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.

Iran
Tajikistan
Uzbekistan

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.

Art of Crafting and Playing Robāb/Rubāb/Rubob

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).

Iran: هنر ساختن و نواختن رباب
Tajikistan: Хунари сохтан ва навохтани Рубоб
Uzbekistan: Рубоб ясаш ва ижрочиллик анъаналари

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.

Iran:
Rabāb, Shāh-Robāb (large Robab), Zeleche (small Robab)
Rovādeh, Ruwādeh (Ancient Names)

Tajikistan:
rubābnavāzī, rabāb

Uzbekistan:
Rubob
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

Iran:
This element is widely practiced in the Iranian traditional music and national orchestra. Particularly in the east of Iran, it is considered as a linchpin of folkloric music for communities and local people and is highly respected amongst the local, Maqâmi music players, and other people. Afghani-Iranian Robab players give it a good account as well.


Traditional and orchestral players: Bijan Kamkar, Mohammad Delnavazi, Ali Tavakkoli, Misagh Mehrpour, Maryam Haji-Malian.

Craftsmen and Salesmen: Masoud Mohammadi, Jamshid Sabet-Rasekh

Music Academies and Institutes: Mana Naqsh, Darvish Khan...

Tajikistan:
There are many concerned communities, groups and individuals related to the element in Tajikistan, below are listed some of more famous crafters and players:

1. Master Abdusamadov Abdughaffor, his children and disciples are engaged in crafting and repairing rubabs.

2. The family ensemble “Kholovs” of Kulob, Khatlon region.

3. “Babayan” ensemble of Khujand, Sughd region.

4. The family ensemble “Murodovs” of Bokhtar, Khatlon region.

5. Ensemble of female Rubab players (rubâbnavâz) at the State Philharmonic Society “Chaman” in Dushanbe city.

6. Rubab master crafter Suhayli Dilshodov, his two sons and 5 disciples living in Roshtqala district.

Uzbekistan:
In Uzbekistan people who are directly connected with the element are Rubob master crafters. For example: Abdumalik Madraimov (Andijan), Rabbim Sadullaev (Jizzakh), Axmed Otarbaev (Karakalpakstan), Bobomurod Khaidarov (Samarkand), Sodiqjon Mamadaliev (Ferghana), Rashid Omonov (Kashkadarya). At present, about 47 Rubob master crafters are united in “Hunarmand (Craftsman)” Association. There are more than 30 professional and about 700 amateur groups that play this instrument. 1200 Rubob circles of extracurricular children’s creative centers, cultural centers, music educational institutions such as Uzbek State Conservatory, Institute of Arts and Culture, Academy of Choreography and national dance of Uzbekistan consist of communities concerned with the element.

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

Iran:
Since this element is nowadays used in classical and orchestral music, it is crafted and played in most of the big cities and nearly in all provinces of Iran. The geographical concentration of this element in folkloric and Maqami levels are mainly provinces of Khorasan Razavi, Southern Khorasan, Sistan and Baluchistan, and Kerman located in the northeast, east and southeast of the country.

Tajikistan:
Rubab, as a traditional musical instrument, is common throughout the country. There are Rubab players in all the urban and district artistic teams.
Rubab is particularly important among the people of Badakhshan, where every household has one or two Rubabs.
There are special groups of Rubab players in many towns and districts of the Soghd region.
Besides, manufacturing of Rubabs and Rubab playing is also common in Dushanbe city, the Hisar valley and the Khatlon region.
Outside Tajikistan, Rubab is used in the Republic of Uzbekistan, Islamic Republic of Iran, Islamic Republic of Afghanistan, as well as among the Chinese Uyghurs.

Uzbekistan:
Rubob is the most common string instrument in Uzbekistan. People play the Rubob, without exception, throughout the territory of Uzbekistan in national professional and amateur groups and circles. Therefore, craftspersons building the Rubob function almost in all regions of the Republic.
For example, there are more than 12 Rubob masters in Ferghana Valley (Andijan and Ferghana Region), 13 in Tashkent, 11 in Jizzakh, Samarkand, Kashkadarya, Surkhandarya and more than 7 in the northern regions (Karakalpakstan, Khorazm, Bukhoro and Navoi). Furthermore, almost 312 children's music and art schools have workshops for repairing musical instruments.

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.

Iran:
Title (Ms/Mr, etc.): Dr
Family name: Nikman
Given name: Shahab
Institution/position: Mana Naqsh Institute of Art & Culture/ Managing Director, Researcher
Address: Onsori Alley, Ordibehesht St, Isfahan, Iran, Post Code 81338-43971

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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.

Tajikistan:

Title (Ms/Mr, etc.): Mr

Family name: Rahimi

Given name: Dilshod

Institution/position: Research Institution of Culture and Information / Deputy Director

Address: 734018, Nemat Karabaev 17, Dushanbe City, Republic of Tajikistan

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Uzbekistan:

Title (Ms/Mr, etc.): Mr

Family name: Mallakhanov

Given name: Sayidaflzal

Institution/position: National Commission of the Republic of Uzbekistan for UNESCO/Acting Secretary-General

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Other relevant information:
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, [end] 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

Iran:

Robab is a short-neck plucked string instrument with considerable antiquity of more than thousand years. It is made and played in different sizes and shapes. Today it is played horizontally and with a plectrum. The body of Robab is made of the wood of mulberry or of walnut tree and it contains two attached bowls and has a hollow piece and beak-shape peg-box at the end of the neck. Its neck sometimes made and decorated with shells or camel’s bone. The middle bowl has a wooden frame on it and the lower bowl covered with gazelleskin, goatskin, or lambskin. The holder bridge of the strings is put on the skin. There are usually five or six main strings, and eight to fifteen tuneable sympathetic strings.

The crafting is done traditionally. The craftsmen usually follow the example of any regions' old
masters and pioneer craftsmen. Recently, Robabs crafted with a higher range of sound like Alto-Robab and Soprano-Robab have a more frequent use in orchestras.

Tajikistan:

Rubab is a traditional string music instrument, which is popular among the Central Asian and other Eastern people, including Tajiks. There are different kinds of Rubab. In Tajikistan people use Kashgari, Afghani and Badakhshani types of Rubab. Based on the use, Rubabs are made primo, mezzo-soprano and alto forms. Among these instruments, Kashgari Rubab is the well-known for solo playing, ensemble and orchestra. Rubabs are made from apricot, mulberry and other woods and mostly a fish skin is pulled over its bowl.

Badakhshani type of Rubab is common between the people of Badakhshan, where Rubab is present in every family, in this region. It looks like the body of a man and has the head, the body, two hands and the feet. People think of it as a kind of sacred instrument and protector of the house. Residents of Badakhshan play Rubab on holidays, celebrations, official holidays, social and family rituals, and even at times of mourning.

Uzbekistan:

Among Uzbek musical instruments Rubob is of particular importance in the performance of traditional music. In Uzbekistan two types of Rubobs are used - Kashgar Rubob and Afghan (Bukhara) Rubob. These instruments are stringed. Sound is achieved by a spike of tensioned strings. The Kashgar Rubob has a brighter sound due to the metal strings on it, and the Afghan Rubob makes softer sounds because of plastic strings (strings from the intestines of animals were previously stretched on both instruments). Kashgar Rubob has a long neck (on which you can extract sounds up to 3 octaves) and a rounded body. The Afghan Rubob has a shorter neck and an elongated body, which is divided into 2 parts and stretched by fish skin. Rubob underwent changes and improved in the mid 20th century (they used to be diatonic instruments, now they have a chromatic scale). At present, they can be played as national (unison), as well as modern polyphonic works.

(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

Iran:

Craftsmen and players of the mentioned regions in section D paragraph 2 are some of bearers and practitioners. In these regions, masters non-formally teach crafting and playing of this instrument to students and male children. Traditional bearers and practitioners, both male and female, who are masterplayers teach students regardless of age and gender at training workshops and classes, using notes and pamphlets. Afghani-Iranian masters have also contributed to non-formal training received by some Iranian players. Based on traditional knowledge, crafting of the instrument is taught non-formally to the students by masters. Sometimes, these students turn this important information such as sizes into a scientific, updated document.

Tajikistan:

First of all, knowledge, skills and contexts of Rubab playing relate to the people. The performers of the element are mainly its players. The players transmit these knowledge and practices to the next generation by performing different folk melodies in different contexts. Despite the fact that various modern electrical instruments are used today, Rubab players perform, maintain and
keep it as a national folk instrument.
The contribution of teachers to transfer and maintaining of the element is significant. There are children's music schools, art colleges, the State Institute of Culture and Arts named after M. Tursunzoda, National Conservatory of Tajikistan named after T. Sattorov in the Republic of Tajikistan, where special courses on Rubab instrument are taught.
Art and music researchers also contribute to the presentation and transmission of the element. Through the development of textbooks and researches, they have explored the role of Rubab and defined its importance.
The Rubab mastercrafters also contribute significantly to the performance and transmission of the element.

Uzbekistan:
In making Rubab, masters are the carriers of knowledge and practice. They transfer their skills and knowledge in the traditional way - “usta-shogird (master-apprentice)”, where often the students are the children of the masters.
Also, in formal way of transmission of the tradition (at a specialized music school in Tashkent), masters of musical instruments are trained. This profession is exclusively for men. This phenomenon is associated with professional requirements (physical strength in the processing of materials). Wide varieties of trees such as mulberry, walnut, apricot, etc. are used in crafting Rubab.
Bearers and practitioners of playing Rubab, are teachers of musical educational institutions, professional artists of folk ensembles and orchestras, musicians of amateur traditional groups, as well as amateurs who play for their own pleasure. There is no gender or other prohibition in playing the Rubab. Due to the fact that it is impossible to reflect all the nuances of playing an instrument, many secrets of performance (even in formal training) are transmitted in a practical way.

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

Not fewer than 150 or more than 250 words

Iran:
Transmission of this element in the mentioned regions in section D paragraph 2 is done in a non-formal way, with master and student being in the workshop or at home. Moreover, usually these masters impart their knowledge in this field to children, especially the male ones. The great part of instruction in folklore playing style is done non-formal in the form of Maqams of this instrument.

In the part of classic and city music, playing to a lesser degree is taught in oral tradition and it is mostly taught in music academies, conservatories, music colleges, and by using scientific methods, notes and pamphlets, educational books and audio-visual materials. In big cities, crafting of the instrument is done in a traditional, non-formal and practical way in crafting workshop. Recently, some of the master players and craftsmen use digital devices and online classes to teach students who live in remote areas.

Tajikistan and Uzbekistan:
Knowledge and skills related to playing the Rubab in Tajikistan and Uzbekistan is transmitted basically in three ways. First, in informal way, inside of family, Rubab playing skills are taught by fathers, grandfathers, elder brother and even uncles to adolescents and young adults. They play Rubab in family gatherings and campaigns and jointly listen to it. Youth also have a chance to
test play, enabling them to demonstrate their skills in front of family members.

The second form of transmitting Rubab playing is also informal, i.e. it is transferred from teacher to student at the community or jamaat, village, or district level. The art clubs foster Rubab playing, while operating under many cultural schools and centers. Adolescents and youth go to experienced masters after school to master this skill.

The third form of transmission is professional, and it is conducted at special music schools, colleges, the Institutes of Arts and Culture and the National Conservatories in Tajikistan and in the music faculties of pedagogical universities of Uzbekistan according to the educational programs. At the same time, the Rubab masters also teach how to make Rubab to their students and their children, which also helps to safeguard and transfer the element. In Uzbekistan, at the Specialized School of Design (Tashkent), there is a department for the training of musical instrument masters.

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

Not fewer than 150 or more than 250 words

Iran:

Robab in the region of Sistan and Baluchestan, especially among Iranian Baluchis, is one of the important musical instruments and has an identity role in the culture of these people. In the Maqami music of the region, ancient Maqams are played with Robab and it has idealistic and spiritual place among the residents of these regions. So, master Robab players and craftsmen obtained a special, high place among them. Robab has an outstanding presence in many social ceremonies, including weddings and celebrations, mourning, Guwati healing, and poetry reciting.

Robab is used in classic and orchestral performances and festivals.

Classic Iranian literature is abundant with tales on the musical and social roles of Robab especially by distinguished people such as Ferdowsi, Farabi, Rumi, Hafez, Sa’adi, Khaqani, Nasser Khosrow.

Robab has had a prominent role in cultural exchanges and social solidarity, among Iranian, Afghan, and Tajik residents of Iran, especially among musicians. Recently, the resulting cooperation has triggered joint activities.

Tajikistan and Uzbekistan:

Playing Rubab is a unifying element among people. Rubab is played on national holidays, official holidays, weddings, friendly gatherings and parties together with other instruments, songs and dances in its melodies. The ensemble and folk groups use Rubab as a solo instrument for their informal performances at parties and gatherings. In all professional groups of the traditional folk direction (orchestras and ensembles), Rubab is one of the leading instruments. Often it is used as a solo instrument. There are many folk tunes designed for this instrument.

In Badakhshan of Tajikistan, the Rubab is also played in the context of mourning ceremonies. In the third day after the funeral of the dead person, the close relatives gather in his house, skilful musicians play Rubab, and sing ethical and religious songs. According to the people, the spirits of the dead persons become happy to hear the melodies of Rubab and mourning songs.

Playing Rubab is valuable because it puts people in good spirits, brings them closer to each other and contributes to society’s cultural and social development.
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

Iran:
As it was mentioned in the earlier paragraph, all the social roles of this element are effectual in building and developing a relationship and social solidarity among the Baluchi, Sistani, and Khorasani people and even among the city dwellers of different regions of Iran. Also it has a significant role among the east border residents of the country as a mutual heritage with other neighbouring countries and all the time, it has provided an opportunity for interaction, recognition, and mutual respect among different nations, sexes and ages in social ceremonies, celebrations, festivals, fairs, etc., at local, national, and international levels. Therefore, these facts support the point that the introduced element, in all the aspects, is fully compatible with the existing international human rights instruments, as well as with requirements of mutual respect among communities, groups, individuals, and of sustainable development.

Tajikistan and Uzbekistan:
So far, no negative or human rights violating acts have been registered in the context of making Rubab and Rubab playing. It does not contradict with the rights of any segment of society. It doesn't even hurt nature and other elements. The interests of individuals are not violated both by Rubab instrument and the art of Rubab playing.

This element fosters mutual respect between communities, groups and individuals. Making and playing the Rubab is a means of socialization and friendship, cooperation and sustainable development of the economic and spiritual life of the population. In transferring knowledge and skills, respect for elders, teachers and each other is an important issue.

The necessary raw materials do not harm the environment. The use of traditional materials improves people's health. Playing Rubab is not limited to national, ethnic, gender, age, religious affiliations.

On the contrary, the proposed element has a function of unity, friendship and joy, and contributes to the fun and unity of groups and communities.

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

Iran:
In the course of compiling this file, local individuals and groups have been informed about the 2003 convention which will raise their awareness about ICH in general and of the importance of global inscription, and besides, it motivates and promotes action for safeguarding this heritage.
Compared to residents of central cities, people living in desert, far-off and border regions, in east of the country, especially Baluch and Sistani people, have had less opportunity to interact with other parts of the world. Therefore, presence at the international level will positively influence their interaction with the world through intangible cultural heritage. If inscribed, this element would be the first specific element of Baluchi and Sistani people’s culture in Iran that will have global distinction.

Tajikistan:
The inscription of playing Rubab on the Representative List contributes to the presentation of a range of knowledge and practices related to Rubab. After inscription, the interest of the local people will increase to skills of Rubab making, playing skills, singing, a range of traditional songs, dancing, concerts of folk instruments, including Rubab. Along with the awareness of the Rubab masters, Rubab players and their audiences on great importance of their daily craft, the safeguarding of the proposed element and all intangible cultural heritage gains priority.

Uzbekistan:
The inclusion of this element on the Representative List will help promote the overall concept of ICH at the local level. Also, this phenomenon will contribute to raising awareness among various ethnic groups, communities and this leads to greater visibility of ICH. People living in these regions will feel that this element is their common cultural heritage. And to preserve this element, local cultural and social exchanges will develop between ethnic groups and communities that carry and practice this element.

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

Not fewer than 100 or more than 150 words

Iran:
The proposed element is one of the outstanding cultural elements of the communities in the east of the country and its global inscription will increase awareness concerning the importance of ICH, and safeguarding the values of this element at the national level. Thus, all Iranians would be familiar with another cultural heritage of their own country. With regard to the cultural, ethnic, and religious diversity of Iran, the inscription of this element could lead to raising the awareness of other people, communities, and minorities, about the importance of their own ICH and an example for them so that they would strive for the safeguarding of their own ICH.

Tajikistan:
First of all, this important cultural event will be broadcasted on television, radio, press and the Internet, and everyone will be happy to welcome it. The inclusion of this element in the Representative List will make a significant contribution to the development of both professional and traditional Rubab playing at national level. The inscription of this element will enhance the process of safeguarding and development of all elements of ICH in the country.

Uzbekistan:
The inclusion of this element in the Representative List will help raise awareness of its importance at the national level, by stimulating more active efforts to identify, document, practice, protect other elements from similar areas of intangible cultural heritage. Thus, this phenomenon will stimulate interest in promoting similar areas of the intangible cultural heritage of the country, contributing to the visibility of the intangible cultural heritage as a whole. Cultural events where this element will be presented in the form of performing arts, as well as displaying
Rubab as a product of traditional craftsmanship in exhibitions, will strengthen the link between the respective communities, providing visibility and raising awareness of the importance of ICH.

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

Not fewer than 100 or more than 150 words

Iran:
Where the Iranian plateau, eastern Asia and the Indus valley met, Rubab was most popular. Today, it spreads through Iran, Tajikistan and Uzbekistan. Thus, it has played a prominent role in literature, folklore and national music, cultural exchanges and mutual relations among different groups and countries. This element is an outstanding, living, dynamic example of common ICH that has constantly recreated itself, and its global inscription will promote it at the international level and it will demonstrate the considerable significance of common ICH which in turn will lead to mutual and social relations among nations.

Tajikistan:
The inscription of the element, contributes to a deeper understanding of the international significance of Tajikistan's intangible cultural heritage. The registration of Rubab playing allows Tajik artists to go abroad and perform internationally. Through the art trips, the people of the world will be able to get acquainted not only with Rubab playing, but also the art of Tajik singing, dancing, dressing and folklore. However, the inscription of this element in Tajikistan will also contribute to the development of cultural tourism through traditional concerts and introduce guests, travelers and diplomats with the intangible cultural heritage of the Tajik people.

Uzbekistan:
Promoting this element at the international level will allow exchange of experience, knowledge and skills among people, groups and communities from all over the world, while encouraging dialogue at the international level, strengthening ties between regional and international experts, which will stimulate the enrichment of cultural diversity as a key aspect in work for peace, cooperation, social cohesion and sustainable development.

The inclusion of the element will also promote awareness-raising activities through media (Internet, radio, television, multilingual publications, etc.), international festivals, scientific conferences for promoting understanding of the element's values by bridging the cultural gap.

(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

Iran:
The proposed element in many different cultural aspects including literature, folklore, and national music has a significant role among the countries of the region. Diversity in music, Maqams, poems, and crafting methods among different communities and groups, has created cultural attractions, convergence, peace and friendship, the opportunity of dialogue, and cultural exchanges among them and the people involved, based on the cultural values of this element including, music and rituals. The presence of this element in traditional art fairs and music festivals, and additionally its entrance into traditional and orchestral music signifies its national popularity.

Tajikistan:
In today's world where globalization has had an adverse effect on traditional cultures, and electrical music instruments have narrowed down the positions of traditional music instruments, and turning to the original art is of utmost importance, inscription of this element is a great means for unity, friendship, cooperation and dialogue between groups and communities. In Tajikistan, representatives of various groups and communities, including ethnic minorities, can freely participate and cooperate in competitions and festivals where Rubab playing is included. Thus, concert programs, competitions and festivals create a cultural space for cultural dialogue and mutual respect.

Uzbekistan: The inscription of the element as a common project for Iran, Tajikistan and Uzbekistan is expected to enhance dialogue between groups, communities, individuals, sectors of society, cultures including all ages and gender. The expansion of the cultural and sociological aspects of the element is considered an incentive for people to communicate and collaborate on the basis of common cultural factors, which are represented in the knowledge, practices, traditions and skills associated with the element.

International festivals can provide opportunity for effective dialogue in the cultural space, by strengthening dialogue between the performers, artists and bearers of the element.

(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

Iran:

Variety in crafting methods, shapes, accents, and Maqams of Robab among various cultures has provided a good opportunity in creation and cultural exchanges among different nations and states. In national music, the use of folklore melodies and Robab's Maqams has made some creative musical settings. By inscription of this element, there would be enough opportunity to disclose creativity at global level as well. The use of varied traditional arts in crafting and decorating of Robab, and variety in size and within the sounding range (Alto/Soprano) in different orchestras are prime examples demonstrating its high potential in disclosing the creativity.

Tajikistan:

The tradition of Rubab playing, singing and dancing in its melodies relate to human creativity. In every part of their performance, the voices of various artists are expressed, from the remote mountain villages to professional ensembles. After registration of the element, examples of people's creations, melodies expressing joy and happiness, the heart pain and life efforts will reach the hearts of people outside the country. Artists from neighboring countries, where the Rubab playing is also well-known, can visit each other through performance tours, participate in regional and international competitions and festivals, exchange knowledge, skills and cooperate with one another.

Uzbekistan:

The knowledge, skills and practices related to crafting and playing Rubab are diverse at the local and regional levels. The inclusion of this element shared by several countries will strengthen respect for their cultural diversity by building bridges of communication between cultures at the international level.

Since the element has necessary components for the production and performance of the instrument, it will serve as a source of inspiration for those who seek innovation in crafts, entrepreneurship and art. The inclusion will encourage practitioners to innovate ways to preserve, as well as to encourage creativity related to performing arts.
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

Iran:
- Using Robab in celebrations and rituals, and non-formal teaching of crafting and playing to children, youth, local communities, and groups has significantly contributed to intergenerational transmission and guaranteeing the survival of this heritage. In most of the large cities, Robab’s playing has been formally taught by masters in music academies. Participating in different festivals on the local and national level, masters of crafting and playing, try to introduce and promote this element every year. So far, Robab has been the subject of numerous literary, cultural, and art works; such as:
  - Mohammad-Reza Darvishi (musician): Devoting a Chapter to Robab in the Encyclopaedia of the Musical Instruments of Iran
  - Bijan Kamkar (Robab player): Publishing Daf-o-Rabab Album
  - Mahoor Institute: Publishing several articles in Mahoor Music Magazine, Publishing Robab Music Albums
  - Shahab Nikman: Authoring the international project “Language of Love”

Tajikistan:
In Tajikistan, contribution of the people towards safeguarding the Rubab playing tradition is great. To this day, groups of singers, including Rubab players are invited to participate in folk events, morning pilaf ceremony, weddings, friendly gatherings and national holidays.

Also, the Rubab masters make Rubabs and repair broken Rubabs with their students. They are always in collaboration with the community of artists, musicians, and teachers of Rubab and serve to preserve Rubab.

There is a private museum of music instruments named after Gurminj Zavqibekov in Dushanbe, where more than 30 kinds of Rubabs are exhibited, and they also have a family group of traditional music and have organized workshops.

There is “Babayan” Ensemble of retired men under the leadership of Ahrorov Azimjon in Khujand city, and in their repertoire they perform dozens of songs and melodies with Rubab. There are many family folklore ensembles in Tajikistan that contribute to the survival of the element as well.

Uzbekistan:
Since Rubob has long been made by craftsmen, mostly individually, the knowledge and skills were transferred in the traditional way - “usta-shogird (master apprentice)”. In 60s of the last century, the mass-production of the music instruments in factories began. Despite the fact, that factory tools were cheaper, professional performers ordered and continue ordering handmade Rubobs. Playing Rubob is also transmitted from master to apprentice by participation in amateur
groups, children’s centers at the place of residence. Playing Rubob is transmitted also through formal education in children’s music and art schools, colleges and universities.

The transmission and popularization of Rubob performance was significantly enhanced by Uzbek composers like Mirzayev, Bobokhonov, Kulabdullaev and others who created works in various genres for Kashgar Rubob. This contributed significantly to the development of the performing art in the subsequent period.

Every year public funds and centers conduct different projects and programs, including show-contests, festivals of traditional crafts and culture and realize a systematical assistance by inviting older bearers of tradition.

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

Iran:

In some centres of provinces, thanks to the Ministry of Education and, Ministry of Science, Research and Technology, crafting and playing Rubob are taught formally in conservatories and music academies. Ministry of Culture & Islamic Guidance supports activities and founding of music academies. So far, 35 Fajr International Music Festivals with the cooperation of Iran Music Association and Ministry of Culture & Islamic Guidance and twelve regional music festivals with the cooperation of the Kerman Music Association have been held. In Introducing this element in particular TV and radio programs, the IRIB organization had a significant role. Through holding different events, Deputy of Handicrafts in Ministry of Cultural Heritage, Tourism, and Handicrafts, has identified, introduced and praised Rubob craftsmen by granting them the National Award of Excellence. Ministry of Culture & Islamic Guidance has supported and encouraged the publication of The Encyclopaedia of the Musical Instruments of Iran and, Mahoor music magazine. Iranian Academy of the Arts has supported the publishing of technical papers about Rubob.

Tajikistan:

1. Training courses on Rubob on special curriculum at the State Institute of Culture and Arts named after M. Tursunzoda, Tajik National Conservatory named after T. Sattorov, music schools and art colleges;

2. In the frames of state Programmes “Conception of Development of Culture in the Republic of Tajikistan for the period of 2009-2015” and “State Program of Safeguarding ICH in the territory of country for the period of 2013-2020” were fix measures for safeguarding, documenting and supporting different kinds of ICH, including the art of crafting and playing the Rubab.

4. Scientific researches and notes, textbooks on Rubob instrument;

5. Recording and broadcasting documentaries, TV and radio reports about famous Rubob masters and Rubob players in the country.

6. The years of 2019-2021 officially were declared the “Years of Development of Rural, Folkcrafts and Tourism” in the Republic of Tajikistan, which promotes the traditional crafts,
including making Rubab as well.

Uzbekistan:

The Ministry of Culture in cooperation with relevant experts and agencies elaborated long-term (2010-2020 years) National Programme on preservation of ich. Furthermore, law “On Education”, and “On perfection of functioning of youth music schools” provided introduction of types and genres, particularly, skills, and knowledge of the tradition in education system.

Several projects to identify, document and collect Information from old and young Rubab performers and masters were implemented by the NatCom in cooperation with ICHCAP, Institute of Arts and Culture and the Academy of Arts.

Many professional outstanding craftsmen, such as Zuparov, Razhabi, Nazarov, Ergashev have been given important honorary titles, prizes for their long years’ services for safeguarding the element. Individual artisans are exempted from all taxes from 1997 till present. Department of traditional performance in elementary (children’s schools of music and art) and secondary specialized educational, as well as faculties of traditional performance at the Conservatory and other higher musical educational institutions of Uzbekistan were opened. Participation of young people in amateur groups are encouraged.

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

Iran:

1. Authoring and publishing an educational book on Robab for children, and teenagers by private and state publishers
2. Authoring and publishing an educational book on Robab (old) melodies and Maqams based on scientific and formal education standards of music in order to safeguard and promote the original music of Robab by universities and the Iranian Academy of Arts
3. Producing documentary films addressing the proposed element by culture and art institutes, IRIB organization, and Internet TV channels to stream online and in digital media
4. Dedicating a special subject of the regional music festival to Robab for the upcoming festivals by the Board of Directors
5. Inviting distinguished Robab players from other countries to the Fajr International Music Festival
6. Dedicating social security Insurance for Robab’s players and craftsmen
7. Establishing the ensemble of Ancient Instruments (Sazhaye Kohan) by using ancient instruments including Robab, Tanbour, Harp, Gheychak, Ney, Horn, Daf and Dammam in order to revitalize and perform ancient tones and melodies of Persian music by Kermanshah Music Association and Mana Naqsh Institute of Culture and Art
8. Performing “Language of Love” Concert by Shahram Nazeri and Davlatmand Kholov, legends of Persian music and Tajik Music respectively, accompanied by Iranian, Tajik, Uzbek, and Afghan musicians in Tehran and large cities of Iran as well as Dushanbe-Tajikistan, by Mana Naqsh Institute of Culture and Art
9. Authoring and publishing the “Language of Love” book by Mana Naqsh Institute of Culture and Art, and Faculty of Oriental Studies-University of Oxford, with the cooperation of the Shahnama Centre-University of Cambridge, and Regional Research Centre for Safeguarding of Intangible Cultural Heritage in West and Central Asia, Under the Auspices of UNESCO (Category 2)
10. Supporting the publication of articles and theses addressing the proposed element by universities
11. Holding a ceremony in commemoration of national inscription and introduction of the art of crafting and playing Robab as a cultural heritage by Deputy of Cultural Heritage of the Ministry of Cultural Heritage, Tourism and Handicrafts, and inviting artists, domestic and neighbor countries’ masters of playing and crafting to perform artistic programs
12. Producing and publishing music albums and articles concerning the introduction of Robab’s heritage by publishers and institutes such as Mahoor Institute of Culture and Arts
13. Granting fund and scholarship to teenagers for buying Robab in order to support craftsmen as well as the young art music students and facilitate the Robab education
14. Dedicating a section for teenager and youth in Fajr Music Festival and regional festivals in order to identify and introduce top young Robab players and craftsmen
15. Granting financial and technological facilities to Robab’s craftsmen by Deputy of Handicrafts of Ministry of Cultural Heritage, Tourism and Handicrafts

Tajikistan:
The following measures are proposed to strengthen and preserve the tradition of Rubab playing, which were developed by the working group jointly with various communities, musical ensembles, representatives of governmental organizations for culture, NGOs, scientists, individual Rubab players and Rubab makers.

Measures on the transfer, formal and informal training of the element include the following:
1. Train professional teachers for teaching Rubab subject, at educational institutions of culture
2. Organizing clubs and training courses at community centers and schools
3. Establishment of Rubab music lesson for children in the kindergartens; children may sing under Rubab melodies
4. Development of textbooks for all grades, including kindergartens, vocational schools and music lovers
5. Increasing hours of Rubab lessons at music schools, colleges of arts and universities, including the Tajik National Conservatory named after T. Sattorov and the State Institute of Culture and Arts named after M. Tursunzade
6. Measures to raise public awareness and enhance the element
7. Organization of competitions of folk instrument players, including Rubab playing in the country and finding the real talents among young musicians/players
8. Interviews with art experts and presentation of Rubab playing and Rubab making skills
through mass media, including various TV channels, radio and Internet networks

9. Development and record of documentaries about the famous musicians of the country and their broadcasting on TV channels of the Republic

10. Creating and renovating Rubab crafting workshops in all cities and regions of the country, training of young masters

11. Organization of art trips to the cities and regions of the country and abroad

12. Measures for training, documentation and scientific research of elements

13. Organization of fieldworks (scientific expeditions) to all regions of the country to learn the current state of the element, problems and find solutions

14. Recording of Rubab melodies and folk musicians in the form of audio-books and printing them with notes

15. Digitalization of archive materials: digitalization of Rubab melodies and songs performed by Rubab, which were recorded by folklore experts, art researchers and ethnographers;

16. Creating an Internet website for the element and uploading relevant melodies, songs and videos; access to digitized archives through the website

17. Development and publication of articles and monographs on element

18. Organization of conferences on Rubab issues

19. Search and revival of ancient melodies

20. Measures to protect the intangible cultural heritage in general

21. Strengthening of scientific institutions and governmental and non-governmental organizations through trainings on preservation of intangible cultural heritage. Training of local experts

22. Establishing electronic data bases on National inventory list of intangible cultural heritage (ICH) and the proposed element in the Research Institute of Culture and Information. Updating the National inventory list of intangible cultural heritage.

Uzbekistan:

Along with the Convention for the Safeguarding of the Intangible Cultural Heritage 2003 and as a guarantee of the continuity of the tradition, after its inscription on the Representative List, including element-related skills, traditions and practices, the submitting state will adopt the following measures:

1. Grants will be awarded to projects towards safeguarding and promoting the element

2. Master-apprentice traditional method of teaching will be developed

3. Workshops and related exhibitions will be included in intangible cultural heritage museums more effectively

4. The element related information will take more place in the educational materials and literary publications particularly towards young generations; various literature and collections on playing Rubab will be published.

5. Creation the specialized website of the element

6. Awareness raising and promotional activities supporting the element through all the means of mass media will be conducted

7. Elaboration of Long-term research projects in close collaboration with respective organizations and with the active participation of bearers of the tradition

8. Allocation of additional quotas for admission to higher musical educational institutions (starting from the academic year 2019-2020 in all 13 universities located in the oblasts has
opened “Instrumental Performance” departments

9. International projects will be implemented in close cooperation with submitting states; international festivals, contests of performances will be organized; Projects on cultural exchange and study visit programmes will be developed

10. The network of educational institutions in which performers are trained will be expanded

11. Organizing local, national and regional festivals, musical performances and competitions among children of music schools and students at secondary specialized music schools and among professional performers and bearers to identify creative groups and individual performers

12. Assisting bearers and practitioners, masters and artisans through providing some facilities such as suitable places under their own ownership to be used for training classes in Uzbekistan to raise public awareness about this local and folkloric element

13. Establishment of community learning centers on skills development in the field of handicrafts

14. Building and equipping children’s music and art schools, including those covering remote areas of the Republic

15. Assisting in the sale and export of finished products

16. Collecting and documenting element-related skills, traditions and practices in Uzbekistan with the participation of local communities and bearers of the tradition

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

Not fewer than 150 or more than 250 words

According to section 3.b., the organizations below in each state party support implementation of the proposed safeguarding measures:

Iran:

1. Ministry of Culture: 1, 3, 4, 5, 6, 11, 12, 13, 14, 15
2. Ministry of Cultural Heritage, Tourism and Handicrafts: 6, 11, 13
3. Ministry of Science, Research and Technology: 2, 10
5. Iranian Academy of Arts: 2
6. IRIB organization: 3
7. Fajr International Music Festival Secretariat and the Board of Directors: 5, 14
8. Iran Regional Music Festival Secretariat: 4, 14
10. Music Associations: 14

Tajikistan:

1. Ministry of Culture: Nos. 1, 2, 4, 5, 6, 7, 9, 10, 14, 17
2. Government of districts and cities: Nos. 2, 6, 9, 10
3. Ministry of Education and Sciences: Nos. 1, 3, 4, 15, 16
4. State Committee on Television and Radio Broadcasting: Nos. 7, 8, 12, 13, 14
5. Academy of Sciences of RT: Nos. 7, 11, 12, 13, 14, 15, 16, 17
6. Research Institute of Culture and Information: Nos. 11, 12, 13, 15, 16, 18, 19

Uzbekistan:
After being included in the Representative List the state will continue safeguarding measures by issuing various directive documents (decreees, state programs), material and moral support of element carriers, specialists, experts, interested communities, groups and individuals. Preferable conditions will be created for master manufacturers by exemption from taxes, exemption from state duties of those components that are not produced in the Republic. All the above mentioned safeguarding measures proposed will be implemented by the governmental organizations such as the Ministry of culture of the Republic of Uzbekistan, Ministry of Education, Academy of Sciences, Scientific-methodic center for organization of activities of culture institutions and it’s regional branches, Ministry for support of community and family of the Republic of Uzbekistan, State Conservatory of Uzbekistan, "Uzbekkoncert" Institution, “Khunarmand” Association of craftsmen, regional city administrations, culture institutions, as well as non-governmental organizations "Oltin Meros" Public charitable Fund, "Urmbooly meros" the Center for popularization of cultural and art of Uzbekistan, group of performers, folklore musical ensembles, craftsmen and bearers of the tradition.

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

Not fewer than 150 or more than 250 words

Iran:
According to section 3.b., the below institutes, communities, groups or individuals are involved in the implementation of the proposed safeguarding measures:
1. Regional Research Centre for Safeguarding of Intangible Cultural Heritage in West and Central Asia in Tehran: 9
2. Culture and Art Institutes: 3, 12
3. Mana Naqsh Institute of Culture and Art: 7, 8, 9
4. Mahoor Institute of Culture and Arts: 12
5. Private Publisher Institutes and Companies: 1
6. Internet TV Channels: 3

Tajikistan:
1. Group of scholars from Khujand city: Nos. 2, 4, 7, 14
2. Public Association “Kuhhoi Pomir”: Nos. 8, 5, 7
3. Centre for Cultural Heritage of Tajiks: Nos.: 11, 12, 13, 18, 19
4. Family musical ensemble of “Kholovs”: No.10
5. Family musical ensemble of “Murodovs”: Nos.6, 8
6. Folklore musical ensemble of “Boboyon”: Nos. 10, 16
7. Retained professor Jurakhon Obidpoy: Nos.1, 3, 15, 16
8. Master of crafting Rubab Abdughaffor Abdusamadov from Khujand city: Nos. 7, 9
Uzbekistan:

In planning the above-mentioned safeguarding measures communities, groups as well as respective state bodies dealing with intangible cultural heritage were involved. Many local communities, groups and individuals have been voluntarily involved in planning the proposed safeguarding measures.

Ministry of Culture of the Republic of Uzbekistan, the “Uzbek concert” and some governmental organizations brought together professional musicians from all over Uzbekistan and conducted extensive consultations with members of its organization and stakeholders in planning the proposed protective measures. In addition, the members of the republican non-governmental organization “Khunarmand” Association of craftsmen, “Oltin Meros” Public charitable Fund, “Umboqiy meros” the Center for popularization of cultural and art of Uzbekistan the Uzbek Rubob makers such as Abdumalik Madraimov (from Andijan region), Rabbim Sadullaev (from Jizzakh region), Axmed Otarbaev (from the Republic of Karakalpakstan), Bobomurod Khaidarov (from Samarkand region), Sodiqjhon Mamadaliev (from Ferghana region), Rashid Omonov (from Kashkadarya region) took part in the planning discussions with full responsibility for the fact that they play an important role in ensuring the art of making Rubob and preserving manufacturing secrets for future generations:

Researchers and scientists will continue to share their experiences and will monitor the evidence-based approach to monitoring when implementing protective measures.

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.

Iran:

Name of the Ministry of Cultural Heritage, Tourism and Handicrafts body:

Name and title of Dr Mohammad Hassan Talebian / Deputy Minister for Cultural Heritage the contact person:

Address: Azadi Ave and Yadegar-e Emam Exp.way cross-roads, Tehran, Iran

Telephone +98 21 66084577 number:

Other relevant information: Fax: +98 21 66027418

Tajikistan:

Name of the Ministry of Culture of the Republic of Tajikistan body:

Name and title of the contact person: Mirzoolim Saidov / Head of the Art Administration

Address: 734025, Rudaki avenue 34, Dushanbe, Republic of Tajikistan

Telephone +992 93 5485206
4. Community participation and consent in the nomination process

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

4. a. Participation of communities, groups and individuals concerned in the nomination process

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

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

Not fewer than 300 or more than 500 words

Iran:

The following organisations, communities, groups and individuals have participated in the nomination process:

– Shahab Nikman: Preparation and Writing the Nomination File
– Consultant: Shervin Moazami Goudarzi
– Mana Naqsh Institutes of Culture and Art: Shahla Yadegari, Misagh Mehrpour
– Grand Master Musicians: Mohammad-Reza Darvishi, Shahram Nazeri, Bijan Kamkar
- Robab Crafting Workshops and Craftsmen Masters: Masoud Mohammadi (Mohammadi Brothers’ Workshop), Jamshid Sabet Rasekh
- Robab Players: Misagh Mehrpour, Maryam Haji Malian
- Mahoor Institute of Culture and Arts
- Music Academies and Schools: Darvish Khan (Isfahan)
- Mana Ensemble
- Avaye Koocheh Bagh Music Studio
- Translators: Bahador Baghbani, Samane Nasseri, Mahnaz Taheri
- Saravan Town Governorate (Sistan and Baluchestan Province)
- Directorate General of Cultural Heritage, Tourism and Handicrafts of Sistan and Baluchestan Province
- Saravan and Khash Department of Cultural Heritage (Sistan and Baluchestan Province)
- Folkloric Robab Players: Abolghasem Hosseini Nejad, Rahmatollah Davoudi
- Afghan Robab Players of Iran: Mohammad Nasim Khoshnavaz

Tajikistan:
After identifying the element for nomination in the Ministry of Culture of the Republic of Tajikistan, the working group, consisting of scientists from the Academy of Sciences of the Republic of Tajikistan, the Research Institute of Culture and Information, the Ministry of Culture, the Tajik National Conservatory named after T. Sattorov, heads of cultural departments of cities and regions of the republic, representatives of music groups, individual Rubab players, representatives of NGOs “Odam va Olam” and “Pamir Mountains” was established. The working group held 12 meetings before completing the nomination documents. In particular, four scientists from the Research Institute of Culture and Information were sent to cities and provinces to meet with the communities, groups and individuals related to the element and to note their views and suggestions. Thus, meetings with members of the family ensemble “Kholovs” of Kulob city, Khatlon region, the folklore ensemble “Babayan” of Khujand city, Sughd region, family ensemble “Murodovs” of Bokhtar city, Khatlon region the female ensemble of Rubab players “Chaman” have been established in Dushanbe. During the meetings and talks communities, groups and individuals shared their opinions, proposals and future plans. After the development of the nomination documents by working group in Dushanbe, on February 28, 2020, an open and free discussion meeting was held with the participation of representatives of communities and groups, experts, journalists and artists at the Research Institute of Culture and Information. Some changes were made to Tajikistan’s part of the multinational nomination file.

Uzbekistan:
After the proposal from the Iranian side to jointly submit the Rubab nomination for inclusion in the Representative List a working group was created by the National Commission for UNESCO in Uzbekistan. The working group which was headed by Professor Urazali Tashmatov included representatives of governmental organizations (representatives of the Ministry of Culture of the Republic of Uzbekistan, specialists of the Republican Scientific and Methodological Center for organization of activities of culture institutions, professors of the State Conservatory and the State Institute of Arts and Culture of Uzbekistan, Odiljon Nazarov, Bakhodir Mirpayazov, Sobirjon Zhumaev) and representatives of the Republican non-governmental organizations “Hunarmand” (Craftsman) Association, individual craftsmen - Abdumalik Madraimov, Rabibim Sadullaev, Axmed Otarbaev, Bobomurod Khairdorov, Sodiqjon Mamadaliev and Omonov Rashid. Within one month, 5 meetings were organized, where the preparation of the nomination file and associated information were discussed. The discussions were also attended by famous performers of rubab - Hassan Rajabi, Hikmat Razhabov, Rifatilla Kosimov, Tohir Yuldashev. At
the last meeting, video and photo materials were discussed.
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

Iran:
Sixteen consent letters and two audio-visual consents as below:
A) Consent Letters:
1. Master Mohammad-Reza Darvishi (Master Musician): IRN-CL-01
2. Master Bijan Kamkar (Master Musician): IRN-CL-02
3. Mohammadi Brothers (Craftsmen Masters): IRN-CL-03
4. Mr Jamshid Sabet Rasekh (Craftsman Master): IRN-CL-04
5. Mr Misagh Mehrpour (Robab Player and Instructor): IRN-CL-05
6. Musicians, Music Instructors and Robab Players: IRN-CL-06
8. Mahoor Institute of Culture and Art: IRN-CL-08
9. Mana Naqsh Institute of Culture and Art: IRN-CL-09
10. Mr Abolghassem Hossein Nejad (Master of Folklor Robab Player): IRN-CL-10
11. Head of Nahich and Dehak Village: IRN-CL-11
12. Mr Rahmatollah Davoudi (Master Robab Player): IRN-CL-12
13. Robab Players and Masters of Zahedan: IRN-CL-13
14. Saravan and Khash Department of Cultural Heritage (Sistan and Balouchestan Province): IRN-CL-14
15. Town of Saravan Department of Culture: IRN-CL-15
16. Town of Saravan Governorate (Sistan and Balouchestan Province): IRN-CL-16

B) Audio-visual consents:
18. Master Shahram Nazeri (Video File: IRN-CV-01 Consent Video Shahram Nazeri)
19. Mohammad Nasim Khoshnavaz (Video File: IRN-CV-02 Consent Video Nassim Khoshnavaz)

Tajikistan:
For supporting the nominated element were received the following 5 consent letters from various organizations, communities and individuals of Tajikistan:
1. Female Rubab players’ ensemble at the Tajik State Philharmony named “Chaman”.
2. Musical group “Babayan” from Khujand city: Ahrorov Azimjon, Qayumov Muhammadjon, Nuramtov Boltuboy, Ibrohimov Mirzotursun, Niyozov Sharif, Komilov Olimjon, Aliboev Bobojon,
Yusufjonov Ergashboy, Olimov Zafar.


4. Shodiev Sherali – teacher of Rubab, Rahmonzoda Fazliddin, Director of the Children Art School of the Bokhtar city.

5. Ms. T. Abduqahhorzoda, Head of the Department of culture of the Buston city. Also that was signed by M. Shomahmadov, Director of the Hause of Culture, N. Rustamov – Head of the Musical Group of Shashmakam of the Buston city.

Uzbekistan:

1. The consent letter signed by Khikmat Razhabov, the teacher of the Rubab, is certified by the seal of the State Institute of Arts and Culture of Uzbekistan.

2. The consent letter signed by Bakhodir Mirpayazov - head of the Department of Folk Musical Instruments of the State Conservatory of Uzbekistan, is certified by the seal of the State Conservatory of Uzbekistan.

3. The letter of consent, signed by Abdumalik Madrahimov - the master-manufacturer, is certified by his seal.

4. Consent letter signed by Mirzaeva Lutfiy - Chair of the NGO "Umrboqiy Meros" the Center of Propaganda of cultural and art of Uzbekistan.

5. The letter of consent signed by Sabirzhan Zhumaev, director of the specialized culture school of Tashkent, is certified by the seal of the Specialized School.

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

Iran:

The element is subject to no limitation(s) and/or confidentially in its process of crafting or playing. Additionally, no restriction with regard to sex, age, ethnic and social issues faces the element. Therefore, the Government of the Islamic Republic of Iran through inscription of this element on the Representative List of the Intangible Cultural Heritage of Humanity declares its consent to free, limitless, and public access to the element and associated information.

Tajikistan:

The element is popular as part of cultural activities among the population of the Republic of Tajikistan, and does not contain any restrictions or secrets in its composition and structure. No part of element is prohibited, and it is open to all members of the public as well as to foreign tourists and guests. Everyone can play Rubab, sing with Rubab, and listen to its melodies anytime. There is no restriction or secrets in the art of Rubab making.

Uzbekistan:
There is no generally accepted practice that restricts access to making and playing Rubab. It incorporates a gender perspective throughout practice and encourages diversity. This varies from styles, techniques, repertoire, academic activities and teaching to Rubab. Rubab makers do not hide their skills, but freely share them with performers and their communities, and also take into account gender aspects.

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.

Iran:

01) Name of the entity: Mana Naqsh Institute of Culture and Art

Name and title of the contact person: Shahab Nikman / Managing Director, Researcher

Address: 66 Onsori Alley, Ordibehesht St, Isfahan, Iran, Post Code: 81338-43971

Telephone number: +98 31 32357585

Email address: info@ManaNaqsh.com

Other relevant information: www.ManaNaqsh.com

02) Name of the entity: Mahoor Institute of Culture and Arts

Name and title of the contact person: Seyed Mohammad Mousavi / Director

Address: Ground Floor, No 42, Hoghooghi St, Tehran, Iran PO Box: 19575-477

Telephone number: +98 21 77601020

Email address: info@mahoor.com

03) Name of the entity: Mana Music Ensemble
Name and title of the contact person: Shahab Nikman / Director

Address: 66 Onsori Alley, Ordibehesht St, Isfahan, Iran, Post Code:81338-43971

Telephone number: +98 31 32357585

Email address: shahab.nikman@gmail.com

Tajikistan:

01) Name of the entity: Folk Musical Group “Boboyon”

Name and title of the contact person: Ahrorov Azimjon / Head of the Group

Address: 735700, Khujand city, Kamoli Khujandi street 45

Telephone number: +992 926 350 972

Email address:

02) Name of the entity: Tajik State Philharmony named after Akasharif Juraev

Name and title of the contact person: Dr Karomatullo Rahimzoda

Address: 734025, Sino avenue 43, Dushanbe, Republic of Tajikistan

Telephone number: +992 37 236 45 44

Email address: karomatullo_rahimov@mail.ru

03) Name of the entity: Faculty of Arts, Khujand State University Named after B. Ghafurov

Name and title of the contact person: Rahimjon Aminjonov / Dean

Address: 735700, Republic of Tajikistan, Khejand City, Firdavsi Street 144

Telephone number: +992 927 324 110

Email address: rahimjon-07@mail.ru

04) Name of the entity: UNESCO Accredited NGO "Mountainous Badakhshan"

Name and title of the contact person: Mr Qurboniddin Alamshoev / Director

Address: 736001, Republic of Tajikistan, MABR, Khorog city, Sh. Shotemur street
131/3, apt 50 «A».

Telephone number: +992 8352228111, +992 550157799

Email address: pamirmountaintj@gmail.com, akurbon@gmail.com

Uzbekistan:

01) Name of the entity: Uzbekistan State Institute of Art and Culture

Name and title of the contact person: Khikmat Rajabov / teacher

Address: Block 6, 34, Yunus abad region, Tashkent, Republic of Uzbekistan

Telephone number: +998 93 383 26 02, +998 97 224 64 90

Email address: khikmat_rajabov@mail.ru

02) Name of the entity: State Conservatory of Uzbekistan

Name and title of the contact person: Bakhodir Mirpayazov

Address: 1 Botir Zokirov ko'chasi, Tashkent, Uzbekistan

Telephone number: +998 71 244 53 20

Email address: uzdk_uquv_pr@edu.uz, http://uzdk.vqabulxona.uz

03) Name of the entity: Master, Bearer of the tradition

Name and title of the contact person: Abdumalik Madrakhimov, Master and bearer of the tradition

Address: 10, Urganch str., Andijan region, Republic of Uzbekistan

Telephone number: +998 93 389 69 10

Email address: gjijgajboburiy@mail.ru

04) Name of the entity: NGO "Umrboqiy Meros" the Center of Propaganda of cultural and art of Uzbekistan

Name and title of the contact person: Lutfiya Mirzayeva / Chair

Address: 21, Zulfiyakhonim street, Tashkent, Uzbekistan
Téléphone number: +998 90 992 22 21

Email address: umrboqymeros@mail.ru

05)
Name of the entity: Tashkent Specialized School of Culture

Name and title of the contact person: Prof. Sabirzhan Djumaev / Director

Address: 1, Ziyo str., Almazar region, Tashkent, Uzbekistan

Telephone number: +998 98 300 01 98, +998 97 377 16 11

Email address: mega.allegro@mail.ru

Other relevant information:

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:

Iran (Islamic Republic of):
National Inventory List of Intangible Cultural Heritage of Iran

Republic of Tajikistan:
National Inventory List of Intangible Cultural Heritage of Tajikistan

Republic of Uzbekistan:
National Inventory List of Intangible Cultural Heritage of Uzbekistan

(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:

Iran (Islamic Republic of):
Ministry of Cultural Heritage, Tourism and Handicrafts; Deputyship of Cultural Heritage
Republic of Tajikistan:
Research Institute of Culture and Information, Center of National Heritage of Tajiks
Пазхўшгоҳи илмий-тадқикотии фарханг ва иттилоот, Маркази мероси фархангии точикон

Republic of Uzbekistan:
Republican scientific methodological center for organisation of cultural institutions activity under the Ministry of Culture of the Republic of Uzbekistan
Республика маданият муассасалари фаолиятини ташкил этиш илмий-методик маркази

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

Iran (Islamic Republic of):
Registration Number 1676
هنر ساختن و نواختن رباب (Art of Crafting and Playing Robab)

Republic of Tajikistan:
Chapter 2. – Performance art, B045, Rubobnavozi (Playing Rubab)
Also making Rubab is indicated in the Chapter 5. – Folk crafts, E060, Soztaroshi (Making musical string instruments)

Republic of Uzbekistan:
Chapter 2. – Performance art, 02.02.01
Рубоб ясаш ва ижро чилик анъаналари (Traditions of making and playing Rubob)

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

Iran (Islamic Republic of):
19 November 2018

Republic of Tajikistan:
10 April 2014

Republic of Uzbekistan:
15 May 2012

(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).

Iran:
Bearers/practitioners of this element proposed it to the IMCHTH provincial offices where it is mostly practiced. Then, Tehran headquarters was informed about it. When the case was...
approved at the National ICH Committee, the provincial offices invited knowledgeable bearers and practitioners to assist in preparation of the national nomination file. In addition, a number of music and cultural institutes showed their interest to contribute in the nomination file. A group was created to find and collect the data and documents needed for the nomination file. Such as books, and articles, audio-visual materials photos, audio records, and films. When all data was available, the number of researchers who were also the practitioners of the element prepared the national nomination file.

Tajikistan:
In 2013, Research Institute of Culture and Information sent researchers to 5 towns and 7 districts of the country for ICH identification and inventorying. The Rubab playing art was registered in all 12 study points. Inventory forms were filled out with Rubab players, Rubab masters, members of folk and family ensembles. In particular, there were 2 women playing Rubab, 8 female singers and dancers in family ensembles and folk music groups. Following the development and discussion, the ICH National Inventory List was approved on April 10, 2014 at a meeting of Advisory Board of the Ministry of Culture of the Republic of Tajikistan, which included playing of Rubab on the Performing arts sector.

Uzbekistan:
Thirteen regional branches of the Ministry of Culture consisting of local population, bearers facilitate the function of the Centre in identifying, safeguarding and introduction of the elements. The element was identified and registered on the National List of ICH of Uzbekistan in 2012. The Scientific and methodological Council of the Center plays vital role in inscription of the element. The council consists of folklore scientists and specialists of the Institute of Uzbek language, literature and folklore under the Academy of Sciences of Uzbekistan, the State Institute of Arts and Culture of Uzbekistan, the State Museum of Literature named after Alisher Navoi, “Oltin Meros” International Charity Fund and the Republican Scientific and methodological Center for the organization of the activities of cultural institutions.

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

Iran:
As explained in the section below, the National Inventory of Intangible Cultural Heritage of the Islamic Republic of Iran is updated on monthly basis.

Tajikistan:
The National Inventory List of Intangible Cultural Heritage updates once in two years.

Uzbekistan:
In Uzbekistan the national inventory was created with 58 elements in 2008; after 4 years, in 2012 recurring elements were deleted from the List. New elements were identified and included and the list increased up to 60. A recent update was done in 2019 and there are 66 elements on National list. The inventories are updated annually at least once a year.

(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).

Iran:
Provincial IMCHTH offices receive provincial, regional and national nomination files through proposals from local concerned communities, groups and individuals. Then the files are assessed at the National ICH Committee which is organized at the headquarters of IMCHTH on monthly basis. If the files meet the national requirements, they will be registered in (accordingly added to) the National Inventory of Intangible Cultural Heritage of the Islamic Republic of Iran. Therefore, the said inventory is updated on monthly basis. Moreover, previously-added files of present situations are monitored on six-month basis for endangered files and yearly for those in the representative section.

Tajikistan:

The National Inventory List of ICH was created in 2013 and updated in 2014, 2016 and 2018. Thus, the given List updates once in two years. In the last update, some elements were removed from the list because they repeated each other with two names, or some of the elements not practiced now. Also new identified and inventoried fresh elements were included to the list. The updated list was discussed and approved under Resolution № 4/12, by Ministry of Culture of the Republic of Tajikistan on 29th of October 2018.

Uzbekistan:

Scientific-Methodical Council on the issues of intangible cultural heritage under the Republican scientific-methodological Center for organization of activities of cultural institutions is in charge of monitoring the inventories. In this case, if an application or recommendation is received for an object to be inscribed on the national list or Representative List of Intangible Cultural Heritage of Humanity of UNESCO, a meeting is called, and the issue is discussed by the Council. If it would be needed field studies will be conducted to the regions of the Republic to learn the situation After conducting acts of examination and collection of data (relevant documents, audio-visual materials) approved by a resolution of the Council decision of the council on inclusion of the element is announced during the joint meetings.

(vii) 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:

Iran:

The following documents are attached:

- The original national nomination certificate showing this element has been registered on the National Inventory of ICH of I.R. of Iran and its English translation.

- The original national extract of this national nomination file as well as its English translation.

- A few sheets of the National Inventory in which this nomination file has been registered both in Persian and English languages.

Tajikistan:
Copy of complete inventory form of the submitted element is annexed in 4 pages in Tajik and its translation in English.

Hyprlink to the Tajik National Inventory List: http://pitfi.tj/node/96/

Uzbekistan:
Copy of complete inventory form of the submitted element is annexed in 8 pages in Uzbek and its translation in English.

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.

Iran:
1) Encyclopaedia of the Musical Instruments of Iran Authored by Mohammad-Reza Darvishi
2) Five articles about Robab published by Mahoor Institute in Mahoor Music Magazine

Tajikistan:


Uzbekistan:


5) Ravshanov. "Development of knowledge and skills of instrumental performance of students". Samarkand State University, 2015 (Uzbek)

6) Otabek Fayziyev "Rubob and music" Tashkent, Musiqa publishing house, 2014

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.

Iran (Islamic Republic of):

Name: Mohammad Hassan Talebian
Title: Deputy Minister of Cultural Heritage to the Iranian Ministry of Cultural Heritage, Tourism & Handicrafts
Date: 
Signature:
Republic of Tajikistan

<table>
<thead>
<tr>
<th>Name:</th>
<th>Mr. Jamoliddin Ubaidullo</th>
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<tbody>
<tr>
<td>Title:</td>
<td>Ambassador Extraordinary and Plenipotentiary, Permanent Delegate of Republic of Tajikistan</td>
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Uzbekistan:

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<th>Name:</th>
<th>Mr. Umid Shadiev</th>
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