



International Assistance

ICH-04 up to US\$100,000 and Emergency requests – Form

REQUEST FOR INTERNATIONAL ASSISTANCE FROM THE INTANGIBLE CULTURAL HERITAGE FUND

For amounts up to US\$100,000 and Emergency requests regardless of the amount:
submit at any time for possible approval by the Bureau of the Committee

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

Decisions on granting assistance will be based on an overall appreciation of the request on the following criteria, in conformity with paragraph 12 of the Operational Directives.

- A.1 The community, group and/or individuals concerned participated in the preparation of the request and will be involved in the implementation of the proposed activities, and in their evaluation and follow-up as broadly as possible.
- A.2 The amount of assistance requested is appropriate.
- A.3 The proposed activities are well conceived and feasible.
- A.4 The project may have lasting results.
- A.5 The beneficiary State Party shares the cost of the activities for which international assistance is provided, within the limits of its resources.
- A.6 The assistance aims at building up or reinforcing capacities in the field of safeguarding intangible cultural heritage.
- A.7 The beneficiary State Party has implemented previously financed activities, if any, in line with all regulations and any conditions applied thereto.

In line with paragraph 10 of the Operational Directives, the Committee or its Bureau may also take into account whether: (a) the request implies cooperation at the bilateral, regional or international levels; and/or (b) the assistance may have a multiplier effect and may stimulate financial and technical contributions from other sources.

1. State(s) Party(ies)

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

Republic of Iraq

2. Project title

Indicate the official title of the project that will appear in published material.

Not to exceed 200 characters

Safeguarding and Revitalizing the Traditions of Crafting and Performing the Santur as an Element of Intangible Cultural Heritage through Knowledge Transmission, Inventorying, Documentation, Community Capacity Building, and Integrating its Study within Academic Frameworks.

3. Duration of the project

Indicate the total number of months required for the implementation of the proposed project. Assistance from the Intangible Cultural Heritage Fund can cover a maximum period of up to thirty-six months.

18 months

4. Forms of assistance requested

Tick the box a. and/or the box b. whether you are requesting financial assistance and/or a service from UNESCO.

Financial assistance means that a financial transaction through a contract will take place from UNESCO to the implementing agency, while the 'service' modality does not necessarily foresee such financial transactions to the requesting States that will receive assistance from UNESCO.

a. financial assistance AND/OR b. Service from UNESCO

5. Budget

Attach a detailed budget breakdown in US dollars for the whole project regardless of whether it is a financial assistance and/or a service from UNESCO request, by activity and type of cost, using **Form ICH-04 Timetable and Budget**.

The amount requested from the Intangible Cultural Heritage Fund should be clearly distinguished from the amount to be contributed by the State Party or other sources. The information included in this section should be consistent with that provided under section 13 (Activities) and the **Form ICH-04 Timetable and Budget**.

Total project budget: US\$114,840

Amount requested from the Fund: **US\$99,840**

State Party contribution: **US\$15,000**

Other contributions (if any): US\$0

Form ICH-04 Timetable and Budget attached

6. Is this an emergency request that is eligible for expedited processing?

Indicate if this is an emergency request that might warrant expedited examination by the Bureau, in the sense of paragraph 50 of the Operational Directives of the Convention.

emergency request non-emergency request

7. Summary of the project

Provide a brief description of the project for which assistance is requested, including its overall objectives and main modalities of action.

Not fewer than 200 or more than 300 words

This project aims to safeguard and revitalize the Santur as a vital element of Iraq's intangible cultural heritage, closely associated with Iraqi cultural identity and the art of Iraqi maqam, which is inscribed on the Representative List of the Intangible Cultural Heritage of Humanity. The Santur's viability has been increasingly threatened by successive conflicts, the impact of the COVID-19 pandemic, the advanced age of bearers, and the weakening of intergenerational transmission, compounded by globalization and changing musical preferences.

Over an 18-month period, the project will implement an integrated, community-based safeguarding programme structured in sequential phases. It will begin with stakeholder engagement, including civil society organizations and practitioners of both genders, and the strengthening of the institutional framework to ensure coordinated implementation and active participation. **As an enabling and preparatory measure, a specialized Santur-making workshop will be established and equipped with the necessary tools and materials, creating a sustainable space to support subsequent transmission and safeguarding activities.**

Building on this foundation, a national inventorying process will be conducted in line with the 2003 UNESCO Convention methodology, systematically documenting practitioners, craftsmanship skills, performance practices, and transmission contexts to guide safeguarding actions. **Two** master artisans will train **two** apprentices in traditional Santur-making, while **ten** young participants of both genders will receive structured performance training under the supervision of **two** highly skilled Iraqi female Santur players, ensuring inclusive access and strengthening intergenerational transmission. At least **ten** high-quality Santur instruments will be produced during implementation.

To ensure long-term sustainability, the project will develop a structured training curriculum for formal adoption within educational and cultural institutions. Public awareness-raising activities, media outreach, and a national Santur festival will enhance visibility, strengthen community pride, and encourage youth engagement. Continuous monitoring and institutional integration will secure the viability of the Santur beyond the project's duration.

8. Purpose of request

Tick one box to identify the purpose for which International Assistance is requested. This form is not to be used for requesting preparatory assistance. States Parties wishing to request preparatory international assistance for the preparation of nominations for inscription on the Urgent Safeguarding List should use Form ICH-05, and States Parties wishing to request preparatory international assistance for the preparation of proposals for the Register of Good Safeguarding Practices should use Form ICH-06.

- safeguarding heritage inscribed on the Urgent Safeguarding List
- preparation of inventories
- implementation of programmes, projects and activities for safeguarding
- awareness raising activities
- other purposes ()

9. Scope of the project

Tick only one box.

- local (sub-national)
 national
 sub-regional/regional (more than one country)
 international (including geographically non-contiguous areas)

10. Location of the project

Identify and characterize the geographical area(s) in which the project will be carried out.

Not to exceed 100 words

The Iraqi Santur is practiced in several Iraqi governorates. Baghdad serves as the main center for crafting and performing instruments, hosting specialized workshops for traditional musical instrument making, skilled performers, and educational institutions. Santur-bearing communities are also present in Mosul, Kirkuk, Diyala, and Sulaymaniyah, where it is practiced and taught within cultural and educational contexts. The project will be primarily implemented in Baghdad, while actively engaging practitioners and trainees from these governorates. Based on this geographical distribution, the project aims to support training, disseminate knowledge and traditions, raise awareness about safeguarding the Santur, and strengthen its wider sustainability.

11. Previous financial assistance from UNESCO for similar or related activities

SECTION TO BE FILLED IN BY THE SECRETARIAT

Has the State Party ever received any International Assistance under the Intangible Cultural Heritage Fund of the 2003 Convention to implement related activities in the field of intangible cultural heritage?

- No
 Yes

12. Background and objectives

Provide a brief description of the current situation and the need that the proposed assistance would address. For emergency assistance requests, describe the nature and severity of the emergency.

1. For the safeguarding of a particular element, provide a description of the element, its social and cultural functions, its viability in terms of its practice and transmission and why safeguarding measures are required at this time.
2. For programmes or activities not focused on a particular element (e.g., the preparation of inventories, strengthening of capacities, awareness raising, visibility), describe why these programmes or activities are necessary and what gaps exist in other, related programmes and activities.
3. Identify, in terms that are as clear and measurable as possible: (i) what medium-term effects would be achieved by the implementation of the project (objectives) and (ii) what kind of positive impacts and concrete accomplishments would be seen after implementing the proposed project (expected results). Both need to be spelled out in detail and linked to the information included under section 13 below (Activities).

Not fewer than 850 or more than 1300 words

- Description of the Element, its Social and Cultural Functions, Viability, and the Need for

Safeguarding Measures

The Iraqi Santur is a traditional plucked string musical instrument that represents a significant element of Iraq's intangible cultural heritage. It is closely associated with Iraqi cultural identity, particularly in Baghdad, and plays a central role in the performance of Iraqi maqam, one of the country's most important traditional musical expressions. The Santur consists of a trapezoidal wooden soundbox strung with metal strings and played using small wooden mallets. Its distinctive construction enables a wide tonal range and allows performers to render complex maqam modes and intricate improvisational musical forms with precision and expressive depth.

Socially and culturally, the Santur has historically played a vital role within traditional musical ensembles, particularly the Baghdad Chalghi ensemble accompanying Iraqi maqam singing. It has been performed in social gatherings, cultural festivals, religious celebrations, and public events, serving as a medium for artistic expression and a means of transmitting musical knowledge, aesthetic values, and cultural identity across generations. The Santur has contributed to strengthening social cohesion and cultural continuity among diverse Iraqi communities, regardless of their ethnic or social backgrounds. It is also associated with specialized craftsmanship, including traditional woodworking techniques, string arrangement, tuning systems, and performance practices that reflect accumulated knowledge and skills developed over generations.

The viability of the Santur has traditionally depended on direct transmission through apprenticeship, mentorship, and continuous practice within cultural and educational contexts. Music institutions, such as the Institute of Musical Studies in Baghdad, have contributed to sustaining the practice, alongside individual artisans, performers, and cultural practitioners who serve as bearers of this heritage.

However, the viability of the Santur is currently at serious risk. The number of skilled Santur makers who possess comprehensive knowledge of traditional crafting methods has declined significantly, and the number of proficient performers has also decreased, particularly among younger generations. Transmission of knowledge is increasingly dependent on individual initiatives rather than structured, sustainable training programmes. Furthermore, systematic documentation of Santur-related knowledge, craftsmanship techniques, and performance practices remains limited, increasing the risk of irreversible loss.

The urgent need for safeguarding measures arises from multiple interconnected factors that have negatively affected the continuity of this heritage element. Iraq has experienced decades of armed conflict, political instability, sectarian violence, and terrorist attacks, which have disrupted cultural life and weakened cultural institutions. These conditions have limited opportunities for practicing, teaching, and transmitting Santur-related knowledge and have contributed to the displacement and migration of skilled artisans and musicians. The COVID-19 pandemic further exacerbated these challenges by restricting cultural gatherings and training activities.

In addition, globalization and the widespread influence of modern musical instruments and digital entertainment have contributed to declining interest among youth in traditional musical forms. Many young people are less exposed to traditional music and lack access to specialized training opportunities. At the same time, many experienced Santur bearers are aging, and there are insufficient numbers of trained successors to ensure continuity.

Documentation and inventorying efforts remain insufficient. There is currently no comprehensive national inventory or database documenting Santur makers, performers, transmission methods, crafting techniques, or cultural contexts of practice. Public awareness of the Santur as an important element of intangible cultural heritage also requires strengthening, particularly among younger generations.

Without immediate and coordinated safeguarding measures, there is a real risk that essential knowledge and skills related to Santur craftsmanship and performance may be lost, along with its associated social and cultural functions.

-Necessity of the Proposed Programme and Identification of Existing Gaps

At present, there are no comprehensive safeguarding programmes dedicated specifically to the Iraqi Santur that combine training, documentation, inventorying, capacity building, and awareness-raising within an integrated national framework. Existing initiatives are limited in scope, fragmented, and often dependent on individual efforts or isolated institutional activities.

There is a lack of properly equipped workshops dedicated to traditional Santur craftsmanship, and limited availability of specialized training materials and structured curricula. Educational programmes that include the Santur are generally not standardized, and there is no comprehensive academic or vocational curriculum dedicated specifically to Santur craftsmanship and performance.

Documentation efforts are also insufficient. There is limited audiovisual documentation of traditional crafting techniques, performance practices, and oral histories of Santur practitioners. This lack of systematic documentation reduces opportunities for sustainable transmission and limits access for researchers, students, and cultural institutions.

Furthermore, there is limited coordination among stakeholders, including cultural institutions, educational organizations, practitioners, and civil society. Public awareness initiatives specifically focused on safeguarding the Santur remain minimal.

The proposed project is therefore necessary to address these gaps through an integrated safeguarding approach that combines training, documentation, inventorying, institutional strengthening, and community engagement. By creating structured training opportunities, establishing a dedicated workshop, documenting traditional knowledge, and promoting institutional integration, the project will create sustainable mechanisms for safeguarding the Santur.

-Medium-Term Objectives and Expected Results

Medium-Term Objectives

The project aims to ensure the sustainability and continued transmission of the Santur as a living element of Iraq's intangible cultural heritage. The medium-term objectives include:

- Strengthening the transmission of traditional knowledge and skills related to Santur craftsmanship and performance to a new generation of practitioners.
- Enhancing the capacities of artisans, musicians, cultural institutions, and safeguarding professionals involved in preserving the Santur.
- Supporting the integration of Santur studies into educational and cultural institutions to ensure long-term continuity.
- Improving documentation and safeguarding through the creation of a comprehensive archive of knowledge, skills, and practices.
- Raising public awareness of the cultural significance of the Santur and its role in Iraqi cultural identity.
- Supporting the inclusion of the Santur in the national inventory of intangible cultural heritage.
- Strengthening institutional cooperation and building sustainable safeguarding frameworks.

Expected Results and Concrete Achievements

"Each medium-term objective is directly linked to concrete results, ensuring measurable progress and sustainable safeguarding of the Santur:

1. Transmission of knowledge and skills to future generations

At least 12 young participants of both genders from different Iraqi governorates will receive structured training in Santur craftsmanship, performance, and related musical practices, ensuring sustainable intergenerational transmission.

2. Establishment of a Santur craftsmanship workshop and production of instruments

A fully equipped Santur workshop will be established with the necessary tools, equipment, and raw materials. At least 10 high-quality Santur instruments will be produced during the project period, contributing to revitalizing traditional craftsmanship and increasing availability of instruments for training and performance.

3. Development of an academic and training curriculum

A comprehensive training curriculum supported by written, audiovisual, and instructional materials will be developed to support structured teaching of Santur craftsmanship and performance and facilitate its integration into formal and non-formal education.

4. Documentation and creation of a digital archive

A comprehensive digital and audiovisual archive will be established, documenting crafting techniques, performance practices, training sessions, and testimonies of practitioners. This archive will serve as a sustainable resource for education, research, and safeguarding.

5. Preparation of a national inventory of Santur practitioners and practices

At least four Santur practitioners, including artisans, performers, teachers, and experts, will be documented, along with crafting techniques, transmission methods, social functions, and institutional stakeholders, contributing to strengthening the national inventory.

6. Organization of a national Santur festival and awareness activities

A national festival and final public event will be organized to present project results, promote public awareness, and recognize participants and practitioners. Awareness materials, including brochures, videos, and media content, will be produced and disseminated.

7. Strengthening institutional and community participation

The project will enhance institutional capacities in safeguarding, documentation, and training, while promoting active participation of cultural institutions, civil society organizations, and local communities.

8. Promotion of gender equality and inclusive participation

The project will ensure the active participation of women and youth in training and safeguarding activities, supporting inclusive and sustainable transmission.

13. Activities

What are the key activities to be carried out? Activities need to be described in a logical sequence, explained in a detailed and narrative manner and their feasibility demonstrated. The information included in this section should be consistent with that provided under section 14 (Timetable of the project), section 5 (Budget) and the Form ICH-04 Timetable and Budget. It should include enough details demonstrating that the budget amounts and descriptions included in Form ICH-04 Timetable and Budget are appropriate.

Not fewer than 300 or more than 1000 words

The project aims to safeguard and revitalize Iraqi Santur craftsmanship and performance skills, and to strengthen recognition of the Santur as a living element of intangible cultural heritage, through an 18-month integrated programme. The project combines national inventorying, capacity-building, vocational training, scientific documentation, institutional integration, and media and awareness-raising activities, designed sequentially to ensure measurable and sustainable results, fully consistent with the timetable and budget in Form ICH-04.

Activity One: Stakeholder Engagement and Institutional Framework

The project begins with a two-day coordination meeting organized by the Directorate of Musical Arts and the Cultural Heritage Protection and Safeguarding Center, with around 15 participants including Santur makers, performers, professors, researchers, ministry representatives, and civil society. Key safeguarding priorities, trainee selection mechanisms, and institutional roles will be defined, and a scientific committee of ten members will oversee quality, approve standards, and review training materials. A project center in Baghdad will provide a permanent venue for training, documentation, and coordination.

Activity Two: Equipping the Santur Workshop and Purchasing Materials

A specialized workshop at the Directorate will be fully equipped within one to two months. Tools and equipment for Santur making, including wood, strings, tuning pegs, bridges, carving, shaping, polishing tools, and safety supplies, will be provided. This will support practical training, scientific documentation, and production of structured educational materials for knowledge transmission.

Activity Three: National Inventorying of Santur and Knowledge Holders

A participatory inventory will document Santur makers, players, and associated traditions. Two Iraqi experts will conduct fieldwork, cooperating with the Directorate, Iraqi Artists' Union, Iraqi Musicians' Association, practitioners, researchers, and heritage specialists to ensure accurate, comprehensive documentation and respect for heritage bearers' rights.

Activity Four: Scientific Documentation and Digital Archive

Implemented by the Directorate in collaboration with the Center and academic institutions over 12 months, this activity will document craftsmanship stages, training, performances, maqams, historical data, and photographs. A specialized team—photographer, audiovisual technician, maqam researcher, digital archive expert, and intangible heritage expert—will prepare a well-organized bilingual archive (Arabic/English). Equipment includes computer, printer, photo/video camera, digital audio recorder, projector, external storage, and essential office supplies. The archive will preserve and transmit knowledge to future generations.

Activity Five: Vocational Training in Santur Making

Two students from the Institute of Musical Arts will receive comprehensive training from two experienced makers, covering all stages from wood selection to finishing. At least 10 Santurs will be produced as training models and for public display. After project completion, the trained students will continue to teach others, ensuring sustainability of skills and heritage preservation.

Activity Six: Musical Training and Performance Skills Transfer

Ten students (male and female) will be trained in basic and advanced techniques, Iraqi maqams, individual and ensemble performance, and musical expression by two skilled female performers. Educational materials, including videos and written resources, will support sustainable skill transfer and future reference.

Activity Seven: Academic Curriculum Development and Institutional Integration

The scientific committee will develop a curriculum for Santur craftsmanship and performance based on inventory and training findings. In coordination with music institutes and the Ministry of Culture, it will be formally reviewed and integrated into formal and non-formal education, strengthening long-term safeguarding mechanisms.

Activity Eight: Public Performances and National Santur Festival

The festival will feature performances and public activities with trainees and instructors, showcasing training results, instruments, and documentation. Participants and trainers will be honored, awareness materials prepared, and invitations sent to relevant authorities. The venue

will be rented and prepared, including hall setup, stage, sound, and decoration. Hospitality services, including beverages and light refreshments, will be provided, ensuring a welcoming environment and highlighting cultural significance.

Activity Nine: Media, Promotion, and Awareness-Raising

Short documentaries, video clips, and written articles will be produced to promote the Santur and increase public awareness of its cultural value. These initiatives will encourage broader community engagement in safeguarding activities.

Activity Ten: Monitoring, Evaluation, and Final Reporting

One staff member from the Center, in collaboration with the scientific committee, will monitor and evaluate activities, collect data, analyze results, and prepare the final report, including achievements, recommendations, and financial accounts, to be submitted to national authorities and UNESCO, ensuring sustainability of safeguarding efforts.

14. Timetable of the project

Attach a month-by-month timetable for the proposed activities, using the timetable included in the Form ICH-04 Timetable and Budget.

The information provided should be coherent with the detailed activities and their sequences as included under section 13 (Activities). Please note that the activities can only begin approximately three months after approval of the request, at the earliest.

The information provided should also be in conformity with the budget overview in section 5. Please note that assistance and service from the Intangible Cultural Heritage Fund can only cover a period of up to thirty-six months.

timetable attached

15. Community involvement

Identify clearly the community(ies), group(s) or, if appropriate, individuals concerned with the proposed project, including the role of gender. Describe the mechanisms for fully involving them in the preparation of the request as well as in the implementation of all the proposed activities and in their evaluation and follow-up. This section should describe not only the participation of the communities as beneficiaries of the project, but also their active participation in the project design; their perspectives and aspirations should be fully reflected in the proposed project.

Not fewer than 300 or more than 500 words

The primary communities concerned with this project are the local communities associated with the craftsmanship and performance of the Iraqi Santur. These include traditional Santur makers, professional and amateur performers, local musicians, music teachers and music institutes, researchers specializing in traditional music, and heritage experts. These groups are the actual bearers of the knowledge and skills related to the Santur. They are not merely beneficiaries of the project but key partners in its design, implementation, evaluation, and follow-up. The project also targets young people of both genders—women and men—particularly students and those interested in traditional music, in order to ensure intergenerational transmission and strengthen the continuity of this element of intangible cultural heritage.

From the preparatory phase, consultations were conducted with Santur makers, performers, music teachers, and representatives of cultural and musical institutions to identify the main challenges affecting the viability of the instrument. These included the decline in the number of skilled craftsmen, reduced interest among younger generations, and the absence of systematic documentation and a national inventory of the element. The perspectives, concerns, and aspirations expressed during these consultations directly shaped the project's priorities, including

practical training, comprehensive documentation, national inventorying, and the integration of the Santur into contemporary educational and cultural contexts.

During implementation, Santur makers and performers will play a central role in transmitting knowledge and skills through hands-on training workshops targeting youth from different Iraqi governorates. Master craftsmen will serve as trainers and mentors, passing on traditional crafting techniques, while professional performers will provide structured instruction in musical performance. Community members will also actively participate in the national inventorying process by providing information on the geographic distribution of the Santur, associated practices, and chains of transmission. This participatory approach will ensure that the national inventory accurately reflects the living reality and social diversity of the element.

Community members will further contribute to documenting the stages of Santur production, performance techniques, and related oral histories, reinforcing their role as active custodians of their heritage. Particular attention will be given to the inclusion of women as craft practitioners, musicians, researchers, trainees, and contributors to documentation activities. Ensuring gender balance in trainee selection and leadership roles will promote women's visibility and strengthen their contribution to safeguarding intangible cultural heritage.

In the evaluation and follow-up phase, participatory assessment sessions will be organized with Santur makers, performers, trainees, and partner institutions to gather feedback and assess the impact of the project. The national inventory, recorded materials, and training programmes will provide a sustainable framework enabling communities to continue safeguarding and transmitting the Santur to future generations. This approach reinforces their collective sense of ownership and responsibility for sustaining the traditions of Iraqi Santur craftsmanship and performance as an integral part of Iraq's cultural identity.

16. Capacity building

Describe how the project may contribute to building up capacities or strengthening existing resources in the field of safeguarding intangible cultural heritage. Special emphasis should be placed on the capacities of the communities described in section 15 to safeguard their intangible cultural heritage. It may also be relevant to describe the impact on the capacities of the implementing organization or partner agency.

Not fewer than 100 or more than 300 words

The project makes a fundamental contribution to capacity building and strengthening the resources allocated to safeguarding intangible cultural heritage, with a particular focus on empowering the communities concerned with the Iraqi Santur, as outlined in section (15). The core of this contribution lies in enhancing the capacities of traditional Santur makers, performers, and young trainees of both genders through an integrated training programme combining craftsmanship, musical performance, and documentation skills.

At the community level, a group of young women and men will be trained in traditional Santur crafting techniques and inherited performance methods under the direct supervision of master practitioners as bearers of knowledge. Their engagement as trainers and mentors will strengthen their social recognition and develop their abilities in training and knowledge transmission within a structured methodological framework, ensuring the sustainable transfer of expertise to the new generation. Gender balance will be ensured in trainee selection, reinforcing the role of women as practitioners and future bearers of the element.

The preparation of documented educational materials (written and audiovisual) and the establishment of a specialized digital archive will enhance communities' ability to preserve,

organize, and transmit their knowledge to future generations. Preparing a national inventory of the Santur will further strengthen communities' capacity to present their heritage within formal institutional frameworks and support its recognition as a living component of Iraqi cultural identity.

At the institutional level, the project will strengthen the capacities of the implementing organization and its partners in community-based safeguarding, systematic documentation, training programme management, and participatory evaluation. Partnerships with music institutes and cultural institutions will support the integration of Santur craftsmanship and performance into sustainable educational frameworks, thereby creating a long-term enabling environment that supports the continuity of the element and provides future opportunities for training, performances, and cultural activities related to the Santur.

17a. Name of the implementing agency (if financial assistance is requested)

In the case of a financial assistance request, indicate the name of the agency, institution or organization responsible for implementing the project to be financed and contracted by UNESCO. Indicate also the name and title of the contact person and other relevant contact information.

Name of the agency, institution or organization: Department of Musical Arts

Name and title of the contact person: Israa Dihyah Jasim/ Director of the International Centre for Music Studies

Address: Baghdad, Al-Maghrib District, near the College of Fine Arts, University of Baghdad, Iraq

Telephone number: 009647711384028

Email address: israamarsoumi1991@gmail.com.

Other relevant information:

Other agencies (for multinational files only)

Provide below complete contact information for one implementing agency in each submitting State, other than the agency identified above.

17b. Name of the proposed partner agency (if a service from UNESCO is requested)

In the case of a service from UNESCO request, indicate the name of the proposed partner agency that will implement the project in cooperation with UNESCO. Indicate also the name and title of the contact person and other relevant contact information.

Name of the partner agency:

Name and title of the contact person:

Address:

Telephone number:

Email address:

Other relevant information:

Other agencies (for multinational files only)

Provide below complete contact information for one proposed partner agency in each submitting State, other than the agency identified above.

UNESCO Field Office

Please indicate which UNESCO Field Office has agreed to implement the project and has agreed with the proposed budget.

18. Strategy of implementing agency and/or partner agency

1. *Describe the background, structure, mission and relevant experience, etc. of the implementing organization, the body that will be responsible for carrying out the project or the proposed partner agency. Identify the human resources available for implementing the project or supporting its implementation and indicate their division of tasks.*
2. *Describe how the implementing agency or the proposed partner agency will manage or support the project implementation.*
3. *Describe, if applicable, the coordination arrangements with any other partners and their responsibilities in the implementation of the project. Identify the human resources available in each of the entities involved.*

Not fewer than 150 or more than 1000 words

Responsible Implementing Body and Proposed Supporting Partner, Available Human Resources and Assigned Tasks

Description

The project will be implemented by the Music Arts Directorate of the Ministry of Culture, Tourism and Antiquities of the Republic of Iraq. Established in 1973, the Directorate is a governmental cultural institution and one of the principal national bodies responsible for safeguarding and developing Iraq's musical heritage, both tangible and intangible. The Directorate is mandated to collect, preserve, and archive musical heritage; organize cultural events and training programmes; support artists and craftsmen; and ensure the intergenerational transmission of traditional musical knowledge and skills.

The Directorate includes specialized educational and research institutions such as the International Centre for Music Studies, the Institute of Music Studies, and the School of Music and Ballet, in addition to official musical ensembles and integrated administrative, financial, and technical departments. It has extensive practical experience in conducting training workshops, documenting traditional musical instruments, organizing community performances, and cooperating with academic and cultural institutions, which qualifies it to implement this project with strong institutional capacity and professionalism.

Supporting Body and Technical Supervision

The project will be supported by the Intangible Cultural Heritage Protection and Safeguarding Centre, the national authority responsible for safeguarding intangible cultural heritage and coordinating the implementation of the 2003 Convention in Iraq. The Centre possesses specialized expertise in preparing national inventories, developing safeguarding plans, implementing capacity-building programmes, and preparing technical reports in accordance with UNESCO standards and procedures.

The Centre will provide technical supervision for the project components related to inventorying and documentation, ensuring the application of approved methodologies in field data collection and audiovisual documentation. It will review and validate scientific outputs to ensure compliance with the principles and Operational Directives of the 2003 Convention. Furthermore, it will support

the integration of the project's results into the national inventory system and future safeguarding plans, thereby reinforcing institutional sustainability.

Human Resources and Division of Tasks

The project will be implemented through a specialized multidisciplinary team composed of:

- **Project Manager:** Responsible for overall supervision, institutional coordination, ensuring implementation according to the approved timetable, and preparing technical and administrative reports.
- **Training and Capacity-Building Coordinator:** Responsible for organizing Santur craftsmanship and performance workshops, coordinating with master craftsmen, performers, and participants, and ensuring gender-balanced participation.
- **Research and Documentation Team:** Composed of specialists in musical heritage and intangible cultural heritage, responsible for conducting inventorying activities, collecting field data, producing audiovisual documentation, and entering information into an institutional database.
- **Master Craftsmen:** Responsible for training participants in traditional Santur-making techniques and transmitting associated knowledge and skills.
- **Music Trainers:** Responsible for training male and female participants in traditional Santur performance techniques and repertoire.
- **Administrative and Financial Team:** Responsible for budget management, procurement procedures, contracting, financial reporting, and ensuring transparency and compliance with national regulations.

Project Management and Implementation Mechanism

The project will follow a clear institutional management structure. The Music Arts Directorate will oversee overall planning and supervision, while implementation will be carried out in close cooperation with craftsmen and performers as the primary bearers of the element. Regular coordination meetings will be held to monitor progress, address challenges, and ensure timely implementation.

A phased monitoring and evaluation system will measure key performance indicators, including the number of trainees, number of instruments produced, quality and quantity of documentation outputs, and the level of community participation. All administrative and financial procedures will adhere to the official regulations of the Ministry of Culture to ensure transparency, accountability, and efficient resource management.

Coordination with Partners

The project will coordinate with educational institutions affiliated with the Directorate, as well as professional associations such as the Iraqi Musicians Association and the Iraqi Artists Syndicate, in addition to independent experts and researchers specializing in musical heritage. These partners will contribute to participant selection, provision of venues for training and public performances, review of educational and scientific materials, and promotion of community outreach.

A steering committee will be established, composed of representatives from the Music Arts Directorate, the Intangible Cultural Heritage Protection and Safeguarding Centre, and key partners. This committee will ensure effective coordination, clear division of responsibilities, and implementation in accordance with professional and international standards.

Sustainability

The implementing body will ensure the sustainability of the project's outcomes by integrating Santur craftsmanship and performance skills into the educational programmes of its affiliated institutions, digitally archiving all documentation materials, and supporting the continuation of training activities beyond the project period. Moreover, Santur craftsmanship and performance will be incorporated into national safeguarding plans, ensuring continued institutional support and long-term protection against decline.

19. Monitoring, reporting and evaluation

Describe how the implementing organization or the proposed partner agency indicated under section 17 and described under section 18 plans to carry out the monitoring, reporting and evaluation of the project and how the communities will be involved in this mechanism. For larger or more complex projects, external monitoring and evaluation are preferable.

Not fewer than 50 or more than 250 words

The Music Arts Directorate, in coordination with the Intangible Cultural Heritage Protection and Safeguarding Centre, will implement a comprehensive monitoring and evaluation mechanism to ensure transparency, accountability, and responsiveness to the needs of the communities concerned with the Iraqi Santur. A regular monitoring system will be established, including monthly internal progress reports to assess the implementation of planned activities and to review key performance indicators such as the number of workshops conducted, attendance rates, number of Santur instruments produced, and the level of skills acquired by trainees. All data will be disaggregated by gender and age group to ensure inclusive participation.

The research and documentation team will record training activities, document the results of the national inventory, and collect evaluation forms from trainees and trainers. Participatory evaluation meetings will also be organized periodically, involving Santur craftsmen, performers, trainees, and representatives of music institutions to review progress, identify challenges, and propose improvements. This approach ensures that communities are actively involved in evaluating the project, not merely as beneficiaries but as partners in the safeguarding process.

Periodic progress reports and a comprehensive final report will be prepared, including analysis of achievements, lessons learned, and sustainability indicators. Given the national scope of the project, an independent external evaluator will be engaged during the final phase to review the technical, administrative, and financial outcomes and provide recommendations for strengthening future Santur safeguarding efforts. This integrated mechanism will ensure effective project implementation and promote a sustainable, community-based safeguarding approach.

20. Sustainability after the assistance ends

Describe how the results and benefits of the project are expected to last beyond the end of the project. If the mechanisms established by the project will continue to function after the implementation of the project, describe how and which responsible body would be in charge.

Not fewer than 50 or more than 250 words

This project is designed to ensure the long-term sustainability of safeguarding, crafting, and performing the Iraqi Santur by establishing institutional, community-based, and educational mechanisms that guarantee the continued transmission of skills and knowledge beyond the project's implementation period. A key pillar of sustainability is the preparation of a new generation of qualified Santur makers and performers, who will be able to act as independent trainers and pass on their expertise to new trainees within their local communities and music institutes, thereby reinforcing community-based continuity.

Institutional sustainability will be achieved by adopting the training curriculum developed under the project and integrating it into the academic programs of the Music Arts Directorate's affiliated music institutes, ensuring the formal and systematic teaching of the Santur. The educational materials produced, including written guides, audiovisual recordings, a digital archive, and the results of the national inventory, will serve as a permanent reference for future training, research,

and documentation.

Economically, the project will create sustainable opportunities by enabling craftsmen to produce and sell Santur instruments and by empowering performers to participate in concerts, festivals, and cultural activities, enhancing the instrument's economic value and supporting its continued practice. The Music Arts Directorate, in collaboration with the Intangible Cultural Heritage Protection and Safeguarding Centre, will continue to oversee training programs, update the national inventory, and organize awareness and performance activities. These mechanisms will ensure the project's long-term impact, maintaining the Santur as a living element of Iraq's intangible cultural heritage.

21. Multiplier effects

Describe how this assistance may stimulate financial and technical contributions from other sources or stimulate similar efforts elsewhere.

Not fewer than 50 or more than 250 words

The Iraqi Santur safeguarding project is expected to generate financial and technical impacts that extend beyond the initial support provided. By establishing a sustainable system for training and knowledge transmission in Santur craftsmanship and performance, the project provides a replicable model that can attract additional funding from local cultural institutions, private sector sponsors, and international organizations engaged in intangible cultural heritage safeguarding. The documentation of training methodologies, production of multimedia educational materials, and preparation of operational procedures offer a technical guide that other institutions and communities can adopt to implement similar initiatives.

The community engagement component—including hands-on workshops, musical performances, and awareness activities—demonstrates tangible social impact, encouraging both governmental and non-governmental stakeholders to invest in sustaining and expanding traditional music programs. The project's success in revitalizing a practice that was previously at risk of disappearance provides a replicable model for other regions and stimulates interest in safeguarding intangible cultural heritage through structured training, mentorship, and community participation.

Furthermore, integrating the project within the programs of the Music Arts Directorate ensures continuity of activities and enhances the institutional partner's credibility, increasing confidence among potential funders and technical supporters. By combining practical skills development, community engagement, and sustainable operational mechanisms, the project sets a standard that can inspire replication and expansion across Iraq and the Arab region, strengthening a support network for traditional music and artisanal heritage.

22. Contact person for correspondence

22.a. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the request.

For multinational requests, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the request.

Title (Ms/Mr, etc.):	Ms
Family name:	Suhail
Given name:	Shaymaa
Institution/position:	Director of Center for the Safeguarding and Preservation of Cultural Heritage
Address:	Baghdad / Al-Adhamiyah / Dar Rashid Ali Al-Kilani
Telephone number:	009647730396677
Email address:	shaimasuhail2@gmail.com
Other relevant information:	

22.b. Other contact persons (for multinational files only)

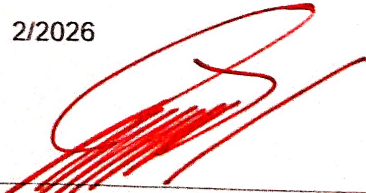
Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

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23. Signature(s) on behalf of the State Party(ies)

The request should be signed by an official empowered to do so on behalf of the State Party, and should include his or her name, title and the date of submission.

In the case of multinational requests, the document should contain the name, title and signature of an official of each State Party submitting the request.

Name:	Dr. Ahmad Fakak Al-badrani
Title:	Minister of culture, Tourism&Antiquites
Date:	2/2026
Signature:	

Name(s), title(s) and signature(s) of other official(s) (for multinational requests only).

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