Representative List
ICH-02 – Form

Representative List of the Intangible Cultural Heritage of Humanity

Deadline 31 March 2020
for possible inscription in 2021

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

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

A. State(s) Party(ies)

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

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

B. Name of the element

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

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

Not to exceed 200 characters

Arabic Calligraphy: Knowledge, Skills and Practices

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

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

Not to exceed 200 characters

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

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

Egypt: Alrasm Bil Khat Alarabi

Iraq: Alkhat Alarabi Wa Alzakhrafa

Jordan: Alkhetata - Alkhat Wa Alzakhrafa

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

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element. Not to exceed 150 words

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

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

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

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

### D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States. Not to exceed 150 words

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

There are cities in the submitting states known, historically and currently as centers of creativity, education, and transmission of Arabic calligraphy, such as Fes in Morocco, Cairo in Egypt, Baghdad or Najaf in Iraq, and Kairouan in Tunisia.
The element is also found in other Arab and non-Arab countries as well.

E. Contact person for correspondence

E.1. Designated contact person

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

<table>
<thead>
<tr>
<th>Title (Ms/Mr, etc.):</th>
<th>Mr.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family name:</td>
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<td>Given name:</td>
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</tbody>
</table>

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.

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<tbody>
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</tbody>
</table>
1. Identification and definition of the element

For Criterion R.1, States shall demonstrate that 'the element constitutes intangible cultural heritage as defined in Article 2 of the Convention'.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'other(s)', specify the domain(s) in brackets.

☐ oral traditions and expressions, including language as a vehicle of intangible cultural heritage
☐ performing arts
☐ social practices, rituals and festive events
☐ knowledge and practices concerning nature and the universe
☐ traditional craftsmanship
☐ other(s) ( )

This section should address all the significant features of the element as it exists at present, and should include:

a. an explanation of its social functions and cultural meanings today, within and for its community;
b. the characteristics of the bearers and practitioners of the element;
c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and
d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

a. that the element is among the ‘practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —’;
b. ‘that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage’;
c. that it is being ‘transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history’;
d. that it provides the communities and groups involved with ‘a sense of identity and continuity’; and
e. that it is not incompatible with ‘existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development’.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

(i) Provide a brief description of the element that can introduce it to readers who have never seen or experienced it. Not fewer than 150 or more than 250 words

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

Arabic calligraphy is cursive making it viable to support different geometric shapes and compositions. Letters are interrelated aesthetically, allowing each one to be treated as an image conveying harmony and beauty according to specific artistic rules.

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

The particular status of the Qur’an in Muslim revelation was essential in the development of Arabic calligraphy. Thereafter, other religions, such as Oriental Christianity, practiced it for their holy texts. Gradually, it was no longer limited to religious subjects and became part of secular art, including traditional, modern, and abstract works.
The fluidity of Arabic script offers indefinite possibilities for designing calligraphic expressions even within a single word, since letters can be stretched and transformed in numerous ways to create different motifs.

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

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

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

The traditional instrument of the Arabic calligrapher is the qalam, a writing instrument normally made of dried reed or bamboo stems, or can sometimes be made from beak and steel feathers, cut and split in different sizes New instruments include oblique beveled markers and oblique brushes.

The ink is often in color and chosen so that its intensity can vary greatly, creating dynamism and movement in the letter forms.

It is made with natural ingredients such as black soot mixed with Arabic gum, saffron for color, honey for glossiness. Nowadays, industrial paint is employed as well.

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

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

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

Not fewer than 150 or more than 250 words

In the submitting states, the bearers of this know how are from both genders and all ages. However, their roles - including transmission - differ and vary. Arabic calligraphy bearers (masters of Arabic calligraphy, professional calligraphers, artists, designers, university professors, school teachers, trainers and artisans) are mostly men. Women are more concerned about arts and teaching.

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

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

Artistic calligraphers and designers use the aestheticism of alphabets in the formative arts and designs.
University professors, teachers and trainers of Arabic calligraphy transmit Arabic calligraphy in formal and non-formal education.

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

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

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

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

Not fewer than 150 or more than 250 words

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

In some submitting states, namely Saudi Arabia, Algeria, Egypt, Iraq, Kuwait, Mauritania, Morocco, Sudan, Tunisia, United Arab Emirates, and Yemen, there is a system for transmitting the experience and accrediting the calligraphers known as "Ijazah". The skills and knowledge related to Arabic calligraphy are transmitted from master to apprentice verbally and through observation and training. The apprentice goes through a series of stages that begin by learning single letters each with particular articulation of forms, set of proportions and variations of stroke width, based on samples produced by the master calligrapher. Then he moves on to a combination of letters and eventually to whole words. At each stage, correction and guidance is made by the master. At the end of the apprenticeship, the "Ijazah" is granted by the master of Arabic calligraphy to those who have passed all the learning stages. The certificate qualifies its holder to practice and transfer expertise to other interested persons. It must include the name of the master and the chain of transmission of mastership. In Lebanon, this system of "Ijazah" does not exist; apprenticeship is done in Istanbul, Cairo or Jeddah.

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

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

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

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

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

Not fewer than 150 or more than 250 words

Since its appearance, Arabic calligraphy has always served as a symbol of the Arab Muslim identity. It has been among the artistic channels for preserving the Arabic language and transmitting religious culture and values. Thereby, it has always strengthened the sense of belonging to religious, national, and the Arab identity.
The sacred nature of the Arabic language, due to its relation to the Holy Quran and other religious texts, makes Arabic calligraphy an embodiment of spirituality and faith. It is also surrounded by religious rituals. Arabic calligraphers do ablution and/or prayers before to start writing.

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

Arabic calligraphy of literal or dialectal secular texts combines traditional know-how and artistic creativity. Its communicational role emphasizes its multi-functionality, its dynamism, and its capacity for evolution. This is indicated through the adoption of Arabic letters to specific artistic drawings and calligraphy giving the element an aesthetic function.

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

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

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

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

(v) Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?
Not fewer than 150 or more than 250 words

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

The element promotes social cohesion among its bearers and practitioners as they all come from different social and religious backgrounds. Thus, it creates an atmosphere of mutual respect. The inclusion of the element in the Representative List will help to respect and protect the rights of practitioners of both genders and their intellectual property.

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

2. Contribution to ensuring visibility and awareness and to encouraging dialogue
For Criterion R.2, the States shall demonstrate that inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

(i) How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?

(i.a) Please explain how this would be achieved at the local level.

Not fewer than 100 or more than 150 words

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

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

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

Not fewer than 100 or more than 150 words

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

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

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

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

Not fewer than 100 or more than 150 words

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

The inscription of the element on the Representative List of Intangible Cultural Heritage of Humanity will help raise awareness on Arabic Calligraphy and its practice in different Arab and non-Arab countries.

This will create international interest in the element and encourage the public to explore its aesthetic, cultural, and artistic characteristics. It will develop joint international efforts and
networking in safeguarding intangible cultural heritage and enhance mutual respect and cultural diversity.

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

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

(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?  
Not fewer than 100 or more than 150 words

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

Arabic calligraphy has a large number of bearers and practitioners with different ethnic and religious backgrounds. Calligraphers write sacred texts of different religions in countries like Lebanon as an indication of religious dialogue.  
The inscription will be an opportunity to enhance dialogue between communities, groups, and individuals.

(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?  
Not fewer than 100 or more than 150 words

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

Arabic calligraphy is the result of multiple cultural and civilizational influences, as evidenced by the various forms and patterns that have been adopted according to the cultural traditions associated with each local community. Therefore, its registration will support cultural diversity.

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

3. Safeguarding measures

For Criterion R.3, States shall demonstrate that ‘safeguarding measures are elaborated that may protect and promote the element’.

3.a. Past and current efforts to safeguard the element

(i) How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?  
Not fewer than 150 or more than 250 words
The dynamics of Arabic calligraphy makes it viable, thanks to its affiliation with daily life in the submitting states. To ensure its viability, the communities and individuals concerned are involved in a continuous collective effort that includes a series of safeguarding measures:

**Transmission**

The bearers of the element pass it on to future generations according to the traditional chain of transmission. Fathers still transfer their know-how to their sons and teachers to students in Quranic schools.

In the so-called Ijaza context, art masters teach Arabic calligraphy to apprentices in Saudi Arabia, Algeria, Egypt, Iraq, Kuwait, Mauritania, Morocco, Sudan, Tunisia, United Arab Emirates, and Yemen.

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

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

In the same context, calligraphers, like Hamid Al-Saadi (Iraq) and Nasser Al-Nasiri (Yemen), prepare handbooks to teach Arabic calligraphy.

**Documentation and research**

Calligraphers and artists often document and publish books on Arabic calligraphy as part of their activity. As such, the publications of Abdullah Futini in Saudi Arabia, Kamel Al-Baba and Mohsen Ftouni in Lebanon and Abdel Razzaq Hamouda in Tunisia are examples among many others.

Members of universities and research centers work on documentation and research with different scientific approaches. They supervise, as well, PHD and master's thesis concerning the element.

**Promotion and enhancement**

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

- Saudi Scientific Society of Arabic calligraphy;
- Association of Iraqi calligraphers;
- Jordanian Forum for Arabic calligraphy and ornamentation;
- Association of Creativity and Arts in Morocco;
- Association of Sudanese Calligraphers;
- Association of Calligraphers in Yemen;

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

In all submitting states, Arabic calligraphy is enhanced by many social media sites giving explanations on its history and practices and promoting calligraphers’ works.
Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:

☑ transmission, particularly through formal and non-formal education
☑ identification, documentation, research
☐ preservation, protection
☐ promotion, enhancement
☐ revitalization

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

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

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

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

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

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

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

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

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

As for the obstacles, the most prominent issues are financial factors due to limited resources to improve and support safeguarding measures.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:

☐ transmission, particularly through formal and non-formal education
☐ identification, documentation, research
☐ preservation, protection
☐ promotion, enhancement
☐ revitalization

3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

(i) What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?

Not fewer than 500 or more than 750 words

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

All submitting states share the following measures:

Transmission
a. Integrating Arabic calligraphy in school and universities curriculums to ensure transmitting the knowledge to new generations;
b. Expanding the initiatives of teaching and organizing competitions of Arabic calligraphy to children;
c. Motivating women to engage in the activities of Arabic calligraphy and related crafts.
d. Organizing training workshops on the local and the national levels through non-governmental organizations, associations, and institutes;
e. Holding symposia and meetings between old and young calligraphers to create a connection between generations.

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

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

**Promotion**

a. Raising awareness among youth of both genders on the importance of Arabic calligraphy;
b. Encouraging printed, audiovisual communication channels, as well as social media to advertise the activities related to Arabic calligraphy;
c. Strengthening traditional craftsmanship using Arabic calligraphy as an element of decoration.

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

**Saudi Arabia**

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

**Algeria**

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

**Bahrain**

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

**Egypt**

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

**Iraq**

- Creating an institution on the national level to transmit the Arabic calligraphy according to the project proposal of Iraqi Cultural Center for calligraphy and decoration in collaboration with master calligraphers: "Renaissance of Arabic calligraphy and ornament-Noon and Qalam".

**Jordan**

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

**Kuwait**

- Granting a State Award in the Arts for Arabic calligraphers as social recognition for the bearers and practitioners.
Lebanon
• Allowing Arab calligraphers to join the Mutual Support Fund for Artists, created by the Ministry of Culture, to provide them with social and health services in order to support the continuity of their practice;
• Conducting workshops on Arabic calligraphy in the public libraries network.

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

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

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

Palestine
• Enhancing Arabic calligraphy to reinforce national identity;
• Supporting Arabic calligraphy as an art and craft for sustainable development.

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

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

United Arab Emirates
• Providing scholarships for talented students to Arabic calligraphy centers all over the world.

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

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

Not fewer than 150 or more than 250 words

In the submitting states, several institutions are involved in implementing the proposed safeguarding measures as follows:

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

**Algeria**

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

**Bahrain**

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

**Egypt**

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

**Iraq**

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

**Jordan**

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

**Kuwait**

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

**Lebanon**

- The Ministry of Culture will work on allowing Arab calligraphers to join the Mutual Support Fund for Artists
- Lebanese National Commission for UNESCO and the Ministry of Education and Higher Education will prepare programs to incorporate ICH including Arabic calligraphy in educational curricula.

**Mauritania**

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

**Morocco**

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

**Oman**

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

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

**Sudan**
• Ministry of Culture will finance the Museum of Fine and Applied Arts project in the Faculty of Fine and Applied Arts in 2021;
• The Ministry will support training workshops in the same faculty in collaboration with the Association of Sudanese Calligraphers.

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

**United Arab Emirates**
• The Ministry of Education will include Arabic calligraphy in schools curricula;
• The Ministry will support the centers of Arabic calligraphy financially and logistically.

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

(ii) How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?

Not fewer than 150 or more than 250 words

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

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

In Algeria, the calligraphers gave their views during the initial contacts.

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

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

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

In Lebanon, master calligraphers and professional calligraphers, members of the Lebanese Calligraphers Association, and the Syndicate of calligraphers of newspapers and magazines suggested safeguarding measures. Artists, school teachers, university professors, and craftsmen of both genders participated in this process too.
In Mauritania, the proposed measures responded to the request of calligraphers and the NGOs concerned and to their aspirations to safeguard the element, which were expressed directly during meetings on the issue.

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

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

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

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

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

3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body(ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

**Saudi Arabia**

- Name of the body: Ministry of Culture
- Name and title of the contact person: Naif Alnemra, Senior Researcher
- Address: King Faisal Road, Al Bujairi, Ad Diriyah 13711, Riyadh
- Telephone number: +966 551370515
- E-mail address: nalnemra@moc.gov.sa

**Algeria**

- Name of the body: Centre national de recherches préhistoriques, anthropologiques et historiques (CNRPAH)
- Name and title of the contact person: Farid Kherbouche
- Address: rue Franklin Roosevelt, 16000, Alger - Algérie
- Telephone number: + 213 21617328 / + 213 661 570 2383
- E-mail address: contact@cnrpaah.org

- Name of the body: Calligraphy and decoration club in Algiers
- Name and title of the contact person: Muhammad Safer Bati
- Address: Sayyid bin Qunif Muhammad, 36 Voltaire Street, Kobba, 16.050 Algeria
- Telephone number: +213 551035188
- E-mail address: mbenganif@hotmail.com

- Name of the body: School of Arts and Decoration
<table>
<thead>
<tr>
<th>Country</th>
<th>Name of the body</th>
<th>Name and title of the contact person</th>
<th>Address</th>
<th>Telephone number</th>
<th>E-mail address</th>
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<tbody>
<tr>
<td>Bahrain</td>
<td>Bahrain Authority for Culture and Antiquities</td>
<td>Mohammed bin Khalifa Al Khalifa - Director of the National Heritage Department</td>
<td>Address: P.O box 2199</td>
<td>Manama</td>
<td>Kingdom of Bahrain</td>
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<td>Egypt</td>
<td>Ministry of Culture - Cultural Development Fund</td>
<td>Fathi Abdel Wahab</td>
<td>Sector of the Cultural Development Fund - the administrative building of the Opera House - the island</td>
<td>+201 005276161</td>
<td><a href="mailto:d.fathy@cdf.gov.eg">d.fathy@cdf.gov.eg</a></td>
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<tr>
<td>Iraq</td>
<td>Ministry of Culture, Tourism &amp; Antiquities</td>
<td>Falah Hassan Shaker , General Director</td>
<td>AL-Mansour-AL-Eskan St</td>
<td>+964 771055555</td>
<td><a href="mailto:falah_shaker@mocul.gov.com">falah_shaker@mocul.gov.com</a></td>
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<td></td>
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<td>Iman AbdulWahhab AbdulRehman, Expert in the field of the Intangible Cultural Heritage</td>
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<td>+964 7811755412, +964 7706922442</td>
<td><a href="mailto:emanalogili@gmail.com">emanalogili@gmail.com</a></td>
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<tr>
<td>Jordan</td>
<td>Heritage Directorate / Ministry of culture</td>
<td>Hanan Daghmash, Director</td>
<td>Wasfi Al Tall st., Amman, Jordan</td>
<td>+962 799057003</td>
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<tr>
<td><strong>Jordanian Forum for calligraphy and decoration</strong></td>
<td>Calligrapher Jamal Haddad Moroccan</td>
<td>Sweifieh - Amman - Jordan</td>
<td>+962 791467401</td>
<td><a href="mailto:hanan.doghmosh@culture.gov.jo">hanan.doghmosh@culture.gov.jo</a></td>
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<td><strong>Kuwait</strong></td>
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<tr>
<td>National Council for Culture, Arts, and Letters, Department of Antiquities and Museums</td>
<td>Fajer Al-Haddad</td>
<td>PO BOX 23996. Safat. 13100. State of Kuwait</td>
<td>+965 94471499</td>
<td><a href="mailto:fk.alhaddad@nccal.gov.kw">fk.alhaddad@nccal.gov.kw</a></td>
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<tr>
<td>National Council for Culture, Arts, and Letters, Department of Antiquities and Museums</td>
<td>Farah AL-Sabah</td>
<td>PO BOX 23996. Safat. 13100. State of Kuwait</td>
<td>+965 99859999</td>
<td><a href="mailto:farahalsabah@nccal.gov.kw">farahalsabah@nccal.gov.kw</a></td>
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<td><strong>Lebanon</strong></td>
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<tr>
<td>Lebanese National Commission for UNESCO</td>
<td>Ramza Jaber Saad, Deputy Secretary General</td>
<td>Mme Marie Curie st., Snoubra sector, Beirut, Lebanon</td>
<td>+961 1749105</td>
<td><a href="mailto:R.jaber@lncu.org">R.jaber@lncu.org</a></td>
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<tr>
<td>Association des calligraphes libanais</td>
<td>Fayed Chehade</td>
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<tr>
<td>Syndicat des calligraphes des journaux et des revues</td>
<td>Edmond Fahary, trésorier</td>
<td>Imm. Fadel et Chakhtoura, Al Shareh al Arid, Slaff, Dekhaneh.</td>
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</tbody>
</table>
Mauritania

Name of the body: National Preservation of Heritage and Culture
Name and title of the contact person: Nami Muhammad Kaber Salihy
Address: Ministry of Culture, Nouakchott, PO Box: 196, Nouakchott, Mauritania
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Morocco

Name of the body: Direction du Patrimoine Culturel - Ministère de la Culture des Jeunes et du Sport - Département de la Culture-
Name and title of the contact person: Youssef KHIARA Directeur du Patrimoine Culturel
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Oman

Name of the body: Ministry of Heritage and Culture /ICH section
Name and title of the contact person: Nasser bin Salim Al-Sawafi
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Name of the body: Ministry of Education, Oman National Commission for Education, Culture and Science
Name and title of the contact person: Salim Rashid Al Mahairi
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Palestine

Name of the body: Palestinian Ministry of Culture / National Heritage Registry Service
Name and title of the contact person: Amani Al Junaidi
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Telephone number: +972 568886174
E-mail address: amanijunidi@gmail.com
### Sudan

- **Name of the body:** National Council for Cultural Heritage  
- **Name and title of the contact person:** Dr. Asaad Abdul Rahman Awad Allah Abdul Rahman  
- **Address:** Al Nile Street, Um Durman, Khartoum, Sudan  
- **Telephone number:** +249 912436911  
- **E-mail address:** asaadhajam@yahoo.com

### Tunisia

- **Name of the body:** National Center for the Arts of Calligraphy  
- **Name and title of the contact person:** Lotfi Abdel-Gawad, Director  
- **Address:** National Center for the Arts of Calligraphy, 9 Nahj El Mestiri, Bab Souika, 1006, Tunis  
- **Telephone number:** +216 7681165  
- **E-mail address:** Darelkhat@gmail.com

- **Name of the body:** The National Museum of Islamic Art, Raqqada  
- **Name and title of the contact person:** Jihad Suwaid, Inspector of Heritage for the Midwest  
- **Address:** Raqqada 3100, Kairouan, Tunisia  
- **Telephone number:** +216 96117231  
- **E-mail address:** souid_jihed1@yahoo.fr

### United Arab Emirates

- **Name of the body:** Department of Culture and Tourism - Abu Dhabi  
- **Name and title of the contact person:** Saeed Hamad Al Kaabi / Director of Moral Heritage Department  
- **Address:** P.O. B. 94000 - Abu Dhabi - The Nation Tower / Corniche Building  
- **Telephone number:** +971 2 444 0444 + 971 2 599 5720  
- **E-mail address:** info@DCTABUDHABI.AE

### Yemen

- **Name of the body:** Intangible Heritage Sector  
- **Name and title of the contact person:** Rafeeq Saad Al-Akkouri / Director  
- **Address:** Sanaa - Yemen  
- **Telephone number:** +967 733033733  
- **E-mail address:** rafiksaad@gmail.com

### Community participation and consent in the nomination process

*For Criterion R.4, States shall demonstrate that 'the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.*
4.a. Participation of communities, groups and individuals concerned in the nomination process

Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.

Not fewer than 300 or more than 500 words

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

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

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

1. Defining the communities, groups, and individuals concerned with the element in each of the submitting states

Inventories were carried to define the element and its bearers and practitioners. Master calligraphers, professional calligraphers, artists, teachers and students of calligraphy schools, artisans, instruments and material makers, and non-governmental organizations concerned with the element were identified.

2. Defining safeguarding procedures and their method of application

Procedures for safeguarding the element were proposed by the bearers of the element in partnership with the state parties.

3. Preparing audiovisual material.

During the inventorying, works, pictures, and videos were shot in collaboration with the communities and practitioners. The audiovisual material collected is representative of the diversity of the Arabic calligraphy and its bearers in terms of gender, age, and activities associated with the element.

4. Updating the inventory lists with the participation of the communities.

The collected data and information about the element were used to update the inventory lists in each submitting country.

5. Preparing the nomination file in each country

In each submitting country, in addition to inventories, consultative meetings, seminars, and workshops were held with master calligraphers, professional calligraphers, artists, teachers and students in Arabic calligraphy, artisans, qalam-makers, paper-makers and inks-makers, of both
genders to gather the information needed for the nomination form. Experts and researchers in universities, research centers, and museums of Arabic calligraphy as well as members of associations interested in Arabic calligraphy and intangible cultural heritage were consulted too. A nominating file was filled for the country.

6. Preparing the submitted nomination file

During the third regional meeting mentioned above, the information and audio visual material collected in each of the 16 countries were discussed and put together. The final version of the nomination file was drafted by a committee of experts during the fourth meeting held in Riyadh.
4.b.  Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words
The submitting state parties have attached free, prior, and informed consents from associations and non-governmental organizations as well as element bearers from both genders.

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

Attached are the following written consents:

**Saudi Arabia**
2 NGOs (Saudi Scientific Association of Arabic Calligraphy - Saudi Heritage Preservation Society) and 27 individuals.

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

**Bahrain**
4 associations (Center for the Arts of Arabic Calligraphy - Bahrain Contemporary Art Association - Beit Al Qur'an - Arabic Calligraphy Lovers Association) and 3 individuals.

**Egypt**
3 associations (Egyptian Society for Folk Tradition - Nubian Heritage Society - Syndicate for Participants of the Folk Creativity) and 4 individuals.

**Iraq**
5 NGOs (Iraqi Cultural Center for Arabic Calligraphy - Cultural Heritage Museum - Mesopotamia Foundation for Cultural Development - Society of Iraqi Calligraphers - Cultural Center in Al Anbar) and 49 individuals.

**Jordan**
1 association (Heritage and Arts House Association) and 6 individuals.

**Kuwait**
1 association (Kuwait Islamic Arts Center) and 10 Individuals.

**Lebanon**
1 association and 1 syndicate (Association of Lebanese Arabic Calligraphers- Syndicate of calligraphers of newspapers and magazines in Lebanon) and 13 Individuals.

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

**Morocco**

**Oman**
3 entities (Ministry of Heritage and culture, Ministry of Arts Affairs, Kaaf Advertising) and 3 Individuals.

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

Tunisia

United Arab Emirates
10 Individuals.

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

4.c. Respect for customary practices governing access to the element
Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words. Not fewer than 50 or more than 250 words

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

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

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

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

4.d. Community organization(s) or representative(s) concerned
Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

- Name of the entity;
- Name and title of the contact person;
- Address;
- Telephone number;
- Email address;
- Other relevant information.

Saudi Arabia
| a. | Name of the entity; Saudi Scientific Association for Arabic Calligraphy |
| b. | Name and title of the contact person; Dr. Abdullah Futiny, Head of the association |
| c. | Address; B.O Box 7413, Makkah, Saudi Arabia |
| d. | Telephone number; +966 55552950 |
| e. | Email address; Drfutiny@gmail.com; |

| a. | Name of the entity; Saudi Heritage preservation society |
| b. | Name and title of the contact person; Sultan Alsaleh, Head of Heritage Department |
| c. | Address; P.O Box 8485 Riyadh 11482, Saudi Arabia |
| d. | Telephone number; +966 562979935 |
| e. | Email address; ssaleh@shps.org.sa |

**Algeria**

| a. | Name of the entity; Al-Raqim Association for the Promotion of Traditional Industries and Fine Arts |
| b. | Name and title of the contact person; Abdul Razzaq Qara Berno, head |
| c. | Address; Po.Box 139 Medea, Algeria |
| d. | Telephone number; +213 668495501 |
| e. | Email address; karabernouabderrezak@gmail.com, associationerrakim@gmail.com, |
| f. | Other relevant information. Another member of the association responsible of communication: Muhammad Ayyash |
| g. | Telephone number; +213 776867196 |

| a. | Name of the entity; Calligraphy and decoration club in Algiers |
| b. | Name and title of the contact person; Muhammad Safer Bati, head |
| c. | Address; Sayyid bin Qunif Muhammad, 36 Voltaire Street, Kobba, 16.050 Algeria |
| d. | Telephone number; +213 551035188 |
| e. | Email address; mbenganif@hotmail.com |

| a. | Name of the entity; School of Arts and Decoration |
| b. | Name and title of the contact person; Amal Deif Allah, head |
| c. | Address; bendjelloul.architecte@gmail.com |
| d. | Telephone number; +213 540350737 |
| e. | Email address; Bendjelloul.architecte@gmail.com |

**Bahrain**

| a. | Name of the entity; House of the Qur’an |
| b. | Name and title of the contact person; Dr. Abdul Latif Kanoo - Founder and Secretary General |
| c. | Address; Manama, Building No. 17, Street No. 1901 |
| d. | Telephone number; + 973 17290101 |
| e. | Email address; alquran@batelco.com.bh |

| a. | Name of the entity; Arabic Calligraphy Lovers Association |
| b. | Name and title of the contact person; Mahmoud Ahmad Al-Mulla - President of the Association |
| d. | Telephone number; + 973 39456259 |
e. Email address; mahmood52almulla@gmail.com

a. Name of the entity; Arabic Calligraphy Arts Center
b. Name and title of the contact person; Mohammed Al-Shimi - the owner of the center
c. Address; Hamad Town, Street No. 4453, Bahrain
d. Telephone number; + 973 33366641
e. Email address; ebnalhoda@gmail.com

a. Name of the entity; Bahrain Society for Contemporary Art
b. Name and title of the contact person; Ali Gad - Vice President of the Association
c. Address; Manama, Road No. 4225
d. Telephone number; + 973 17728046
e. Email address; a.aljad@gmail.com

Egypt

a. Name of the entity; The Egyptian Association for Arabic Calligraphy
b. Name and title of the contact person; Mohamed Baghdadi
c. Address; Sheikh Zayed / Giza - Arab Republic of Egypt
d. Telephone number; +20 1222177641
e. Email address; mohamedbaghdady@hotmail.com

a. Name of the entity; The Egyptian Association for Folkloric Fame
b. Name and title of the contact person; Ahmed Morsi
c. Address; 47 Soliman Gohar Dokki st., Giza, Egypt.
d. Telephone number; +20 1111684207
e. Email address; info@esft.info

a. Name of the entity; Nubian Heritage Society
b. Name and title of the contact person; Mustafa Abdel Qader
c. Address; 15 Abdel Aziz Gawish Street / Abdin - Cairo
d. Telephone number; +20 1224310193
e. Email address; adelmosa73@gmail.com

a. Name of the entity; The Egyptian Archives for Life and Folk traditions
b. Name and title of the contact person; Haytham Younis,
c. Address; Haret el Darb El Asfar, Gammalia, Cairo, Egypt.
d. Telephone number; +2 01111777969
e. Email address; info@nta-eg.org, gadelmola@hotmail.com

a. Name of the entity; Arabic Calligraphy Workshop,
b. Name and title of the contact person; Khaled Megahed,
c. Address; Baladeen street, Mansheyet el qanater. Giza. Egypt
d. Telephone number; +201006658762
e. Email address; khattat00@gmail.com

a. Name of the entity; Arabic Calligraphy Museum
b. Name and title of the contact person; Musaad Khudair Al-Portsaidi

c. Address; Gammalia, Beside Biet El Qadry, Cairo, Egypt.

d. Telephone number; +2015500100121

e. Email address; arkhodeir@gmail.com

a. Name of the entity; Atlas of Egyptian Folklore

b. Name and title of the contact person; Dr. Ahmed Awaad

c. Address; 30 Japan St, Giza – Cairo

d. Telephone number; +20 1 006379006

e. Email address; Atlas@gocp.gov.eg

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Iraq

a. Name of the entity; Iraqi Calligraphers Association

b. Name and title of the contact person; Dr. Abdul Redha Dawood Bhaya (Rodhan), The head

c. Address; Palestine St., Baghdad, Iraq

d. Telephone number; +964 7902249187, +964 7707136444

e. Email address; rodhanbaheya52@gmail.com

a. Name of the entity; Iraqi Cultural Center for Arabic Calligraphy and Decoration

b. Name and title of the contact person; Falih Hassan Al Dori

c. Address; Iraq, Baghdad, Al Ma’amoon district, St. No. 14.

d. Telephone number; +964 7714187129

e. Email address; falhhdori@yahoo.com

a. Name of the entity; Center for Historical STUDIES and Research

b. Name and title of the contact person; Yousif Thanoon, Secretary General

c. Address; Al Zaytoon St, Mosul, Iraq,

d. Telephone number; +964 7701886223

e. Email address; Ninevehculce@yahoo.com

a. Name of the entity; Mesopotamia Foundation for Cultural Development

b. Name and title of the contact person; Mohammad Mahthool Al Tai, Secretary General

c. Address; Iraq, Baghdad, Al Motanabya

d. Telephone number; +964 7901701466

e. Email address; DRMALTAI@yahoo.com

a. Name of the entity; The Cultural Roving Museum Organization

b. Name and title of the contact person; Hashim Mohammad Tarad, Calligrapher and Plastic Artist

c. Address; Iraq, Baghdad, Al Motanaby St.

d. Telephone number; +964 7906708628

e. Email address; house_design_1@yahoo.com

a. Name of the entity; The Foundation of Wahat Al Mutanabi for Culture

b. Name and title of the contact person; Feda Shukri Saleem, Calligrapher and Plastic Artist

c. Address; Iraq, Baghdad, Altaibiya, St. No. 20

d. Telephone number; +964 7708111911

e. Email address mutanabi.f22@gmail.com
Jordan

a. Name of the entity; The Jordanian Calligraphers Syndicate
b. Name and title of the contact person; Shehadeh Haroun, Member
c. Address; Jabal Al-Qusour - Amman - Jordan
d. Telephone number; +962 798732035
e. Email address: Haron.shhadeh@gmail.com

a. Name of the entity: Jordanian Forum for calligraphy and Islamic decoration
b. Name and title of the contact person; Jamal Haddad, Calligrapher
c. Address; Sweifieh - Amman, Jordan
d. Telephone number; +962 791467401
e. Email address: jamalhaddad@gmail.com

a. Name of the entity; Jordanian Calligraphers Association
b. Name and title of the contact person; Calligrapher Ihssan Turkmani, Head
c. Address; Qweismeh - Amman - Jordan
d. Telephone number; +962 795190617
e. Email address: Jordan.hat@yahoo.com

a. Name of the entity; The Jordanian Calligraphers Syndicate
b. Name and title of the contact person; Khaled Alhasasneh, Head
c. Address; Almahata, Amman, Jordan
d. Telephone number; +962 796688177
e. Email address: Bansaleen.khalid@gmail.com

a. Name of the entity; Academy of Arabic Calligraphy
b. Name and title of the contact person; Refat Bawayza, Member
c. Address; Almahata, Amman, Jordan
d. Telephone number; +962 772250778
e. Email address: Refat_Bawaza@yahoo.com

Kuwait

a. Name of the entity; Kuwait Islamic Arts Center
b. Name and title of the contact person; Farid Abdulraheem Al-Ali
c. Address; The Grand Mosque, Kuwait City
d. Telephone number +965 99013043
e. Email address islamicate08@gmail.com

Lebanon

a. Name of the entity; Lebanese Calligraphers Association
b. Name and title of the contact person; Fayed Chehadeh, President
c. Address; Bloc 15, Saleh et Awada Blg, rue Dergham, Ghbayreh
d. Telephone number +961 3264927
e. Email address: manager@dotnett.net

a. Name of the entity; Calligraphers of Newspapers and Magazines Syndicate,
b. Name and title of the contact person; Edmond Fakhry, treasurer in charge after President death,
c. Address; Fadel et Chakhtoura Blg, Al Shareh al Arid, Staff, Dekwaneh.
d. Telephone number +961 3262644
e. Email address: Edmond.fakhry@gmail.com
Mauritania

a. Name of the entity: Mauritanian Association of Arabic Calligraphy and Ornamentation
b. Name and title of the contact person: Muhammad bin Ahmed Salem, Association President
c. Address: N 288 Dar Albarka, Ain Talh Street, Tyaret Nord, Nouakchott - Mauritania
d. Telephone number: +222 44380072
e. Email address: mohameden72@gmail.com

Morocco

a. Name of the entity: Association Marocaine de la Calligraphie Arabe
b. Name and title of the contact person: Mohamed El-Maslouhi, secretary general
c. Address: N° 130, résidence Ghita 3, lotissement-Nassim, Casablanca, Maroc
d. Telephone number: +212 661214039 / + 212- 23351886
e. Email address: meslouhi2017mohammed@gmail.com

Oman

a. Name of the entity: A1 Art consultation
b. Name and title of the contact person: Saleh al-Shukairi, director
c. Address: Muscat Oasis, Bld. 4 Office: 24. POBox 1773, PC 130, Muscat, Sultanate of Oman
d. Telephone number: +968 99337702
e. Email address: salehalshukairi@a1artconsultation.com

Palestine

Name of the entity: Plastic artists association
Name and title of the contact person: Mohammed Al Haj, Director
Address: Gaza, Palestine
Telephone number: +970 8282628307
Email address: info@artists.pna.ps

Name of the entity: Arabic calligraphy group
Name and title of the contact person: Abdullah Al-Azza, Director
Address: Hebron, Palestine
Telephone number: +972 597654770
Email address: oxford.center.ps@gmail.com

Name of the entity: Hana House for arabic calligraphy
Name and title of the contact person: Hanaa Hamarsha, Head
Address: Tulkarem, Palestine
Telephone number: +972 597654770
Email address: darhanadesign@gmail.com

Name of the entity: The calligrapher of Palestine
Name and title of the contact person: Wajdi Al-Aroui, Director
Address: Ramallah, Palestine
Telephone number: +972 0599409546
Email address: wajdart2015@gmail.com

Name of the entity: Ramallah Women Training Center
Name and title of the contact person: Mohammed Shalaby, Director
Address: Atira, Ramallah, Palestine
Telephone number: +972 022956533
Email address: registrar@rwtc.edu.ps

Sudan
b. Name and title of the contact person: Ábil Hasan Ali, The president of the association
c. Address: Khartoum. Sudan, Al Mamoura District
d. Telephone number: +249 60011700, +249 919470770, +249 912207654
e. Email address: calligrapherssd@gmail.com

Tunisia
a. Name of the entity: The Tunisian Association of Calligraphy
b. Name and title of the contact person: Abdul Salam Al-Bejawi, president
c. Address: Madrid Street No. 8, 2002 Tunisia
d. Telephone number: +216 55888175
e. Email address: arts.calligraphiques@gmail.com

a. Name of the entity: The Association of Tunisian Calligraphers
b. Name and title of the contact person: Muhammad Yassin Mutair, president
c. Address: Dar Al-Khatt Al-Arabi, Paris Street - No. 49 - Tunis. Tunisia
d. Telephone number: +216 27469968
e. Email address: Darelkhat@gmail.com

Yemen
a. Name of the entity: Yemeni Calligraphers Association
b. Name and title of the contact person: Faisal Al-Nahari, director
c. Address: Sana'a – Yemen, Heddah street
d. Telephone number: +967 716649206
e. Email address: faisalnahr1000@gmail.com

a. Name of the entity: Talent Academy
b. Name and title of the contact person: Saeed Baharith, director
c. Address: Hadramout-Siwan-Yemen, the governmental complex
d. Telephone number: +967 770465190
e. Email address: info@tyayemen.com
5. Inclusion of the element in an inventory

For Criterion R.5, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11 b and 12 of the Convention.

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

Provide the following information:

(i) Name of the inventory(ies) in which the element is included:

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


**Bahrain**: The Arts of Arabic Calligraphy

**Egypt**: Egyptian Archives of Folk Life and Folk Traditions

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

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

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

**Lebanon**: Registre national du patrimoine culturel immatériel

**Mauritania**: Inventaire national

**Morocco**: Inventory and documentation of cultural heritage in Morocco


**Oman**: National Inventory

**Palestine**: National Registry for Intangible Cultural Heritage

**Sudan**: List of the Intangible National Heritage in Sudan

**Tunisia**: Inventaire national du patrimoine culturel immatériel

**United Arab Emirates**: Inventories "The Comprehensive Field Survey Project for Intangible Cultural Heritage" Intangible cultural heritage record (201)

**Yemen**: Surveying and documentation of traditional handicrafts

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

**Saudi Arabia**

Ministry of Media;
Saudi Heritage Preservation Society

Algeria
Ministère de la Culture;
Centre national de recherche préhistoriques, anthropologiques et historiques -CNRPAH;
The National Research Center of Antiquity, History, Anthropology and History.

Bahrain
Bahrain Authority for Culture and Antiquities

Egypt
Egyptian Archives of Folk Life and Folk Traditions

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

Jordan
Ministry of Culture / Heritage Directorate

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

Lebanon
Ministère de la Culture
Commission Nationale Libanaise pour l'UNESCO

Mauritania
National Preservation of Heritage and Culture

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

Oman
Ministry of Heritage and Culture / ICH Section

Palestine
Ministry of culture / Intangible Cultural Heritage Department

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

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

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

Yemen
Ministry of Culture
(ii) Reference number(s) and name(s) of the element in the relevant inventory(ies):

Saudi Arabia: 07/005 - TC/5004
Algeria: http://cnrpah.org/pci-bnd/
Bahrain: ICH/D5/11
Egypt: 1
Iraq: 26
Jordan: 1/2/5 The Arabic Calligraphy
Kuwait: Arabic calligraphy: skills, knowledge and practices : Serial No: 18 dated 2019 on the Intangible Cultural Heritage in the State of Kuwait that is supervised by the Kuwait National Museum
Lebanon: 5.1. dans le domaine 5 des connaissances et des savoir-faire liés à l'artisanat.
Mauritania: Fiche d'inventaire national, numéro 06 du 24 janvier 2020
Morocco: Calligraphie arabe: Savoir-faire, connaissances et pratiques (فنون الخط العربي: المهارات) - idpcm:1DAA85
Oman: 4.31 The Arabic Calligraphy
Palestine: No. 19 on the List of Intangible Cultural Heritage established by the Ministry of Culture
Sudan: Arabic Calligraphy: Skills, Knowledge and Practices No. 10 on the National List
Tunisia: 54/2
United Arab Emirates: The record of intangible heritage - social practices - traditional crafts
Yemen: Yemen: Arabic Calligraphy: Knowledge - Skills – Practices, 1-19

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

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

(v) Explain how the element was identified and defined, including how information was collected and processed 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

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

Two methods have been followed by the submitting States:

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

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

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

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

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

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

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

Algeria and United Arab Emirates every 5 years;

Bahrain, Lebanon, Mauritania, and Yemen do it whenever there is a need to add a new element.

(vii) Explain how the inventory(ies) is(are) regularly updated. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 200 words).

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

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

The lists are updated periodically through periodic revision by deletion and addition in Algeria, Egypt, Jordan, Morocco, Tunisia and United Arab Emirates.
Other countries are updating their inventory lists by adding elements, data, and materials once received. Those countries include Bahrain, Kuwait, Lebanon, Mauritania, Palestine, Saudi Arabia, Sudan and Yemen.

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

(viii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. The information should be provided in English or French, as well as in the original language if different.

b. If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. These texts should be provided in English or French as well as in the original language if different.

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

Saudi Arabia: https://sites.google.com/a/shps.org.sa/ahome/arabic-calligraphy
Egypt: http://nfa-eg.org/En/Inventory_Details.aspx?ID=298
Sudan: http://ich.sudafast.edu.sd/item_tab_list.php

6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;
- ten recent photographs in high definition;
- grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;
- grant(s) of rights corresponding to the video recording (Form ICH-07-video).
6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, the principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.


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.

<table>
<thead>
<tr>
<th>Name:</th>
<th>HH prince Badr Bin Farhan Al Saud</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title:</td>
<td>Minister of Culture</td>
</tr>
<tr>
<td>Date:</td>
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<tr>
<td>Signature:</td>
<td>[Signature]</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Name:</th>
<th>H. E. Mr Salah Lebdioui</th>
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<tbody>
<tr>
<td>Title:</td>
<td>Permanent Delegate of Algeria to UNESCO</td>
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<td>Date/Signature:</td>
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<thead>
<tr>
<th>Name:</th>
<th>H. E. Mr Muhammad Abdul Ghaffar</th>
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<tr>
<td>Title:</td>
<td>Permanent Delegate of Bahrain to UNESCO</td>
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<thead>
<tr>
<th>Name:</th>
<th>H. E. Mr Ehab Badawy</th>
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<tr>
<td>Title:</td>
<td>Permanent Delegate of the Arab Republic of Egypt to UNESCO</td>
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<tr>
<th>Name:</th>
<th>Professor Mahmood Al-Mullakhalaf</th>
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<tr>
<td>Title:</td>
<td>Permanent Delegate of Iraq to UNESCO</td>
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<tr>
<th>Name:</th>
<th>H. E. Mr Makram Queisi</th>
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<tr>
<td>Title:</td>
<td>Permanent Delegate of the Hashemite Kingdom of Jordan to UNESCO</td>
</tr>
<tr>
<td>Date/Signature:</td>
<td>29/10/20</td>
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</table>

<table>
<thead>
<tr>
<th>Name:</th>
<th>H. E. Mr Adam Al Mulla</th>
</tr>
</thead>
</table>
Title: Permanent Delegate of the State of Kuwait to UNESCO
Date/Signature: 28 Oct. 2020
Name: H. E. Ms Sahar Baassiri

Title: Permanent Delegate of Lebanon to UNESCO
Date/Signature:
Name: H. Exc. Ms Cheikh Boide Cissé

Title: Permanent Delegate of the Islamic Republic of Mauritania to UNESCO
Date/Signature: 04 Oct. 2020
Name: H. E. Mr Samir Addahre

Title: Permanent Delegate of the Kingdom of Morocco to UNESCO
Date/Signature: 04 Oct. 2020
Name: H. E. Dr. Samira Mohamed Moosa Al Moosa

Title: Permanent Delegate of the Sultanate of Oman to UNESCO
Date/Signature:
Name: H.E. Mr Elias Wadih Sanbar

Title: Permanent Delegate of Palestine to UNESCO
Date/Signature:
Name: H. E. Mr Daffa-Allah Elhag Ali Osman

Title: Permanent Delegate of Sudan to UNESCO
Date/Signature:
Name: H. E. Mr Ghazi Gherairi

Title: Permanent Delegate of Tunisia to UNESCO
Date/Signature: 28 Oct. 2020
Name: Mr Mohamed Assahlawi Al-Ali

Title: Permanent Delegate of the United Arab Emirates to UNESCO
Date/Signature:
Name: H. E. Mr Mohammed Jumeh

Title: Permanent Delegate of Yemen to UNESCO
Signature on behalf of the State Party

The nomination should conclude with the original signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Hashemite Kingdom of Jordan

<table>
<thead>
<tr>
<th>Name</th>
<th>Mahruram QUELSI</th>
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<tr>
<td>Title</td>
<td>Mr.</td>
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<tr>
<td>Date</td>
<td>29/10/20</td>
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</table>

Name: Mahruram QUELSI
Title: Mr.
Date: 29/10/20
Signature:
**Signature on behalf of the State Party**

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**Kuwait**

<table>
<thead>
<tr>
<th>Name</th>
<th>Adam Almulla</th>
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<tr>
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Signature on behalf of the State Party

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In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Algeria

Name: Mourad ISSAAD

Title: Chargé d’Affaires a.i

Date: 30 octobre 2020

Signature: [Signature]
Signature on behalf of the State Party

The nomination should conclude with the original signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

**Kingdom of Bahrain**

Name: Shaikha Wafa Al Khalifa

Title: Deputy Permanent delegate at The Kingdom of Bahrain Delegation

Date: 29/20/2020

Signature
**Signature on behalf of the State Party**

The nomination should conclude with the original signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

**Arab Republic of Egypt**

<table>
<thead>
<tr>
<th>Name</th>
<th>BADAWIY</th>
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<tbody>
<tr>
<td>Title</td>
<td>AMBASSADOR OF ARAB REPUBLIC OF EGYPT TO FRANCE AND PERMANENT DELEGATE TO UNESCO</td>
</tr>
<tr>
<td>Date</td>
<td>29/10/2020</td>
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<td>Signature</td>
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<td><strong>Signature on behalf of the State Party</strong></td>
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<td><strong>Iraq</strong></td>
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<tr>
<td><strong>Name:</strong></td>
<td>Nizar Al Khirullah</td>
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<tr>
<td><strong>Title:</strong></td>
<td>Ambassador</td>
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<td><strong>Date:</strong></td>
<td>80 10 2020</td>
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<td><strong>Signature on behalf of the State Party</strong></td>
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<tr>
<td><strong>Islamic Republic of Mauritania</strong></td>
<td></td>
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<tr>
<td>Name: <strong>BOIDE CISSE</strong></td>
<td></td>
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<tr>
<td>Title: <strong>Ambassadrice déléguée permanente Mauritanie auprès UNESCO</strong></td>
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<tr>
<td>Date: <strong>30/10/2020</strong></td>
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<td>Signature: [Signature Image]</td>
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In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Sultanate of Oman

Name: H.E. Dr. Samira Al Moosa

Title: Ambassador, Permanent Delegate of the Sultanate of Oman to UNESCO

Date: 30 October 2020

Signature:
**Signature on behalf of the State Party**

The nomination should conclude with the original signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

**PALESTINE**

Name: Mounir ANASTAS

Title: Ambassador, Permanente Alternate Delegate

Date: 29/10/2020

Signature:
### Signature on behalf of the State Party

The nomination should conclude with the original signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

**Sudan**

Name: JUBAIR ISMAIL JUBAIRE

Title: Ambassador (Chargé d’Affaires a.i.)

Date: 29/10/2020

Signature:
Signature on behalf of the State Party

The nomination should conclude with the original signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

United Arab Emirates

Name: HE Mr. Ali Abdulla Al Ahmed

Title: Ambassador Extraordinary and Plenipotentiary of the United Arab Emirates to France, Permanent Delegate to UNESCO

Date: 30/10/20

Signature:
Signature on behalf of the State Party

The nomination should conclude with the original signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Yemen

Name: Mohammed Jumel

Title: Dr. (Ambassador)

Date: 30/10/2020

Signature: [Signature]