



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. 00383
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>
<p>Iran (Islamic Republic of)</p>
<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>
<p>Traditional skills of carpet weaving in Kashan</p>
<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>
<p>Maharatha-ye Sonati-ye Baft-e Farsh-e Kashan</p>

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).

The Art of Rug Weaving in Kashan

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.

Producers of Raw Materials, Dyers, Designers and Painters of Carpets, Carpet Weavers, Manufacturers of Frames and Tools, (Note that an aggregate 30 percent of the total 370,000 population of Kashan are involved in the carpet industry of which 70 percent are women), Domestic and International Traders of Kashan Carpets, National Center of Iranian Carpet, The Organization of Cultural Heritage, Handicrafts, and Tourism of Iran, The Cultural Center of Iranian Art, Iranian Carpet Joint Stock Company, and the Iranian Higher Education Centers (Kashan Faculty of Carpet).

Persons who have had a conspicuous role in promotion of Kashan carpets:

- Late Master, Mohtasham Kashani (Weaver).
- Master Attaei (innovative producer).
- Master Ali Rashtizadeh (innovative production manager).
- Master Dabir Sanayea (Design and Painting).
- The Afsari Family (Painting, Design and Rug Weaving of Kashan).
- The Sanaei Family (Painting and Design of Kashan Carpets).
- Master Ahmad Sattari (Traditional Dyeing of Kashan Carpets).

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.

City of Kashan. Kashan is a city in central Iran bordering:

In the North and Northwest: City of Qom.

In the East and Northeast: Dasht-e-Kavir (Desert).

In the South: Mourchehkhort of Isfahan.

In the West: Golpayegan and Mahallat.

City of Kashan is the one of the ancient cities of Iran located at nearly 110 km of Qom and 230 km of the South of Tehran.

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.)

1) Knowledge and practices concerning nature and the universe: Obtaining and preparation phases of high quality wool, having regard to classification of wool types in terms of the various body parts of the sheep such as wool obtained from backside and neck as one category, and the wool obtained from hands, legs, belly and chest which are hairy type wools in another category. Meanwhile, their dyeing qualities should be considered in categorizing the types of hairs. As regards dyeing with natural and herbal colors, the matter requires full mastery and knowledge.

2) Traditional craftsmanship cutting of wool, spinning of threads, skills in dyeing and arrangement of colors, preparation of frames and carpet weaving tools, design and painting, threading, weaving of carpets, finishing and washing phases.

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.

In general terms, the carpets woven in the city of Kashan can be defined as follows:

Spreadable hand-woven materials consisting of a basic structure of strings made of cotton or silk interwoven in millimeter scales known as warp (Tar or Toon) on an erected framework known as 'Dar', while by means of wool or silk strings, and based on a colored design, appropriate knotting in harmony with the delicacy of the carpet are created on the surface.

This job and the skills involved are taught on paternal and maternal instruction through a master and apprentice relationship and most family daughters consider it an art-industry and try their talents in this area as a hobby so as to take their products as dowry to their future homes. Women murmur the sweet and bitter chants of life while weaving. In this course, they become masters weaving, dyeing, sorting of silk through apprenticeship under the instruction of mothers and grandmothers.

Kashan men have also a significant role in heavy tasks of carpet making such as fabrication of tools, transport and erection of frameworks, demounting, design and painting. The woven carpet will then be trusted with the traders who have an important role in the everyday economy of Kashan.

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.

Introduction:

In general terms, the carpets woven in the city of Kashan can be defined as follows:

Spreadable hand-woven materials consisting of a basic structure of strings made of cotton or silk interwoven in millimeter scales known as warp (Tar or Toon) on an erected framework known as ‘Dar’, while by means of wool or silk strings, and based on a colored design, appropriate knotting in harmony with the delicacy of the carpet are created on the surface.

In the weaving style of Kashan, after each row of knots, cotton strings are extended two times from within the warps in horizontal direction known as ‘woofs’. Woofs are divided in two categories in terms of thickness: thick woof or under-woof is almost of the same thickness of warps, while thin woof or top-woof is as thick as reel strings. These woofs are pressed on woven knots by means of combs and make the carpet more strong and delicate. This style, known as Farsi weaving has a background of four hundred years in Kashan which is the pioneer of this style.

The skills and elements involved in the process of production of these hand-woven carpets can be divided in certain categories:

Carpeting Tools:

1- Weaving frame: is a wooden or metal framework consisting of two vertical columns and two horizontal beams. In addition, certain wooden accessories are used to reinforce the frame (wedges), while in metal frames, knots and jacks are also used.

In order to control and move the strings in the course of weaving, two thin layers of woods are used.

2- Comb: is used for pressing the woofs after each row of weaving to make the carpet stronger

and more delicate.

3- Stick: it is a metal belt with the width of 2 centimeters and length of 60 centimeters used to lead the woofs from among the warps.

4- Scissors: for cutting the tips of the woven strings after a number of rows as well as for leveling the surface of the carpet.

5- Bench: as a seat for the weaver, made of wood or metal.

Carpeting Materials:

1- Warp: prepared multi-layered cotton or silk strings in proportion to delicacy of the carpet and required by the design will establish the basic structure of the carpet. In Kashan style, the warps are drawn on the ground and mantles on the frame.

2- Khomeh: woolen two-layered colored strings in various sizes for knotting to warps in 90 degrees angle which serve as the thickness of carpet in appropriate sizes.

3- Woofs: cotton strings in two thicknesses: thick woofs equal in thickness with the warps, and thin woofs as thick as ordinary reel strings which are led through the warps after each row of weaving and is pressed with comb which strengthens the carpet. In full-silk carpets, silk woofs are applied.

Design: in order to prepare the design of the carpet, which is the most artistic activity involved in carpeting, certain rules are followed, the most significant of which can be summarized as follows:

A) Drawing is the general form and the first impression of the carpet which makes the basic design of the carpet in the first glance. The procedure that is followed in Kashan is as follows:

1- Lachak-Toranj design: is this design limited by a background cadre and consists of a central oval shape known as Toranj and rectangular surrounding shapes known as Lachak. Each Toranj has four surrounding Lachaks. Sometimes, the Toranj is in circular form, known as Shemeh. Lachaks are normally in harmony with Toranj.

2- Toranjafshan Design: the design consists merely of a Toranj in the middle covered with symmetrical flower and leaf designs, without Lachak. If the surface is without flowers and leaves and other forms, the design is known as simple Lachak-Toranj.

3- Lachakafshan: There is no Toranj in the design, only four Lachaks around. The remaining portion of the design is covered with flowers, leaves, and other symmetrical shapes.

4- Mehrabi Design: The surface is normally without Toranj. Only to Lachaks are located on the top corner, with ornamental religious designs. The surface is simple with an urn or columns around.

5- Overall design: a basic design theme is repeated all over the surface. Single forms such as Botteh-Jegheh, scattered bouquets, frames, flowers, etc are repeated over the surface.

6- Koomeh Design: short scattered trees together with birds and animals.

B) Design: is the combination of drawings, paintings, flowers, leaves, branches, animals and other forms which enliven the basic drawings by applying colors, each with its respective artistic identity inspired by nature, buildings, historical events, movements of living animals, and background mentalities of the designer and painter.

Dyeing:

Colors and dyeing materials: natural colors are more popular in Kashan, such as Ronas, walnut skin, pomegranate skin, vine leaves, etc. except for Ronas, other materials are among the waste natural materials. The masters of dyeing create very stable and beautiful color mixtures by using various types of natural pigments.

Farsi weaving style also known as asymmetrical knotting is applied with exemplary delicacy in Kashan so that the back side of the carpet is made with equal longitudinal and latitudinal knots.

Method of Training:

Weaving masters who are mostly women, transfer their skills to their apprentices since past ages until each pupil becomes a master in her turn. This apprenticeship method is also common in the fields of design, painting, dyeing, wool cutting, frame and tools fabrication, etc, which are

mostly dominated by men. Recently, these methods have also entered into academic curricula as well as practical sectors.

Social function:

Social cooperation among various communities involved in carpeting from the early stages of material preparation toward design, painting, weaving, and economic activities has a significant role in the economic lives of the people of Kashan. Meanwhile, carpets are among the necessary furniture of every household in the area.

Cultural function: the design and paintings of Kashan carpets, while being inspired by nature, is of important symbolic aspects in terms of popular beliefs, epistemology, mythology, and aesthetics, helping corroborate cultural unity among generations.

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.

- Registration of the work would contribute to its introduction and formal recognition among human societies and international technological circles thus creating a mutual sense of respect in cultural interaction. Although introduction of carpets into international markets for many centuries and its recognition among the families and people of art-loving countries and art enthusiasts has been the result of special efforts elevating the status of Iran in the minds, the status of the knowledge and skills of this intellectual and art-loving nation has not yet been fully known to the people of the modern day. Therefore, the present project would be the first positive effect of worldwide recognition of this intangible work and its creators which continues its stream of development.

- Registration would also introduce many intangible works in other traditional artistic disciplines of Iran worldwide. For example, many designs derived from tiles, and other building designs which are beautifully presented in carpet forms will attract more global attention to the artistic values of such works. This coordination among various artistic areas reflected in the art of carpeting will become then clear to future generations and to other countries.

- Elevating the level of worldview among artists and their eagerness in interchange and mutual impacting both within and among societies will create some sort of double insight and knowledge resulting in emancipation from the bonds among them.

- Intermingling of art and industry with open ideas is an outlet to the world and a wider horizon eventually to the benefit of the humanity.

- Having regard to existence of hand-woven products with similar techniques in other parts of the country and the world, registration would encourage dialog among nations and the craftsmen, and exchange of their valuable achievements in these areas.

- Undoubtedly, global registration of such an intangible heritage with ancient backgrounds will boost the morale of the young generation to a great extent, so far as one can ensure that positive attitudes and gaiety will further encourage them to move forward.

- Kashan carpet and the various skill involved therein both in terms of art and technology is a unique industrial phenomenon. Although this art has been imitated by other countries as of the early twentieth century, still many delicacies of the craft are invisible to competitors. Thus we

hope that registration would positively help preserve this valuable heritage.

- Registration would promote the inherent values and skills of the industry and dialog among various artistic fields including architecture, and will highlight the sacred nature of this art.

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.

1- Support by governmental organizations: It has been a number of years that a center has been established in the Ministry of Commerce named 'National Center of Iranian Carpet' which has undertaken to support Iranian hand-woven carpets. Holding of meetings, conferences and seminars in order to facilitate exchange of opinions among scholars, research on existing weak points and attempts to eliminate them, and asking for expert opinions in this respect, preparation of documentary films, books, articles, preparation of an encyclopedia, cultural and artistic discourses, protection of the users and the persons involved in Iranian carpet industry, including in Kashan. Such functions were undertaken in the past by the Iranian carpet Co. which followed the objective of sample production and continuation of production styles as of 1935.

2- The activities of Higher Education Centers: it is almost twenty years that discussions related to carpets have found a scientific and academic aspect. Although such efforts are yet experimental many of the topics related to the art and techniques of weaving have been so codified in theoretical terms and are taught in higher education. The first course of study on carpets was established in Kashan University.

3- Establishment of Publication and Media Centers Regarding Carpets by the Private Sector and Publication of Critical and sometimes encouraging analyses in various parts of the country.

4- Publication of books and collections by authors and researchers on carpets including on Kashan carpet artists by the Cultural and Art Center of Iran and holding of seminars under the title of 'Lost Treasures'.

5- Encouragement of Kashan artists and their appreciation in various occasions especially the old artists. The present author has participated in one of such conferences in Kashan University raising some points as to revival of old designs and protection of the artists.

6- The action of the Iranian Cultural Heritage Organization in establishment of the specialized council with contribution from the Ministry of Culture: It has been a few years that the old artists who are capable of teaching through scientific and practical methods are assessed and ranked so that the Center can benefit from their experiences in teaching and those artists can also be duly appreciated in their old age.

7- One of the favorite methods in the relations between employers and producers of Kashan carpets with Carpet weaving artists is that the ordered carpet is once again evaluated in terms of market prices of the place of production and the balance will be paid to the weaver after deduction of material costs. Thus, one may say that the weaving families who comprise 30% of Kashan population will have a proportionate share in the added value of the carpets. This method is only applied in Kashan and Qom. Therefore, carpet weaving becomes an important source of earning where nearly 80% of the personnel involved are girls and women. Today that most women have higher education, this sideline activity will be a suitable source of income for them.

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- Today that the issue of carpet especially when related to the art and techniques and suchlike theoretical matters has been elevated from everyday market and production to scientific levels it is appropriate that the theoretical aspects of carpet weaving be upgraded to specialized levels. In other words, after the bachelor and master courses, the interested graduates may enter more specialized courses and obtain PhD in carpet mastery and gradually replace the old masters which have no successors for the time being.

2- In 1998, the Traditional Arts Group presented a plan for establishment of the Comprehensive University of Traditional Arts including carpeting and submitted the plan to the Iranian Cultural Center for eventual governmental ratification. In such ratification takes place, the said university will be established and will on a continuous basis train experts at Masters and PhD levels in carpeting theory and practice (including Kashan style). This University will be called Negarestan. We expect that the course on Kashan carpeting will find a valuable position in the curriculum.

3- Since the carpet artists of Kashan are talented in every related artistic respect, they can produce valuable and prestigious carpets under the direction of the National Carpet Company with original designs as a pattern to be followed by the private sector. The said company has demonstrated its capability in this area in the past years.

4- The Iranian carpet center is presently involved in production and distribution of documentary films on carpeting. Registration of the work will further encourage this activity.

5- The National Carpet Center is the educational center on the country in the field of carpeting availing of more than 20 centers. They endeavor to establish this course in independent faculties. There is currently both theoretical and practical training of this course in Kashan University while other universities such as Zahedan, Soureh in Tehran, Tabriz, Kerman, etc are active in the field.

6- In relation with exhibitions, although Kashan has constant presence in the annual international fair in Tehran, it is recommended that a biennial be held for this purpose in Kashan.

7- As regards protection of the artists, in addition to appreciation of the masters which takes place every two years, the National Carpet Center has a plan for this purpose which has been submitted to Parliament. A previous law already adopted in the Parliament for insurance coverage of women also protects carpet weavers in Kashan.

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 relevant carpet associations may establish bodies as art workshops in Kashan in parallel with scientific centers with the help of experienced professors.

Entrepreneurial associations in Kashan may through appropriate and long-term planning orient the carpet weaving industry towards production of valuable carpets and add to the existing skills and craftsmanship.

Establishment of media sites (internet) by the Carpet Association of Iran at worldwide level and constant exchange among supply and demand families, quality level of production and introduction of the artistic values of Iranian carpet.

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.

National Carpet Center: family employment and economy especially in rural and town communities which support the consistency of family relations is a vital issue.

Prediction of needs and prerequisites even starting from cattle breeders, establishment and creation of scientific and technical structures in various stages and their equipment, marketing for this practical art and relation between supply and demand, establishment of media bases, investment for protection and subsidizing and attention to many similar issues is among the duties of the government which should be consistently followed.

Cultural, Art and Higher Education Centers: one of the obligations of the IR of Iran is promotion of higher education in respect of carpet and its independence in educational plans and use of experienced professors already suggested in previous paragraphs. Although we now have almost 20 higher education centers on carpets in the form of faculties or courses sufficient attention is required.

Iranian Cultural Heritage , Handicrafts and Tourism Organization: Identification, Preservation, Introduction and research

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.

Iranian Cultural Heritage, Handicrafts and Tourism Organization, with special attention to the high cultural, artistic and social and economic values of Kashan carpets, decided that it is worthy of inscription on the Representative List. To fulfil the goal, Mr Mohsen Mohseni, 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, was invited to serve as the technical advisor through completion of the documents.

The Research Centre for Iranian Cultural Heritage, Handicrafts and Tourism Organization acted as the technical supervisor throughout the preparation of the file, and provided the researchers with needed documents or consultation.

National Centre for Carpet and Iranian Scientific Association for Carpet, as the main policy-

makers in the field of carpe in Iran, declared their Consent for the inscription and provided the researchers with the needed archive films and documents.

Cooperation of Individuals:

Mohsen Mohseni, Project Manager.

Mr Reza Allahdad, Consultant for Iranian Carpet Center who provided documents and references for the preparation of the file

Ms. Laila Samadi, who had a close cooperation in preparing the file as consultant.

Ms. Eskandari. Coordinator

Mr. Ala Mohseni and Ms. Nassim Moghadam (Mohseni) in filming, photography and preparation of the documentary.

Master Amir Hossein Afsari and the Family who have been in the carpet art from many generations.

Master Ali Sanei. Master of Painting

Mr. Ahmad Sattari, another master of Kashan carpet.

Master Ali Sayahi, finisher of Kashan carpets.

Ms. Zahra Jafari, master weaver at home who helped in presenting the art of carpet.

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.

The consent of related individuals, groups and communities is enclosed in form of letters.

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.

Registration of this work not only is not incompatible with Kashan carpet weaving traditions and beliefs but also contributes to its global value. Meanwhile, there are no hidden secrets in the Iranian carpet industry which may be endangered by this file.

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. 36, 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 National Carpet Centre and Iranian Scientific Association for Carpet 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
<p>Edwards, Cecille. Ghalie Iran (Iranian Carpet). Trans. Mahindokht Saba. Tehran:Farhangsara, 1989.</p> <p>Souresrafil, Shirin. Tarahane Bozorge farshe Iran(Great Iranian Carpet Designers).Tehran:Soroush, 1992.</p> <p>Doorodchi, Khalil. Essay Collection of Carpet Art of Iran. Tehran: Farhangestane Honar, 2008.</p> <p>Taemeh, Akram. Naghsh Band-e Khial. Tehran: Farhangestane Honar, 2008.</p>

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 Massoudieh Monument, Ekbatan St., Baharestan Sq. Tehran, Iran Tel. (+98) 21 – 33111130, 33111133, 33111134, 33111135, 33953006 Fax. (+98) 21 – 33953007</p>
c. Concerned community organization(s) or representative(s)
<p>Association of hand-made Carpet Exporters No. 98. Pachenar market, Farrash Bashi street Tel: 00982155614229 009821 55634343 Fax: 009821 55603335 website: www. Carpetexporters.ir e- mail:info@carpetexporters.ir Iran Handicrafts Co. Managers name: Hamid reza Amini E- mail:info@persianhandcraft.com www.persianhandcraft.com central office: 7th flour, Ahang Tower, between Daneshgah St. and Aboreihan St., Jomhori St., Tehran</p>

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

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

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Researcher & artists of Iran carpet institute

Manager:Shirin sore esrafil

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No 9, second floor, No. 27.1, golfam street,

Afrigha street, Tehran

The Iranian academy of Art

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Tel: 66499772
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Research Centre for Handicrafts
Address: Zanjan street, Azadi street, Tehran.
E- mail: info@rcta.ir
www.rcta.ir
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Address: University of Kashan, Kashan, Iran

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>