



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Original: English

CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Fifth session
Nairobi, Kenya
November 2010

NOMINATION FILE NO. 00382 FOR INSCRIPTION ON THE REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE IN 2010

<p>A. STATE(S) PARTY(IES)</p> <p><i>For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.</i></p>
Iran (Islamic Republic of)
<p>B. NAME OF THE ELEMENT</p>
<p>B.1. Name of the element in English or French</p> <p><i>This is the official name of the element that will appear in published material about the Representative List. It should be concise. Please do not exceed 200 characters, including spaces and punctuation. The name should be transcribed in Latin Unicode characters (Basic Latin, Latin-1 Supplement, Latin Extended-A or Latin Extended Additional).</i></p>
Traditional skills of carpet weaving in Fars
<p>B.2. Name of the element in the language and script of the community concerned, if applicable</p> <p><i>This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1.). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.</i></p>
Maharat-ha-ye sonati-ye baft-e farsh-e Fars

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

In addition to the official name(s) of the element (B.1.) please mention alternate name(s), if any, by which the element is known, in Unicode characters (Latin or others).

Methods and skills of weaving Fars traditional carpets. Fars carpet weaving including coarse, types of Gilim, Gabeh and Carpets. Skills and methods of producing Fars traditional flooring.

C. CHARACTERISTIC OF THE ELEMENT**C.1. Identification of the communities, groups or, if applicable, individuals concerned**

According to the 2003 Convention, intangible heritage can only be identified with reference to communities, groups or individuals that recognize it as part of their cultural heritage. Thus it is important to identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element. The information provided should allow the Committee to identify the communities, groups or individuals concerned with an element, and should be mutually coherent with the information in sections 1 to 5 below.

The community concerned is deep seated in the region of Fars province which includes approximately 214,000 people: professors, artists, stakeholders, unions, shearers, Cotton Rysan, dyeing, carpet weaving frame (Loom) manufacturers, tool makers, designers and planners, weavers and finishers of remnants and vendors, each having unique skills, experience and mastery of knowledge related to its field of transaction.

List of government and non-governmental institutions in these areas is as follows:

Local:

Union of Exporters of Fars Hand-woven carpets;
Union of Fars Hand-woven Carpet Manufacturers,
Union of Rural Darning,
Department of Traditional Arts and Handicrafts of Fars Province,

National:

- Iran Carpet Information website,
- Quarterly of Design and the Carpet,
- Quarterly of Hand-woven Carpet published by Iranian Carpet Exporters Union,
- Iran Carpet Science Association,
- Information Website of Iran Handicrafts,
- Academy of Art, Department of Traditional Arts and Handicrafts,
- Institute of Traditional Arts of Iranian Cultural Heritage, Handicrafts and Tourism Organization,
- Union of Manufacturers of Hand-woven Carpets,
- Central Union of Rural Carpets,
- Reflection Room of Iran's Hand-woven Carpets, which is dependent to Iran's Carpet Information WebSite,
- Weekly of Iran's Hand-woven Carpets (Iran's Carpet Information Site),
- Nodes: International Quarterly (English – Italian),
- Iran Carpet Magazine,
- Carpet centers of Higher Education (MA and BA),
- Ministry of Sciences, Research and Technology,
- Islamic Azad University,
- Association of Researchers and Carpet Enthusiasts,
- Iran Carpet Corporation,
- National Organization of Hand-woven Carpets,
- Department of Traditional Arts and Handicrafts, Iranian Cultural Heritage, Handicrafts and Tourism Organization,
- Department of Traditional Arts, Academy of Art,

- Research Center of Iranian Cultural Heritage, Handicrafts and Tourism organization,
- Iran Carpet Experts Forum,
- Iran Carpet Information website.

C.2. Geographic location and range of the element and location of the communities, groups or, if applicable, individuals concerned

This section should identify the range of distribution of the element, indicating if possible the geographic locations in which it is centred. If related elements are practiced in neighbouring areas, please so indicate.

Fars province, located to the South-west of Iran, especially, the community of the nomads of the province, which includes the Qashqai, Khamseh, and Mamasani nomads, as well as such prominent rural areas as Firouzabad, the city of Jaydsht, and, finally, some other areas named on the attached maps.

C.3. Domain(s) represented by the element

Identify concisely 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. (This information will be used primarily for visibility, if the element is inscribed.)

Traditional techniques and skills:

- Spinning on the spinning wheel and the spindle;
- Methods of cotton twisting, "chele keshi", erecting vertical and horizontal carpet weaving frames (daar's), tool-making, warp and woof preparation, and plan and map preparation;
- Methods of Gabeh and Gilim weaving with various nods;
- The finishing touches on the carpet weaving loom;
- The final washing.

The traditional knowledge related to the nature: wool-clipping styles, wool-separation skills, intinction (dyeing) techniques, plant selection and recognition of pigments, among the other traditional and chemical styles.

D. BRIEF SUMMARY OF THE ELEMENT

The brief description of the element will be particularly helpful in allowing the Committee to know at a glance what element is being proposed for inscription, and, in the event of inscription, will be used for purposes of visibility. It should be a summary of the description provided in point 1 below but is not an introduction to that longer description.

The set of carpets of Fars encompasses various types. These carpets are woven by the hands of nomads, especially the women, and include Horse blankets and knapsacks, among the other tokens, used in the daily lives of the community. The raw materials in Fars carpet production, including the nomadic types, include the wool, coming from the livestock, and the cotton and natural coloring plants in the environment. The set of tools utilized consists, mainly, of the knitting machine or the carpet weaving Loom (the portable ground/sleeping type), combs, scissors, spindles, spinning wheels, and sometimes small guide papers or woven pieces, called the «plan order». The majority of Fars carpets, especially the nomadic ones, without plans, and weavers use their minds as paper plans. The knitting skills are transmitted from mother to daughter. Having learnt all about the materials and tools, the methods, the colors, and the various weaving techniques, the, by now skillful offspring, shall feel free to introduce her own innovations inspired by the nature or her inner world.

1. IDENTIFICATION AND DEFINITION OF THE ELEMENT (CF. CRITERION R.1)

This is the key section of the nomination to satisfy criterion R.1: "The element constitutes intangible cultural heritage as defined in Article 2 of the Convention". A clear and complete explanation is essential to demonstrate that the nominated element meets the Convention's definition of intangible heritage. 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 and cultural functions and meanings today, within and for its community,*
- b. the characteristics of the bearers and practitioners of the element,*
- c. any specific roles or categories of persons with special responsibilities towards the element,*
- 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 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.

Carpet weaving is one of the world's most traditional, conceptual, applied arts. Iranians enjoy a global reputation in carpet weaving and its skills; and carpets of Fars with nomadic and rural characteristics constitute a genuine example. Historically, carpet weaving in Fars province dates back to the seventh century(AH). Carpets of Fars are known as either «Qashqai» or «Khamseh Tribes» carpets. These are the nomads moving between Esfahan and Persian Gulf coasts. Among the tribes of Qashqais, the more prominent are Darre-Shuri, Kashkuli-ye Bozorg, Kashkoli-ye Kuchak, Shesh-Boluki, and Gharache. Due to the immigration requirements, the size of nomadic rugs is usually small; they are, however, beautiful.

The stages of Carpet Weaving in Fars Province

- Wool cutting

The carpets usually utilize wool as the basic material. The men cut the wool of their sheep, skillfully, in spring or autumn. The quality of the wool on each of the eleven sections of the sheep body, and the related colors are different.

- Frame(loom) Making

The portable frame of nomadic carpets is rectangle in shape, with a metal or wood support; it is placed on the ground. The act of knitting is performed on it. The men construct the frame, too.

- Weaving

The women convert the wool into strings on spinning wheels or weaving machines. They, masterfully, take care to obtain the best qualities. The spinning wheel is a wooden tool that resembles a big spin; the wool is turned around it from the hand of the knitter, then weaved. The spindle wheel is a wooden structure with the wool being placed in its middle to turn into strings when the wheel turns.

- Painting

Colors are mainly natural; the main colors are laquer, painted blue, dark blue, brown and white.

The plants from which the colors are extracted include Madder, Indigo, lettuce leaf, walnut skin, Jashyr, cherry stem and skin of pomegranate. The pigments, so called, Dandane, are elements which allow color stabilization and imprint on the fibers; the most important mordants include Alum (Double Aluminum Sulfate), Green Vitriol (Cut Blue), Double Copper Sulfate, Black Vitriol (Double Iron Sulfate).

- Knitting

While knitting, the women tie the colored strings on the wool web to cover the frame and give shape to the carpet. Two types of ties are common: The "Persian tie", an asymmetric tie, usually used in places where Persian Language is spoken, where it is referred to as, so called, Farsi-Baf (done in the Persian style), and the Turkish tie, a symmetric tie, in that the two webs are of the same size and the tie is made in the middle; this second tie is more popular in places where Turkish is in use, so the name Torki-Baf (done in the Turkish style).

- Completion

Completion refers to the activities done for final furnishing. These include sewing the sides (so called, Dowrduzi: Some products will be sewn on the sides to be used as bags, called "khorjin's" or "chante's" on the region); burning the extra wool to make the designs vivid and enhance the quality of the product (so called, Porzsuzi); double tied roots, and final cleaning.

Nomadic Gilims Wraps of Fars are not painted with painted woofs; both sides of the product can be used. Limited materials have led these products to be more geometric in both texture and margin, mirroring the local culture of the community. The most important characteristic of Fars carpet weaving is the unique method of weaving without any maps. One weaver will not be able to weave two carpets of the same design, especially, if she does not enough time to consider the details.

Fars carpets include the following types:

Simple Gilim(one sided or two sided): A carpet made through passing the colored wool strings, called "Pud's" between the vertical strings, called "Taar's", without maps.

Rug: A carpet with thinner "Pud's" and thicker "Taar's". The product is thicker in diameter, compared to Gilim's, and is one-sided.

Ghaaliche: A rug of smaller dimensions (measuring to less than three square meters).

Jaajim: A product of woolen "Taar's" and "Pud's", with simple and attractive designs, and a variety of usages, including those of carpets, beds, pillows, etc.

Gilim-e Naghsh-barjaste(Goljajimi Gilim): A one sided gilim with its main motifs embossed.

Somak (Rendy): A one-sided Gilim, out of which "Ghali's" (rugs) are believed to have been evolved.

Shishe Derme: A Gilim with a simple pattern; it has no knots and naps, is two sided in a way that the mirror patterns of its face are weaved on its back side.

Gabbe: A gross nomadic carpet, vastly verified, and done without any map. There are both colored Gabbe's, and Gabbe's of natural colors. So called, "Shiri" Gabbe's of Fars mark nomadic courage for the owner.

- Cultural Function

Design creation, color selection, genuine make-up, and skills in Fars carpet weaving must be accredited to nomadic women. Benefitting from the natural surroundings, and the legends they have, they bring scenes of their lives on the carpet. They maintain the true cultural values by introducing them on their gifts for their offsprings: an everlasting and valuable document for future generations made of meaningful designs and mysterious colors.

- Social Function

Such products as knapsacks and horse blankets, "Khorjin's" (bags) and "Mafrash'es", the supplementary products of carpet weaving in Fars, fulfill various usages in the everyday lives of the nomadic people. Through selling their products, the members of the community can earn money, so that they are not obliged to leave their home-land and migrate to city centers for jobs.

- Transmission

All of the skills and characteristics mentioned above are transferred orally, between generations of carpet weavers of Fars. Mothers train their female offsprings to become familiar with the needed material, tools, and the skills. The boys are trained by their fathers for wool-cutting and making of the frame ("loom").

2. CONTRIBUTION TO ENSURING VISIBILITY AND AWARENESS AND TO ENCOURAGING DIALOGUE (CF. CRITERION R.2)

The nomination should demonstrate (Criterion R.2) 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".

Please explain how the element's inscription on the Representative List will contribute to ensuring visibility of the intangible cultural heritage and will raise awareness at the local, national and international levels of its importance. This section need not address how inscription will bring greater visibility to the element, but how its inscription will contribute to the visibility of intangible cultural heritage more broadly.

Explain how inscription will promote respect for cultural diversity and human creativity, and will promote mutual respect among communities, groups and individuals.

The methods, techniques, tools and equipments, and special skills in various fields of Fars carpets are still preserved, despite of all drastic changes and developments in technology worldwide. This is, no doubt, a part of the intangible heritage of mankind that needs to be preserved, protected, and developed for its rich capacities. Therefore, considering the related cultural and social usages, and the very positive and constructive role the element plays in the encompassing culture, also, its contribution to employment resulting in preventing migration of carpet-weavers to city centers for job opportunities, its worldwide registration shall have the following positive results:

1- Mutual respect among the people, groups and communities, based on the values expressed in the patterns, design, colors, forms and creative skills of weaving without any map, based on experiences with the natural surroundings.

2-Talent, creativity, and taste development in the communities involved and the enthusiasts and cultural persons.

3- Recognition of cultural, artistic and ethical values locally, nationally and internationally, to, in turn, increase public awareness, and inspiring experts.

4- Self confidence enhancement among the local practitioners.

5- Awareness enhancement, at the international level, about the similarities and differences between the element proposed and its counterparts, as well as about the universally respected grounds on which it continues to function as a cultural heritage of humanity. This is reminiscent of the fact that, notwithstanding the variations in cultures and creativity, one can guarantee unity by focusing on common cultural grounds and values. Considering the element proposed, though one can find common grounds in process of production of carpets but in each of the stages the skills and creative techniques are so varied that the element must be considered as something unique in color, design, function, etc. Gilims of Fars Province are unique, in the same way that the carpets of India or Mexico, are. This shall, no doubt, encourage, dialogues among nations.

6- Awareness enhancement at the international level through considering the long history of carpet weaving on the Iranian Plateau, and its effects on the related arts, world wide.

7- Awareness enhancement at the international level on the belief of people in the East that the rugs are "heavens that have been weaved together" and its capability to bring about peace and beauty. The registration of the element world wide will help the promotion of the idea that the earth can be both "beautiful" and "good".

8- Awareness at the international level of the fact that the rugs, and specially the rugs from the villages of Iran, including the nomadic carpets designed with straight and broken designs, are reminiscent of the ideology that weaves the nature and the environment that we live in.

9- Worldwide respect for the constructive and positive endeavors of the community of the practitioners to protect an element of the human heritage.

10- Awareness enhancement at the international levels about the skills, experiences and technical knowledge related to the element registered.

11- Awareness enhancement at the international level about the Designs made without maps in carpet weaving. Although very simple and traditional, such designs point to the effects they have had on the modern arts and techniques of graphics. Such awareness shall contribute to acquaintance with the impact they have had on modern arts, the fact that complicated classic designs have, by now, become simpler in modern art.

12- Preserving the natural symbols and their folkloric underpinnings, through recognition of the legends, and, finally, transferring and maintaining them.

13- Awareness enhancement at the international level about the role of carpet knitters of Fars Province in creating naturally based designs like flower, plants, and water.

3. SAFEGUARDING MEASURES (CF. CRITERION R.3)

Items 3.a. to 3.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion R.3: "Safeguarding measures are elaborated that may protect and promote the element". Such measures should reflect the broadest possible participation of the communities, groups or, if applicable, individuals concerned, both in their formulation and in their implementation.

3.a. Current and recent efforts to safeguard the element

Please describe the current and recent efforts of the concerned communities, groups or, if applicable, individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints, such as limited resources.

- Publications:

Approximately one hundred and twenty books are available worldwide about Fars Carpets, either exclusively devoted to the subject, or in part.

- Research

About one hundred BA and MA Theses have analyzed the various aspects of Fars carpet.

In addition, a number of documentaries on traditions, techniques, and skills of weaving Fars Carpets and their social and cultural values have been made. Among these documentaries there is a famous documentary about Gabbe which had received many international awards. For the time being, IRIB (Islamic Republic Iran Broadcasting) is broadcasting these documentaries.

- Awareness:

- In several international seminars and conferences with the general topic of "Iran's Carpet", Fars Carpets, and especially the rural and nomadic carpets of the province constituted the topic of speech, and the critical reviews.

- The National Carpet Museum of Iran keeps, for the time being, some Fars nomadic carpets for public exhibition.

- Education:

- From the late sixties to mid-seventies the Company of South West Handicrafts has implemented many educational projects in the field of manufacturing types of Ghaali (carpets), Gabbe and Gilim, in the Fars Province.

- Fars Province Handicrafts Directorate has implemented projects for training of weavers.

- Financial and administrative support:

- Workshops for using plants for Intinction are, for the time being, available in in Shiraz, among the other cities of the Fars Province.

- Several cooperatives and unions are active at the national and regional levels in these fields.

3.b. Safeguarding measures proposed

For the Representative List, the safeguarding measures are those that may help to solidify the element's current viability and to ensure that its viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention.

Identify and describe the various safeguarding measures that are elaborated that may, if implemented, protect and promote the element, and provide brief information concerning, for example, their priority, scope, approaches, timetables, responsible persons or bodies, and costs.

1- To prevent mass productions of designs by unauthorised producers and knitters, putting in charge of people to oversee and check the issue is in demand. Preferably, the Cultural Heritage, Handicrafts and Tourism Organization of Fars province should take the responsibility. The present unions, entities and exporters with good reputation in the region are among the other choices. The proposal is vital to prevent production of repeated designs.

2- To prevent the harmful effects of tourism on unauthorized productions of the element, especially on the technique of weaving without maps, exports of the high-quality products, and usages of the original material and traditional colors, the responsible authorities, especially on the borders, are hereby required to plan and execute appropriate projects.

3-Considering that the carpets have economic benefits and at the same time constitute a distinguishing emblem of the Intangible Cultural Heritage, and considering the WIPO regulations, appropriate bylaws should be drafted to prevent the knitting of unauthorised products, careless toward the Intangible Property Rights.

Financial and administrative supports

These shall include:

- Establishment of a Carpet Museum in the city of Shiraz, center of the Fars Province
- Establishment of permanent exhibition in the city of Shiraz that shows the whole process of Persian carpet weaving.
- Planning and executing workshops on Carpet-weaving skills of Fars Province.
- Strengthening the existing cooperative organizations through loans and credit facilities.
- Providing Health insurance for the community of the Weavers and Dyers of Fars Province.
- Providing supports for the achievements in the subject, and propagating them.

Education:

- Defining BA courses on the subject at the School of Art and Architecture of Shiraz University.
- Preparing formal and informal training courses on the subject for adolescents and the youth.
- Executing training courses on measures to prevent the deterioration of Shishe Dermeh as one of the elite Fars Gilims.
- Taking Measures to develop and promote additional works on the Fars Carpets.
- Promoting traditional intinction techniques in Fars province.

Research:

- Registering knowledge and skills of teachers, artists, weavers, dyers, designers and planners of the region.
- Performing extensive researches about identification of Fars carpet plans and patterns, including:
 - Recognition patterns and plans of every tribe.
 - Recognition of the color mixture techniques of every tribe.
 - Recognition of the meanings and secrets of the nomadic patterns and colors.
 - Recognition of the mythology and genealogy of Fars carpets.

Awareness:

-Holding seminars and conferences with the subject of imaginative-maps of rural and nomadic carpets at the international as well as national levels.

3.c. Commitment of communities, groups or individuals concerned

The feasibility of safeguarding depends in large part on the aspirations and commitment of the communities, groups or, if applicable, individuals concerned. This section should provide evidence that the communities, groups or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable. The best evidence will often be an explanation of their involvement in past and ongoing safeguarding measures and of their participation in the formulation and implementation of future safeguarding measures, rather than simple pledges or affirmations of their support or commitment.

The following are worth mentioning:

1- Creating traditional intinction workshops using loans and credit facilities based on TIP project (a project by the experts and managers of handicrafts of Fars Province, where the technical information is available for profitable, standard activities. The private sector, interested people with capital or cooperatives accept the responsibility. Loans are given by banks.

2-Activities by Fars Carpet Unions, including carpet production in nomadic/rural areas of the Province. Such activities shall, potentially, develop and grow, provided that the needed supports are provided.

3-CARPETTOUR.NET: A site for introducing Patterns, designs, skills, techniques and weaving methods. It started early in 2009, and is being developed. This shall raise awareness, thanks to Professor Yavari and his colleagues. It shall widen its scope.

4-The think-tank for handmade carpets in Iran: A place for presenting advertising and marketing projects for nomadic and rural carpets. Only four months old, it is busy creating new projects with the help of experts, in near future it will widen its scope to cover the whole province.

5-Union of Exporters of Handmade Rugs: Festivals on nomadic and rural carpets of Fars;

6-Preparing PhD, MA and BA theses on techniques, skills, local Mythology/legends, and symbols in rural and nomadic carpets of Fars. The Professor Hossein Yavari, and his colleagues, presently are active. College of Arts and Architecture of Shiraz, and Directorate of Traditional Arts of Fars Province help, too.

7-WWW.CARPENTOUR: The site supports and encourages creators, artists and professors by providing them with awards and publishing their announcements.

3.d. Commitment of State(s) Party(ies)

The feasibility of safeguarding also depends on the support and cooperation of the concerned State(s) Party(ies). This section should provide evidence that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation and should describe how the State Party has previously and will in the future demonstrate such commitment. Declarations or pledges of support are less informative than explanations and demonstrations.

The following include the main commitments in this regard:

1- Government and bank credits and budgets: Helping the cooperatives in the way of yearly loans and credit by the Fars Province authorities.

2- Approvals of financial supports for the adequate programs at the parliament. The Parliament, as well as the executive branch on research projects that has been presented by the Islamic Republic's Cultural and Arts Center and the Research Center of Shahed University have provided the financial support for the project and in the future this will be followed more seriously by researchers and related entities

3-The Cultural and Arts Center: To encourage the people that create jobs and the people with extensive experience the Center has planned ceremonies to support professors in the field, including Professor Abbas Siahî. Such activities will continue in the future.

4- The Cultural Heritage, Handicrafts and Tourism Organization of Fars province: The Organization recommended establishing a rug museum in Shiraz, to be done by the municipality.

5-Establishing a permanent exhibition and workshop in Shiraz by the Cultural Heritage, Handicrafts, and Tourism Organization of the Province.

6- The College of Arts: The College has defined BA programs at Shiraz University, and the ratification of this issue is the responsibility of the Ministry of Sciences, Research and Technology.

4. COMMUNITY PARTICIPATION AND CONSENT IN THE NOMINATION PROCESS (CF. CRITERION R.4)

This section asks the submitting State Party to establish that the nomination satisfies Criterion R.4: '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 in the nomination process

Describe how and in what ways the community, group or, if applicable, individuals concerned have participated actively in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties. The participation of communities in the practice and transmission of the element should be addressed in point 1 above, and their participation in safeguarding should be addressed in point 3; here the submitting State should describe the widest possible participation of communities in the nomination process.

The participating sides include:

1- The Research Center for the Iranian Cultural Heritage, Handicrafts and Tourism Organization, with special attention to the high cultural, artistic and social and economic values of Fars carpets, especially the traditional skills in knitting the carpet of the mentioned project decided that it is worthy of inscription on the Representative List. To fulfill the goal, Professor Hossein Yavari, one of the prominent specialists in the field, and a researcher on the subject, with a record of more than fourteen years of research and study in this area, having served the Deputy for Handicrafts to the Iranian Cultural Heritage, Handicrafts, and Tourism Organization for more than three decades, and having taught traditional arts for more than three decades at the universities of the country, was invited. In addition he helped as the technical advisor through completion of the documents and conferences to raise awareness.

2-Professor Hossein Yavari, the competent researcher on the subject, member of the Cultural and Arts Center, and Professor of arts universities and writer-[he mentioned by choosing a team of young Arts, Graphic and cinema and experts in the field of psychology and his extensive experience coordinated the project with the Deputies of the Traditional Arts and Handicrafts of Fars Province and related units of Cultural Heritage, Handicrafts, and Tourism Organization.

3-Dr Faraj Hosseiniyan "General Manager"

4-Miss Samira Zakerani "First Assistant & ICH Expert"

5-Mr Peiman Bagheri and his group "Data organization of industries & Tourism"

-6-Miss Marzieh Jafari "secretary"

7-Mr Sayyed Abbas Siahî "Technical Consultant"

8-Dr Tahereh Sabahi " Researcher"

9-Mr. Ali Reza Ghaderi "Manager of "WWW.carpetour.com" which publishes the Fars Carpets related issues, provided the needed documents

10-Mr. Alireza Farahmand " ICH Expert, Fars Province"

11-Mr Sayyed Abdolmajid Sharifzadeh "Technical consultant"

11-Mr Mortiza Rezvanfar " Technical Consultant"

12-All artists and rug knitters and wool cutters and painters in Fars Province helped the preparation of the file by giving us the chance to photograph and film them, and supported the inscription of the element by signing the letters of consent.

13- The publication of Iranian carpets, which publishes the Fars Carpets related issues, provided the needed documents.

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

The free, prior and informed consent to the nomination of the element 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..

Please attach supporting evidence demonstrating such consent and indicate below what evidence you are providing and what form it takes.

Consent of communities, organizations and individuals relevant to the following testimonial is enclosed.

4.c. Respect for customary practices governing access

Access to certain specific aspects of intangible cultural heritage is sometimes restricted by customary practices governing, for example, its transmission or performance or maintaining the secrecy of certain knowledge. Please indicate if such practices exist and, if they do, demonstrate that 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.

Inscription of this element is not an insult to individuals, groups and ethnic values in Fars Carpet producers' society. There is no secret in the methods of producing these carpets which may be revealed and insulted by inscription. Through global registration indigenous customs will be preserved and it is one of the best ways to appreciate hard work of pioneers and artists. This will assure them that their heritage will be safe, and their job will be known around the world, and the world would praise them. It is a sign of respect to preserve precious human treasures which are cultural heritages.

5. INCLUSION OF THE ELEMENT IN AN INVENTORY (CF. CRITERION R.5)

This section is where the State Party establishes that the nomination satisfies Criterion R.5: “The 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”.

Identify the inventory in which the element has been included and the office, agency, organization or body responsible for maintaining that inventory. Demonstrate that the inventory has been drawn up in conformity with Articles 11 and 12, in particular Article 11(b) that stipulates that intangible cultural heritage shall be identified and defined “with the participation of communities, groups and relevant non-governmental organizations” and Article 12 requiring that inventories be regularly updated.

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

This element was inscribed, under No. 37, on 22 August 2009, on the National Inventory of Iran. The above-mentioned Inventory has been shaped respecting Enforcing By-laws of the Law on Jointing of Iran to the Convention on Safeguarding of the Intangible Cultural Heritage 2003.

In drawing up the By-laws of the Inventory, a Committee of experts in the field of intangible cultural heritage, affiliated to governmental and non-governmental entities was active and the said experts prepared the said By-laws within one and a half years. In the Enforcing By-laws of the Law on Jointing of Iran to the Convention 2003, the related governmental organizations, the concerned communities, social groups and individuals were responsible for identifying, documenting and safeguarding the ICH elements. The ICH Workgroup that comprises representatives of ten governmental organizations supervised the proper observance of the regulations of the Convention 2003, the Enforcing By-laws as well as necessary policy-makings for identification of the heritage and its protection.

The Inventory houses 78 elements and around other 150 elements are being identified and documented and it is expected that the registration practice would be continued to register all national ICH elements.

The official administrator of the Inventory is the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO), the General Office for Registration of Cultural, Historical and Natural Properties and the Directorate for Protection and Rehabilitation of Intangible and Natural Heritage under the ICHHTO. The associations of Fans of the Cultural Heritage and local researchers identify, document and introduce the elements for registration/inscription. (Up to now, 2200 elements have been registered on the unofficial Tentative List for the ICH Elements). Subsequently, the collected data shall be submitted to the above-mentioned General Offices (under ICHHTO) for registration and enforcement of the safeguarding collaborations for the element and/or elements in question.

The Publications of Iranian Carpets, and researches in the field of Fars Carpets have documented and introduced this element for registration among the element(s) on the National Inventory and the Directorate for Protection and Rehabilitation of Intangible and Natural Heritages is responsible for synchronizing the governmental entities, with the non-governmental bodies, groups and individuals, and National Carpet centre of Ministry of Commerce, Ministry of Science and Higher Education, and concerned unions, among others, are engaged in safeguarding the element in this particular dossier.

DOCUMENTATION

a. Required and supplementary documentation

Required documentation provided

b. Cession of rights including registry of items
Required cession of rights provided.
c. List of additional resources
<ol style="list-style-type: none"> 1- HOUSEGO, JENNY-TRIBAL RUGS (U.K-SCORPION PUBLICATION LTD 1978) 2- SABAH, TAHER- QASHQAI (tappeti tribali persiani) (ITALIA- ISTITUTO GEOGRAFICO DE AGOSTINI- 1989) 3- Edwards, sisal - Iran carpet, Trans. Mahindokht Saba, 2nd Edition, Tehran:farhangsara-1362 2- Azadi, siyavash - Iran carpet (TehranIran carpet museim – 1356) 3- Parham, sirus - Fars Tribal & Rural hand weaver (1)(Tehran - Amirkabir – 1364) 4- Parham, Sirus -Fars Tribal & Rural hand weaver(2)(Tehran - Amirkabir – 1371) 5- Parham, Sirus -Fars carpet excellencies - (Tehran - First print, Surosh – 1375) 6- Tanavoli, Parviz – Persian pictorial carpet –(Tehran – Surosh – 1368) 7- Dadgar, Leila – Iran carpet (Iran carpet museum collection)(Tehran – sazmane miras farhangi keshvar – 1380) 8- Daneshgar, Ahmad – Farhange Jame Farshe Iran (Tehran – dey – 1372) 9- joule, Toraj – search in Iran carpet (Tehran Yasavoli – 1381) 10- Sadeghi Fasaei, Mohammad – woven with love (Tehran – Negar – 1371) 11- Hall, Ulster – Barnard, Nicolas – Iranian gilims – Translated by: Keramat-al- lah Afsar (Tehran – Farhangsara – 1375) 12- Nasiri, Mohammad Javad – Seiri dar honare ghali Iran (Tehran – moallef – 1374) 13- Yavari, Hossein – Mabani shenakht ghali Iran (Tehran – Rajaei – 1384) 14- Yasavoli, Jvad – ghali va ghaliche haye Iran(1)(Tehran – Farhangsara Yasavoli – 1374)

CONTACT INFORMATION
a. Contact person for correspondence
<p>Dr Yadollah Parmoun Head Directorate for Protection and Rehabilitation of Intangible and Natural Heritages Iranian Cultural Heritages, Handicrafts and Tourism Organization Address: , Iranian Cultural Heritage, Handicrafts and Tourism Organization Massoudieh Monument, Ekbatan St., Baharestan Sq. Tehran, Iran Tel: 009821-33918246 E- Mail: yadollahparmoon@yahoo.com</p>
b. Competent body involved
<p>Mr Masoud Alavian Sadr Deputy for Preservation, Revitalization and Registration of Heritages Iranian Cultural Heritages, Handicrafts and Tourism Organization</p>

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Tehran, Iran
Tel. (+98) 21 – 33111130, 33111133, 33111134, 33111135, 33953006
Fax. (+98) 21 – 33953007

c. Concerned community organization(s) or representative(s)

Association of hand-made Carpet Exporters
No. 98. Pachenar market, Farrash Bashi street
Tel: 00982155614229
009821 55634343
Fax: 009821 55603335
website: [www. Carpetexporters.ir](http://www.Carpetexporters.ir)
e- mail:info@carpetexporters.ir

Iran Handicrafts Co
Managers name: Hamid reza Amini
E- mail:info@persianhandcraft.com
www.persianhandicraft.com
central office: 7th flour, Ahang Tower, between Daneshgah St. and Aboreihan St., Jomhori St.,
Tehran.
P.O.Box: 13167
Tel: 66419911(9821)
Fax: 66957251(9821)

Iran carpet museum
Address:North of Laleh park, Kargar st. and Fatemi st. junction, Tehran
Tel: 88962703+09821
Fax: 88967707-09821
Managers name: Iraj Eskandar por khorrami
Electronic post: info@carpetmuseum.org
www.carpetmuseum.org

Think room of Iran hand- woven carpet
Manager: Alireza ghaderi
Address: 4th flour , No 12, 35 St., Alvand St., Arjantin Sq.,Tehran,
Tel: 88788499
Fax: 88788499
thinktank@carpetour.net Electronic post:

Nomad & carpet Quarterly
Manager: Shirin Sore esrafil
Tel: 021-22038810-22017130
Fax: 021-22038810
Address: Aftabe Bahars office, No 9, second floor, No. 27.1, golfam street , Afrigha street,
Tehran
naghashofarsh@gmail.com

Iran hand-woven carpet magazine
Concessionaire: confederacy of Iran carpet expiators
Manager: Akbar baradar harischiyan
Redactor: Keikhosro sabhe
Tel:55614229
Fax: 55634343
Address: 29, Farrash Bashi St., Pachenar market, Tehran.
P.O.Box : 11365-615

Iran carpet magazine
Manager: Nosrat-al- lah Mahmood Zade
Tel:021- 88212058-9-88600174-88600174

Fax: 021-88600174-88212058-9

Address: Third 12 metric Alley, 20 metric of golestan, Alikhani St., south of Vanak park,
Kordestan highway, Tehran,
P.O.Box: 13445-1571
iranrugs1376@yahoo.com

Research Center for Iranian Cultural Heritage, Handicrafts and Tourism Organization

Head: Dr. Khoshnevis

Tel: 33930052-4

Fax: 33992020

<http://www.ichto.ir>

info@ichto.ir

Address: Masoudieh Monument, Baharestan Sq., Tehran

Iran carpet information website

Manager: Alireza ghaderi

Address: 4th flour, No. 12, 35 St., Alvand St., Arjantin Sq., Tehran

Tel: 88788499

Fax: 88788499

E-mail: info@carpetour.net

www.carpetour.net sight:

Researcher & artists of Iran carpet institute

Manager: Shirin sore esrafil

Tel: 021-22038810-22017130

Fax: 021-22038810

Address: Aftabe Bahars office, No 9, second floor, No. 27.1, golfam street , Afrigha street,
Tehran

The Iranian academy of Art

Address: No. 442, Taleghani Junction, Valiasr St., Tehran.

Tel: 66499772

Fax: 66951170

www.honar.ac.ir

Research Centre for Handicrafts

Address: Zanjan street, Azadi street, Tehran.

E- mail: info@rcta.ir

www.rcta.ir

Cooperative 598 of Jaidasht

Address : Jaidasht city in Firoozabad (135 kilometers from Shiraz)

To contact the above artists and carpet knitters you can contact the Fars Cultural Heritage,
Handicrafts and Tourism Organization or village councils

Address: Fars Cultural Heritage, Handicrafts and Tourism Organization, Deputyship of traditional
Arts, Saybooye Blvd., Shiraz

SIGNATURE ON BEHALF OF THE STATE PARTY

Name: Mr Masoud Alavian Sadr

Title: Deputy for Preservation, Revitalization and Registration of Heritages

Iranian Cultural Heritages, Handicrafts and Tourism Organization

Date: 13 January 2010

Signature: <signed>