REPRESENTATIVE LIST OF
THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

Deadline 31 March 2021
for possible inscription in 2022

Instructions for completing the nomination form are available at: https://ich.unesco.org/en/forms
Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

A. State(s) Party(ies)

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

Islamic Republic of Afghanistan

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

Behzad's style of miniature art

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

Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1). Not to exceed 200 characters

هنر مینیاتوری سیب بهزاد

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.

هنر مینیاتوری مکتب هرات
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

Initially, the community is represented by individual Behzad's style of miniature artists in different provinces of the country. Predominantly, professional miniature artisans exist in the center and western parts of Afghanistan, few of them are: Fawad Auoibiyan, Professor Tawfiq Rahmani, Professor Abdul Naser Sawabi, Professor Ahmad Shoib Saljuqi, Sayed Shamsuddin Noorizada, Soltan Ahmad Norzaee, Fazl Ahmad Rastgar, Abdul Karim Arbzbada, Alibaba Awrang, Abdul Wahid Khalili. Many of the miniature artists are related to academic institutions such, Kabul University (Art Faculties), Herat University (Art Faculty), Professor Kamaluddin Behzad Vocational Arts Institute.

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

Generally, this element practices in different areas of Afghanistan, especially in the center and western parts; Herat, Kabul, and Balkh. As in Herat province, an art institute has been established under the name of Kamaluddin Behzad.

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>
<td>Yaqubi</td>
</tr>
<tr>
<td>Given name:</td>
<td>Ahmad Shah</td>
</tr>
<tr>
<td>Institution/position:</td>
<td>Research Officer, MoIC</td>
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<td>Address:</td>
<td>Dushte Barchi, Kabul, Afghanistan</td>
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<tr>
<td>Telephone number:</td>
<td>+93(0)785878794</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:yaqubi.ah@gmail.com">yaqubi.ah@gmail.com</a></td>
</tr>
<tr>
<td>Other relevant information:</td>
<td><a href="mailto:afghan.ich98@gmail.com">afghan.ich98@gmail.com</a></td>
</tr>
</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.

Ms. Mahboba Paygham

Position: Director of People Culture Directorate, Ministry of Information and Culture
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

The real meaning of miniature is small and mini paintings in which detailed stories of social challenges and issues, economical issues, power of an empire or emperor have been hidden.

As per historical information gathered through different resources; Books, articles, interviews, and documentaries, the element has been identified at the Timurid era in today's Herat (which's one of the provinces of Afghanistan). As Shahrukh Mirza, son of Prince Timur was interested in cultural phenomena, specifically arts. He built an atelier inside his palace to invite a variety of artisans from different empires. The first school of miniature under the name of Herat's School has been established in Shahrukh's empire. During the reign of Sultan Hussain Bayqira; the last king of the Timurid era, Professor Kamaluddin Behzad Heravi was invited to his palace, to join the Herat’s School of art. Behzad had his way of perspectives and thoughts towards miniature art; he was one of the portraitists who carefully miniaturized faces of people, as no one was able to do the same as Kamaluddin Behzad. For that, his method of miniaturizing became a famous...
style that everyone is familiar with.

In the mid-centuries, the structure of miniature has been changed; Tazhib (circular flowers and stars shapes with pencil and natural colors) added to this performing art. Right now, the miniaturists use natural colors (composed of a variety of herbs), beads, and brush. And if miniaturists make any valuable or precious miniature, they use gold or silver water for designing.

(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

Right now, the cultural institutions of Herat province of Afghanistan intensely work on this element. As, an institute; Professor Kamaluddin Behzad vocational arts, and Fine arts faculty of Herat University have more than five hundred students, who learn Behzad’s style of miniature there. They’re mostly girls; it shows different gender contributions to this element. Besides, the National Gallery Department of Herat has around fifty students in the mentioned element. Furthermore, everyone in cultural sectors is well aware of the element, especially miniature artists; who draw miniatures are the real bearers and practitioners. In the center of Afghanistan; Kabul we have lots of art galleries where miniature artists came together to transfer the knowledge to the new generation. As per estimation, several hundred students learn the art of miniature, and especially Behzad’s style there. Every category of genders can participate in this element. It doesn’t have any restriction for anyone, though kids can’t join the classes, because it doesn’t only need drawing but concentration and analysis.

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

Not fewer than 150 or more than 250 words

In the course of history, individuals who were connected to arts invited by an emperor to the palace; they were the real transferors. As Master Kamaluddin Behzad too invited by Sultan Hussain Bayqara to join the Herat’s school. Later, he taught the style to his students and followers, and the procedure continues the same until now. The substances need for the element, have been changed. In past, miniature artists used gold or silver water to create a miniature, but unfortunately, due to unavailability of specific kind of colours and lack of budget, the miniature artists use from simple and cheap colours, which’re available everywhere. In case of bearers, today the real practitioners are the professors and teachers who transmit the knowledge of this element to students. Currently, Professor Kamaluddin Behzad Vocational arts institute and the Fine arts faculty of Herat University teach miniature. So, it expands day by day, as the number of students increases day by day.

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

Not fewer than 150 or more than 250 words

It has more spiritual value rather than material value for the community. The miniature art expresses a historical relation, as it upraised in the Timurid era. It means Afghanistan is a historical and cultural country. Lots of fundamental progress have been made in Cultural parts. Besides, some miniature artists sell their work to museums or foreign countries. The element has existed thousands of years ago in this territory. So the element is conneted to our history, and never will be vanished ever.

At all, it means a historical-cultural symbol for all the community.
(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

Neither Miniature art is against any international human rights, nor it is against international sustainable development goals. This art presents the social values and cultural heritages of afghan people from the past to new generation and plays key role regarding social coherency and prosperity.

The art of miniature demonstrates people life style and social equalities among afghan communities and conveys gender equalities.

Currently many students both male and female in Kabul and Herat learn this art from professors at universities and institutes. It means that this art changes the life of people and let them to present afghan cultural values and norms that are important for peacebuilding, social development and unity.

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

After Iran, Uzbekistan, Azerbaijan, and Turkey submitted all related data regarding the art of miniature to UNESCO. In Herat province of Afghanistan, where cultural figures believe, Miniature is a part of Afghanistan, they upraised demonstration at the local level. So the government of Afghanistan, especially the Ministry of Information and Culture was responsible to respond to them, accordingly. It means in the local (provincial level) where the originality of this element exists, cultural figures think about the safeguarding of the element. The Information and Cultural Directorate of Herat province constantly work on Miniature. As in Herat province, the Fine arts faculty of Herat University, Professor Kamaluddin Behzad vocational arts Institute, National Gallery Department, and many other small galleries teach miniature for both male and female students.

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

Not fewer than 100 or more than 150 words

Afghanistan hasn’t submitted any cultural heritage in UNESCO, except Navroz. So, the inscription of the current element brings more solidarity and cohesion among all the cultural figures throughout Afghanistan. The cultural figures felt irresponsible until surveys have been conducted by the Ministry of Information and Culture in the related areas. The miniature-related survey was organized, to create documentaries, and interviews regarding the element. While interviewing, every one of the miniaturists accepts the element as a national element, not only dependent on Herat province. In Kabul, Mazar, Ghor, Kandahar, and other provinces,
many students learn the miniature, it’s not only related to Herat.

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

Not fewer than 100 or more than 150 words

The miniature is a cultural heritage that many historical places and monuments have been decorated by it. Four states, Iran, Azerbaijan, Turkey, and Uzbekistan already submitted the data, and two other countries, Afghanistan, and Tajikistan want to join them. It seems many countries are interested in the element, so they’ll conduct rules and regulations, to safeguard the element. The joint countries will travel to other related countries, for seeing the varieties. In that case, from one side, it’ll become an income source, and from the other side, the cultural figures invest the money on future safeguarding plans of the element.

(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

All the submitted and submitting states strongly accept the subscription of both genders; male and female in the element. There’s not any rule which denies the participation of the female gender in the element. After the inscription of the element, all category of people whether young or old in society will enjoy after seeing it on walls or pillars of historical places and monuments. To add, the young generation is more involved in the element and tries hard to safeguard the miniature.

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

Not fewer than 100 or more than 150 words

The miniature is a performing art, needs artisans to be created. An academic miniature minimum takes one day and a maximum of more than three months. In Herat province, we can find many academic and professional miniaturists, who have been isolated. If the ICH office of the People’s Culture Directorate frequently, works for the safeguarding of the element and the government provides the financial budget, soon the creativities and arts of those hidden artisans will flourish.

Four submitted states use multiple styles for the element; Shiraz School for miniature in Iran, Qazvin, Isfahan, and Tabriz. In Afghanistan, the miniaturists use Professor Kamaluddin Behzad’s style. Consequently, these different styles in related states pave the way for cultural diversity. The submitted states will come to Afghanistan for observing the small changes in Herat style and vice-versa.

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

Herat, one of cultural city, presents afghan cultural heritages and tradition. In this city, cultural communities actively work. Hopefully many cultural unions, NGOs and cultural advocacy groups strive to introduce culture to the new generation and safeguard tangible and intangible cultural
heritages.
Communities support cultural exhibitions and expo. Artisans presents their works in the expos and people buy their arts. On the other hand, in the education centers miniature arts is taught by professors and practitioners.

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?

Not fewer than 150 or more than 250 words

The historical background of the miniature refers to the Timurid era in Herat province (which was part of Khurasan). In the new era; in 1977 A.D. Professor Kamaluuddin Behzad Vocational Arts High school has been established by Professor Mohammad Sayed Mashal Ghori Herawi in Herat province, which recently; in the year 2012, it changed to an Institute. First, two subjects; Ceramic and arts have been taught there. Though the number of students was also less. But later, when it changed to an Institute, five subjects are taught there: Painting, Tailoring, Miniature, Graphic, and Ceramic. Currently, the Institute has Forty-five personals, of which, thirty are teachers. Among them, ten teachers teach the miniature. Besides, the institute annually holds festivals and events to exhibit the activities and works which have been done by the students. Moreover, the Fine arts faculty of Herat University established in 1967 A.D; at the same time, the Miniature has been taught as one of the arts in the Faculty. Recently, in 2003 an independent department was established for the Miniature, which has more than a hundred students. Professor. Towfiq Rahmani, the Director of the Fine arts faculty, and Professor Abdul Naser Sawabi have many written and real works of the miniature. For instance, one of Mr. Rahmani’s works has been published in the Journal of Social and Political Sciences. Besides, some of the students and teachers have participated in international programs for arts. As they achieved medals as well.

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
Initially, as per the UNESCO’s 2003 Convention for Safeguarding the Intangible Cultural Heritage, which was approved in 2008 by the government of Afghanistan, the Ministry of Information and Culture of Afghanistan has decided to establish a department under the name of Intangible Cultural Heritage Department inside the Ministry on December 2019. This department works on the miniature, as it’s one of our most prominent and precious cultural heritage. Though, four other states have submitted all relevant documents regarding the element to UNESCO. Despite that, the Ministry assigned four ICH department employees to arrange a survey in Herat province, to make documentaries, and conduct the interviews. Currently, the following safeguarding measures have been decided to promote the safeguarding of the element for the future:

1) The Ministry of Information and Culture allocated an exact budget for the ICH department, to organize a survey in Herat Province. For that; three ICH department members and a Cultural Advisor; Mr. Khushal Rohi appointed.

2) The Ministry has decided to hold press conferences, to share each step of the process for the media and the citizens. In such conferences, the minister shares ideas regarding the data collection, documentary, submission, and nomination process of the miniature. These press conferences hold inside the ministry, and all related cultural figures are invited. They’re free to ask multiple questions.

3) The Ministry of Information and Culture already took the decision, to gather all cultural figures; related to different Cultural Heritages throughout Afghanistan, to perform their arts or exhibit handicrafts. Furthermore, the Ministry will invite the Cultural institutions or organizations of other neighboring countries, to discuss their Cultural heritages. It has many advantages; from one side the diversity in Cultural heritages will be identified and from the other, cultural exchange will be happened. These festivals will take place once a year.

4) The ministry has promised to sign a memorandum of understanding with the Information and Culture Directorate of Herat province. The memorandum will be based on usual and continual collaborations between the two entities, especially in the Miniature area. Moreover, the professional miniaturists will transmit their knowledge and skills to other interested students all over Afghanistan, besides their works will be always praised at the national and international level.

5) After returning from Herat mission; as it was planned for the documentary of Miniature, the appointed committee reported to the Ministry; “we have a big number of highly certified capacities in Herat province and we should use them for the future of miniature”. The minister confirmed to select among those capacities and invite them to transmit their knowledge and capacities for the safeguarding of the element.

6) The other strong point for the safeguarding of the element is that in Afghanistan, we have many miniature galleries, in which the cultural figures either teach the miniature or exhibit their works.

7) Afghanistan has many historical places, such as the tomb of Khwaja Abdullah Ansari, Ekhteyaruddin historical fort, Herat plenary Mosque, and others, that different shapes of miniatures have been engraved there. The Ministry constantly restructures these monuments, and it’s a good way of safeguarding the miniature.

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

Not fewer than 150 or more than 250 words

Miniature Art is thought at Kabul and Herat Universities. Art faculty at Kabul and Herat graduate many students in the field of Miniature. On the other hand, Prof Kamaluddin Behzad Vocational Arts Institute under the structure of Ministry of Education trains students in the field of miniature and other Arts. Moreover, the Ministry of Information and Culture (MoIC) provides conferences and seminars regarding the Art of Miniature.

(iii) How have communities, groups or individuals been involved in planning the proposed safeguarding measures.

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In Afghanistan, Herat cultural communities are very active comparing to the other provinces. For safeguarding of Miniature Art, cultural communities administrate different exhibitions and cultural events. The people of Herat and other provinces of Afghanistan support Miniature Art and use this art in the designing of historical and religion places, however now there are many home accessories that are designed by miniature art.

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.

Name of the body: Mr. Hamid Kamjo

Name and title of Safeguarding Officer, Ministry of Information and Culture

Address: Qargha, Kabul Afghanistan

Telephone number: +93(0)791303143

Email address: hamidkamjo786@gmail.com

Other relevant information.

4. Community participation and consent in the nomination process

For Criterion R4, 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.

More than five centuries before, Miniature Art presented and taught by Austad Kamaludin Behzad in Herat, the southern province of Afghanistan. In the emperor of Temurian this art has been introduced to Bukhara, Balkh and Neyshabur (the four provinces of Khorasan). After the division of Bukhara to many countries, Herat as part of Afghanistan remained one of the main cultural and political city in the southern zone. Due to decades of conflict and civil war in Afghanistan many cultural heritages have been lost and many artists fled to foreign countries or have been killed, currently only Miniature is practiced at Herat and infrequently in the capital of Afghanistan.

For the research and documentation of Miniature Art, the Ministry of Information and Culture (MoIC) of Afghanistan has engaged governmental organizations, universities, institutes, museums, communities and individuals, in the same they are engaged to the nomination process of this art to UNESCO as well. Therefore, many in-depth interviews have been conducted with professors of Art faculty at Kabul and Herat Universities and with teachers at
Kamaludin Behzad Institute of Art at Herat province. The Assigned team conducted interviews with individual miniaturists at Herat and Kabul. Meanwhile, MoIC worked on documentation of Miniature, the deployed team to Herat has filmed and got photos from Temurian Museum, where about 106 copies of Prof. Kamaludin Behzad and his students miniature arts compiled from other countries and stored there. Khowja Abdulah Ansari shrine that has been constructed during Temurian emperor, is the only place in Herat that presents the Miniature art. In the design of this historical place many miniaturists including Prof. Kamaludin Behzad have worked. The MoIC team has filmed this historical place from different angles and got photos for presentation.

According to written references, Prof. Kamaludin Behzad born in Herat, worked in Herat and after immigration returned to Herat and died there and buried in the norther of Herat to the Sulaiman Mountain. The deployed team from MoIC interviewed with local historian at Behzad’s shrine and got film and photos.

For nomination of Behzad’s Miniature Art, MoIC as a lead worked with AKCS-A, Turquoise Mountain Foundation and cultural experts. Many working meetings have been held regarding to the filling and nomination of this art to UNESCO.

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 Miniature Art is not restricted by community practicing. Faculty of Art at Kabul and Herat universities, Kamaldin Behzad’s Institute of Art and cultural NGOs have fully supported MoIC for the research, documentation and nomination of this art. The assigned team by MoIC received consent forms from Art faculty members; Prof. Alem Farhad member of Art faculty of Kabul University has signed the consent form. Six members of Herat Art faculty; Prof. Tawfiq Rahmani, Prof. Ahmad Shoia Saljqi, Prof. Faeiza Tawana, Prof. Noria Audl, Pro. Shamsuldin Nori Zada and Pro. Abdul Nasir Sawabi have signed the consent forms. In addition, the assigned team received official consent forms from teachers at Behzad’s Art Institute; Mr. Abdulkarim Arabzada, Mr. Sultan Ahmad Norzaiee and Mr. Fazal Ahmad Rastagar have signed the consent forms.

MoIC received consent forms from cultural experts, Mr. Qamaruldin Cheshti (former teacher), Mr. Fawad Ayubian (former Temurian Museum in charge of), Mr. Nik Mohammad Mustamand (history expert) and Mr. Hashim Sharig (Director of National Gallery).

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

There are not customary practices governing access to Miniature. Miniature is designated department in the structure of art faculty at Kabul and Herat Universities. Kamaludin Behzad’s Art Institute at Herat is a vocational institute that admits students for grade 10 and train them for
five years. Artisans who practice miniature participate in many national and international exhibition and sell their arts. Miniature Art is presented in national and international academic seminars and conferences. As well as there are many books written about miniature art and articles published in international journals.

4.d. Community organization(s) or representative(s) concerned

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

a. Name of the entity;

b. Name and title of the contact person;

c. Address;

d. Telephone number;

e. Email address;

f. Other relevant information.

Art faculty of Kabul University
Dean of Faculty: Sami Nabipour
Email: nabipoursami@gmail.com
Phone: +93795240250
Address: Kabul University, Art Faculty

Art faculty of Herat University
Dean of Faculty: Tawfiq Rahmany
Email: Towfiq_rahmani@yahoo.com
Phone: +93728452787
Address: Herat University, Art Faculty

Kamludin Bahzad’s Institute of Art
Director: Sharif Ahmad Haidari
Email: sharifahmad9000haydar@gmail.com
Phone: +93(0)796726459
Address: Khowja Abdulah Ansari Road, Herat, Afghanistan

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:

Afghanistan ICH National Inventory List
(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:

ICH Office, People's Culture Directorate, MoLC

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

006, Behzad's style of Miniature art

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

11 February, 2021

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

MoLC with the cooperation of Aga Khan Cultural Services in Afghanistan (AKCS-A) established an office in 2019 to search, safeguard and nominate ICH elements from different provinces of Afghanistan. ICH office approached standard research methods to collect data regarding Miniature from primary sources. The assigned team conducted interviews and provided videos and photos in Kabul and Herat provinces. In-depth interview conducted at faculty of art at Kabul University and with cultural experts. Besides, the team conducted in-depth interviews with professors at Herat Art Faculty, with teachers at Kamaldin Behzad's Art Institute and cultural experts at Herat and Kabul. Moreover, the assigned team filmed the interviews, historical places and miniature arts and have got many photos regarding this art.

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

Afghanistan ICH National Inventory List updates based on the research and collection of primary data from different provinces.

(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).

Ministry of Culture and Information of Afghanistan has specific procedure regarding the update of Afghanistan ICH national inventory list. Prior to the research and data collection, committee meeting hold in order to select the ICH element that is in danger or has cultural values, than data is gathered and the element is entered to the list

(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.

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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.

Name: Mohammad Tahir Zuhair  
Title: Minister of Information and Culture  
Date:  

Signature: 

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