an ICH. Consequently, they submit their report to the ICH Department of the Ministry of Culture for further processing the provided documentations.
3. At the end of each year, the ICH Department of the Ministry of Culture organises one annual meeting of the National Committee of ICH Experts with participation of the communities concerned, scientists, researchers in the field of ICH, in order to discuss the annual report and make a decision on the elements proposed to be included or updated in the National Inventory of the ICH.
4. Due to its decision, the Committee includes or updates the element(s) in the National Inventory of the ICH with relevant Registration Cards and publishes updated Inventory list with new-added elements.

Iran (Islamic Republic of):

As defined in Articles 11.b and 12 of the 2003 Convention, evidence on the national recognition of the element is presented in hard copy in English and Persian. The certificate of national inscription of the element, and the inventory of living heritage with which the element is associated are enclosed.

Summary of inscription process:

1. Local communities or related NGOs submit their request for inscription of an element to IMCHTH provincial office;
2. Once approved provincially, the request is submitted to IMCHTH HQs;
3. Once approved at HQs, the Minister of the IMCHTH signs the national inscription certificate of the element.

(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:

Turkmenistan:

Hard copies of the relevant Inventory documentation (original in Turkmen with English Translation), extract from the National Inventory of the ICH of Turkmenistan enclosed to the nomination file.

Also, it is available at the website of the Ministry of Culture by the following hyperlink:

<https://medeniyet.gov.tm/tk/unesco>

Iran (Islamic Republic of):

There exists no hyperlink but hard copies (Persian & English versions) of the certificate and a summary of the Inventory List of ICH in which the element has been listed are attached.

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.

Turkmenistan

1. Düýe maly-dünýe maly. – A.: TDKP, 2004.
(Camel is an animal of wealth, “TDKP” publishing centre, Ashgabat, 2004)
2. Gujak-gujak: Milli miras makalalar toplumyndan. – A., 2005.
(“Gujak-gujak” game: from the Collection of articles on National Heritage, Ashgabat, 2005)
3. Ýüpek tarlaryň aýdymy. – A.: Ylym, 2005.
(Songs of the Silk threads, “Ylym” publishing centre, Ashgabat, 2005)
4. Gujak-gujak: Milli miras hakda makalalar toplumyndan. – A.: Ylym, 2006.
(“Gujak-gujak” game: from the Collection of articles on National Heritage, Ashgabat, 2006)
5. Gül keşdeli tahýalar: (Milli miras hakynda edebi-medeni söhbetler). – A.: Ylym, 2006.
(Tahya – headwears with a beautiful patterns. Literatural and cultural interviews about the Cultural Heritage. “Ylym” publishing centre, Ashgabat, 2006)
6. Altyn jyga. – A.: Ylym. – 2008.
(The Golden corona. “Ylym” publishing centre, Ashgabat, 2008)
7. Erek maýa münjekmi? : Türkmen milli oýunlary. – A.: Ylym, 2008.
(Turkmen national games. “Ylym” publishing centre, Ashgabat, 2008)
8. Ajaýyplyk dünýäsi: Hünär hakda söhbetler. – A.: Ylym, 2009.

(The world of wonders: Conversation about the skills. "Ylym" publishing centre, Ashgabat, 2008)
9. Müdimi miras: Haly hakynda söhbet// Edebiyat we sungat 2006, 6. Iyun.
(The Eternal Heritage: Conversation about carpets. "Literature and Arts" Magazine, Ashgabat, 2006)
10. "Beýik Türkmenbaşynyň nesli." – 2007 ý., 28 aprel. Äleme belli bedew"
(The world-famous horses. "Turkmenbashi's generation" Magazine, Ashgabat, 2007)

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: Mr. Shohrat Jumayev

Title: Ambassador Extraordinary and Plenipotentiary, Permanent Delegate of Turkmenistan to UNESCO

Date: 30 March 2021

Signature:



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

Name: Mr Ahmad Pakatchi

Title: Ambassador Extraordinary and Plenipotentiary,
Permanent Delegate, Permanent Delegation of the Islamic Republic of Iran
to UNESCO

Date: 30 March 2021

Signature:

A. Pakatchi

