



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

Original: English

## CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

### INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Fifth session  
Nairobi, Kenya  
November 2010

#### NOMINATION FILE NO. 00381 FOR INSCRIPTION ON THE REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE IN 2010

<p><b>A. STATE(S) PARTY(IES)</b></p> <p><i>For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.</i></p>
<p>Iran (Islamic Republic of)</p>
<p><b>B. NAME OF THE ELEMENT</b></p>
<p><b>B.1. Name of the element in English or French</b></p> <p><i>This is the official name of the element that will appear in published material about the Representative List. It should be concise. Please do not exceed 200 characters, including spaces and punctuation. The name should be transcribed in Latin Unicode characters (Basic Latin, Latin-1 Supplement, Latin Extended-A or Latin Extended Additional).</i></p>
<p>The music of the Bakhshis of Khorasan</p>
<p><b>B.2. Name of the element in the language and script of the community concerned, if applicable</b></p> <p><i>This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1.). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.</i></p>
<p>In Farsi: Mūsīghī-ye Bakhshīhā-ye Khorāsān</p>

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

*In addition to the official name(s) of the element (B.1.) please mention alternate name(s), if any, by which the element is known, in Unicode characters (Latin or others).*

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**C. CHARACTERISTIC OF THE ELEMENT**

**C.1. Identification of the communities, groups or, if applicable, individuals concerned**

*According to the 2003 Convention, intangible heritage can only be identified with reference to communities, groups or individuals that recognize it as part of their cultural heritage. Thus it is important to identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element. The information provided should allow the Committee to identify the communities, groups or individuals concerned with an element, and should be mutually coherent with the information in sections 1 to 5 below.*

“Bakhshis” are among the most famous and prominent Dotār-players of Khorasan. They perform epic and Sufic stories through local music and story-telling. They are farmers and highly respected by particularly the inhabitants of the Northern Khorasan and generally the Iranian Traditional Music and folklore lovers. The Iranian Cultural Heritage, Handicrafts and Tourism Organization; Iran House of Music; Ministry of Culture and Islamic Guidance; The Musical Center of Howzeh Honari (Khorassan branch); Mahoor Institute for Culture and Art are of the main Governmental and Non-governmental organizations working on this element. Besides, there are private collectioners and researchers in this field.

**C.2. Geographic location and range of the element and location of the communities, groups or, if applicable, individuals concerned**

*This section should identify the range of distribution of the element, indicating if possible the geographic locations in which it is centred. If related elements are practiced in neighbouring areas, please so indicate.*

The music of Bakhshis is played in the northern regions of Khorasan Province, around the cities of Bojnourd, Shiravan, Ghouchan, Esfarayen and Darre Gaz, and, with some differences, in the Turcoman Region: Regions and centers of the political power in the Northern Khorasan of centuries ago. (a map is attached)

**C.3. Domain(s) represented by the element**

*Identify concisely the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. (This information will be used primarily for visibility, if the element is inscribed.)*

- The music of Bakhshis of Khorasan is transmitted through oral traditions and expressions;
- The music of Bakhshis is manifested in the realm of performing arts;
- The music of Bakhshis of Khorasan also plays an important role in certain social practices and festive events;
- Making of Dotār with simple tools and in private home workshops are of the Bakhshis duties.

#### **D. BRIEF SUMMARY OF THE ELEMENT**

*The brief description of the element will be particularly helpful in allowing the Committee to know at a glance what element is being proposed for inscription, and, in the event of inscription, will be used for purposes of visibility. It should be a summary of the description provided in point 1 below but is not an introduction to that longer description.*

Bakhshis constitute one of the major groups of musicians of Northern Khorasan. Their performances consist of playing Dotār (the regional long-lute type instrument with two strings), singing and story-telling. The story-telling part is performed through declamation, singing, and ordinary and narrative speech, accompanied by improvisation.

The Bakhshis perform in Kurdish and Turkish, in addition to the ordinary Khorāsānī dialect of Persian prevailing in the region.

In order for the Dotār players to be regarded as Bakhshis, they are required to acquire specific morals defining their roles.

The music is transmitted orally among generations. The melodies and poems are selected based on the performer's perception of the event. The themes include epic and love-stories, among others.

Bakhshis perform, especially, in cheerful ceremonies, although a number of other celebrations respect their presence.

#### **1. IDENTIFICATION AND DEFINITION OF THE ELEMENT (CF. CRITERION R.1)**

*This is the key section of the nomination to satisfy criterion R.1: "The element constitutes intangible cultural heritage as defined in Article 2 of the Convention". A clear and complete explanation is essential to demonstrate that the nominated element meets the Convention's definition of intangible heritage. This section should address all the significant features of the element as it exists at present, and should include:*

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

*The Committee should receive sufficient information to determine:*

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

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

#### **INTRODUCTION:**

In Khorasan of today a special music known as the music of "Bakhshis" is widespread. It is played by a master-musician playing Dotār (the regional long-lute type instrument with two strings). The music constitutes the local music of the region, played as solo, and accompanied

by improvisations.

Bakhshis sing epic and Sufic poems, containing mythological and historical themes. Presently, they perform in various gatherings of the locals, both cheerful and mourning; in the past other types of celebrations were attended by them, too. They perform their Maghams in Turkish, Kurdish, Turcoman and Persian. The contents the music of Bakhshis consists of legends, and historical and ethnic narrations containing epic, religious and romantic themes, performed as singing, ordinary speech, and citation in a repetitious manner. The events of the story are cited; and the poems are sung. Accordingly, the music of Bakhshis can be considered as a combination of music (vocal and instrumental) and verbal dramatic arts.

#### DEFINITIONS:

##### “BAKHSHI”

In Persian, the word “Bakhshi” derives from the gerund “Bakhshish” meaning “granting”, conveying the impression that the Bakhshi is an exception in character, whom God has granted a gift. Accordingly, “Bakhshis should be able to sing, play, versify, narrate and make their own musical instruments.”

##### MAGHAM:

Bakhshis play regional Maghams, and their music is known as Maghami. Magham consists of pieces of instrumental and/or vocal music, influenced by the regional locals' culture and beliefs. “Magham” is a popular word in other regions of Iran and some neighboring countries. However, the content and performances define Bakhshis music as especial in identity, while enjoying shared roots with the traditional music of the region, and the Repertory of Iranian Traditional Music, as well.

#### TYPES OF MAGHAMS:

The common Maghams of Bakhshis Music are as follows:

##### Navāyī

Navāyī is the most widespread Magham of the music of Bakhshis. It is diverse, vocal, rhythmless, accompanied by Sufic poems. The performer shall not be known a Bakhshi, unless he is competent in playing Navāyī. Modulations are observed in variations of Navāyī.

##### Tajnīs

A Turkish Magham, Tajnīs enjoys many intricacies which mark competent Bakhshis once performed. Tajnīs is vocal and rhythmless, accompanied by Sufic poems. In comparison with Navāyī, Tajnīs is poorer in its varieties Modulation in variations of Tajnīs are also popular.

##### Gerāyelī/Gerye-ye Leylī (Leyli's cry)

Gerāyelī is a sorrowful Turkish magham, with poems narrating breakaways. The chanson enjoys rhythmic and rhythmless parts.

##### Shākhātāyī

A Turkish vocal and rhythmic magham, with sorrow in the vocal section, and cheer in the rhythmic one. Shākhātāyī embraces many varieties; and its long poems present religious themes.

##### Loy

Loy is an antique magham, belonging, specifically, to Kormanj Kurds of Northern Khorasan. It is a vocal and instrumental magham, with romantic and describing content.

#### THEMES:

The following provide Bakhshis Music with its common themes:

(EPIC): “Kūroghlī”: An epical-historical story, narrating the gallantries of a hero named Kūroghlī in his battles against the rulers of his time;

(HISTORICAL): “Shah Esmail”, narrating the gallantries of Imam Ali, the first among the Imams, utilizing the life story of Shah Esmail, founder of the Safavid Dynasty;

(RELIGIOUS): “Ebrahim Adham”, the religious-Sufic life story of the Sufist, Ebrahim Adham;

(ROMANTIC): “Leyli & Majnoun”, the love-story of Majnoun, and his beloved, Leyli.

## DOTĀR

The only musical instrument accompanying the music of Bakhshis Dotār: a long-lute with two strings. ("Dotār", in Persian, means an instrument with two strings). Traditionally, the strings were made of silk; and Bakhshis used to determine the desired thicknesses. Since around forty years ago, however, metal strings of desired diameters started to be employed instead. Bakhshis consider one string as male, and the other female. The male string remains open, while the female one is being used to play the main melody. The harmony provides the music with its unique character.

The five fingers play the role of the plectrum. The bowl is pear-shaped, and is made of berry wood, as a unibody. The tall and slim handle/neck is made of stronger apricot wood. Bakhshis Dotār's hold 12 to 14 frets. Nowadays nylon has been substituted for the traditional sheep intestine as the material.

### PLAYING SKILLS:

Khorasani Dotārs are played in different pitches. The major factors responsible for the variations include the diverse musical habits of the inhabitant ethnicities, and the verified "maghams" on the region. The two main pitches are, however, the, so called, Turkish and Kurdish pitches. Through the former, Navāyī, Tajnīs, Gerāyelī, and Shākhātāyī, among others, are performed, and, through the latter, Loy, Allāh-Mazār, Jafargholī, and the like.

### TRANSFER:

Nowadays, Bakhshis music is transferred through traditional and modern methods:

The Traditional method consists of chest-by-chest training between the master and the pupil. Under this, Bakhshis train only male family members or home-villagers. The musical skills and ethical merits of the regional culture are, both, respected.

The Modern method has become popular for no more than two decades. Here, the master trains a wide range of students of both genders with different cultural, age, and educational backgrounds. The classes are unofficial, however. The training method is still oral and chest-by-chest; however, the playing skills are respected more than the ethics.

The only requirement for youngsters, in both methods, is the ability to hold the instrument.

### SOCIO-CULTURAL FUNCTIONS:

The Music of Bakhshis of Khorasan transfers history, culture, ethical and religious fundamentals among generations. The fact proves the prominent and highly respected social status of Bakhshis. Their social role exceeds being a mere narrator, and defines them as judges, mediators, healers, etc. Therefore, Bakhshis act as guardians of the ethnic and regional cultural heritage of the community.

An eastern region of the present-day Iranian territory, Khorasan houses Khorasani's, Afghans, Tajiks, Turcomans, Kurds, Baluches and Turks. The Kurds and Turks were moved into the region, centuries ago. They continue to introduce their own traditional culture, while adopting the regional ones, too. The mingled cultures continue to encourage interactions to enrich cultural diversity on the region.

**2. CONTRIBUTION TO ENSURING VISIBILITY AND AWARENESS AND TO ENCOURAGING DIALOGUE (CF. CRITERION R.2)**

*The nomination should demonstrate (Criterion R.2) that "Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity".*

*Please explain how the element's inscription on the Representative List will contribute to ensuring visibility of the intangible cultural heritage and will raise awareness at the local, national and international levels of its importance. This section need not address how inscription will bring greater visibility to the element, but how its inscription will contribute to the visibility of intangible cultural heritage more broadly.*

*Explain how inscription will promote respect for cultural diversity and human creativity, and will promote mutual respect among communities, groups and individuals.*

**The Prominent Features of the Proposed Element:**

1. Bakhshis of Northern Khorasan belong to Turkish, Kurdish, Turcoman and Khorasani communities, each having their own distinct languages. Bakhshis are well familiar with these languages, and the related oral and written literatures. Therefore, the performances of Bakhshis can be regarded as a factor prone to encourage dialogues among the regional communities through a shared cultural element, as well as shared literature, and shared performance methods related to mythological, historical, and lyric narrations, with Dotār, and in the mentioned languages.
2. Regarding the existence of shared features of this element in the music of Bakhshis of Central Asia (Tajikistan, Afghanistan, Turkmenistan), as well as observing cultural diversities in the said countries, inscription of this element will reflect the cultural diversity of communities residing on the said region.
3. The music Bakhshis of Khorasan is a mixture of different ICH elements of the region. It consists of oral and written literature, skills and knowledge related to making musical instruments (Dotār), cultic and performing arts, historical, legendary and romantic narrations, cultural symbols and beliefs of the people residing on the region. The inscription process shall, no doubt, result in acquaintance with these interacting, living features.
4. The music of Bakhshis deserves special attention from a mythological point of view, too. According to Bakhshis, Dotār indicates the myth of "Adam and Eve", with one of the strings representing "Adam" (male) and the other one "Eve" (female). Accordingly, the instrument bowl is made of male berry wood, and the board covering the bowl of female berry wood. As berry tree is also sacred among the inhabitants of Khorasan, even a majority of other parts of Iran, in that it is believed to exist in the Paradise, it is highly respected by the people. Consequently, the Dotār is regarded as more than a usual musical instrument, but a holy and highly element. This is reminiscent of the theme of Dualism, a theme existing in other places of Iran, as well as other parts of the world. The inscription of the element will encourage dialogues among the related cultures.
5. The traditional knowledge and skills, beliefs and ideals related to the music of Bakhshis of Khorasan is common between the two regions of Khorasan and Turcoman Sahara. Consequently inscription of the element secures the visibility, rises awareness, and encourages the dialogue between the communities of both regions.
6. Regarding the numerous common features between the music of Bakhshis of Northern Khorasan and the music of the Central Asia in terms of the musical instrument, lyric themes, skills for making the instrument and the players' beliefs, the inscription of this element supports the music of the encompassing vaster region, encourages mutual interactions among the musical traditions, shows clearly the cultural common features of human heritage, rises the awareness of the world about the significance of this element, and promotes the regional common features.

### **3. SAFEGUARDING MEASURES (CF. CRITERION R.3)**

*Items 3.a. to 3.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion R.3: "Safeguarding measures are elaborated that may protect and promote the element". Such measures should reflect the broadest possible participation of the communities, groups or, if applicable, individuals concerned, both in their formulation and in their implementation.*

#### **3.a. Current and recent efforts to safeguard the element**

*Please describe the current and recent efforts of the concerned communities, groups or, if applicable, individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints, such as limited resources.*

Regarding supports by governmental and non-governmental organizations for this element, numerous activities have been done for safeguarding of the element in different fields. These include the following:

##### **1. TRAINING:**

At the moment, Bakhshis safeguard and transfer this element through training their children, relatives and fellow-villagers. In addition, a few Bakhshis have established music classes, but their teaching method is still oral, chest-by-chest and master-student.

##### **2. RESEARCH:**

Due to the interests shown by the researchers on music in recent decades on different fields of local music of Iran, including the music of "Bakhshis", field researches and university theses on this element continue to be prepared.

##### **3. PERFORMANCE:**

During the past few decades, performances of the music of Bakhshis have become popular in Tehran and some other bigger cities of Iran. The younger and educated generations have especially shown interests in such programs in order to become familiarized with our country's cultural, national and regional identities. Up to now, many Bakhshis have been sent to major international music festivals, where they have presented successful performances.

##### **4. Publications:**

In recent decades, many articles, bulletins and books on the music of Bakhshis have been written and published. Some semi-governmental bodies, including Music Center for Hoze-ye Honari and NGO's like Mahoor Cultural-Art Institute, have produced and multiplied the Iran's local/regional musics, including the music of Bakhshis on cassettes, CD's and DVD's, magazines, periodicals, books and encyclopaediae.

##### **5. FINANCIAL AND LEGAL SUPPORTS:**

The related financial supports, presently available, include the following:

- A sufficient monthly salary for Bakhshis, set by the Ministry of Islamic Culture and Guidance;
- Facilitated Medicare for Bakhshis;
- Financial funds and house co-operative agencies for artists, including Bakhshis, set by the House of Music.

### 3.b. Safeguarding measures proposed

*For the Representative List, the safeguarding measures are those that may help to solidify the element's current viability and to ensure that its viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention.*

*Identify and describe the various safeguarding measures that are elaborated that may, if implemented, protect and promote the element, and provide brief information concerning, for example, their priority, scope, approaches, timetables, responsible persons or bodies, and costs.*

The following proposals are respectively presented for a full safeguarding of the Music of Bakhshis:

#### 1. TRAINING:

- An increase in the number of Dotār training classes, while promoting the existing classes qualitatively in both methods: 1) the traditional (by the Association of Khorasan Music) and 2) the official (by the Ministry of Islamic Culture and Guidance at regional level through cooperations of Bakhshis);
- Introduction of desirable course titles on the Music of Bakhshis in the syllabus presented in the Music high schools of the region, by the Programming Deputy to the Ministry of Education;
- Creation of a major on Iran's local/regional music, with proper sub-fields on the Music of Bakhshis at university level, by the Ministry of Sciences, Research and Technology.

#### 2. RESEARCH:

- Providing supports for the prominent research projects by the youth on music of Bakhshis, by the Directorate on Protection and Rehabilitation of Intangible and Natural Heritage to the Iranian Cultural Heritage, Handicrafts, and Tourism Organization (ICHHTO);
- Encouraging the youth to select, as titles for theses at high schools and university levels, the Music of Bakhshis, by the Ministries of Education, and Sciences, Research, and Technology;
- Organizing music seminars, especially on the music of Bakhshis, regularly and annually, at the regional level, by the "Iran's House of Music" and the "Directorate on Protection and Safeguarding of Intangible and Natural Heritage to the Iranian Cultural Heritage, Handicrafts, and Tourism Organization (ICHHTO)" in order to guarantee the safeguarding, dissemination and transfer of methods, concepts and intangible values laid in the music of Bakhshis

#### 3. PERFORMANCES:

- Keeping and promoting financial and intellectual supports for Bakhshis to participate more and present high quality performances in music festivals at regional, national and international levels, by the Ministry of Islamic Culture and Guidance;
- Providing financial supports and services to the youth intending to attend in seminars and festivals on local music at national and regional levels, by the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO).

#### 4. PUBLICATIONS:

- Creation of a data bank on music of Bakhshis by the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO);
- Creation of audio-visual archives on Iranian local and traditional music with emphasis on the music of Bakhshis by the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO) and the Ministry of Islamic Culture and Guidance;
- Publishing an independent journal on Khorasan's local music, with emphasis on the music of Bakhshis and "Dotār-playing", by the Music Association of Khorasan Province, and the Ministry of Islamic Culture and Guidance Office on the region;
- More supports for production, multiplication and distribution of works of music of akhshi's in order to promote the knowledge of people interested in Iran's local music and strengthening Bakhshis financially by the Music Association of Khorasan Province and the associations of Fans of Cultural Heritage on the region.

## 5. WELFARE AFFAIRS

- Facilitating administrative and legal regulations governing on studio records, production and multiplication of Bakhshis artistic works with especial emphasis on Intellectual Property Rights by the Society of Music of Khorasan;
- Rising up the amount of monthly allowance pro rata with daily life expenses for Bakhshis;
- Revising and reinforcing laws and regulations concerning insurance for Bakhshis, including grants on disability and Medicare;
- Drawing up by-laws for protecting IP for inscription of Bakhshis works at national, regional and international levels.

As the inscription of the element may lead to commercialization, being a touristic target and objectification, a set of by-laws is afoot aiming at protection of IP by the Directorate for Protection and Rehabilitation of Intangible and Natural Heritage to the Iranian Cultural Heritage, Handicrafts, and Tourism Organization (ICHHTO).

### 3.c. Commitment of communities, groups or individuals concerned

*The feasibility of safeguarding depends in large part on the aspirations and commitment of the communities, groups or, if applicable, individuals concerned. This section should provide evidence that the communities, groups or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable. The best evidence will often be an explanation of their involvement in past and ongoing safeguarding measures and of their participation in the formulation and implementation of future safeguarding measures, rather than simple pledges or affirmations of their support or commitment.*

Different associations, institutions, centers and organizations safeguard Iranian local and traditional music, including Bakhshis' music. These include:

#### 1. Musical Center of Howzeh Honari (Semi-Governmental)

Activities:

- Organizing meetings, concerts and festivals on music in the major cities of Iran, with governor's offices and municipalities;
- Producing and distributing audio-visual cassettes on Iranian regional and local music;
- Publication of essays, books and collections of articles.

#### 2. House of Music of Iran (NGO, guild and specialized)

Activities:

- Supporting financially/intellectually the artists and researchers of Iranian local and traditional music;
- Organizing concerts, festivals, and performances by practitioners;
- Co-operating with the Ministry of Islamic Culture and Guidance to elect better performances of private musical institutes;
- Securing social health services for non-governmental practitioners and providing the members of the House of Music of Iran with housing loan facilities.

#### 3. Mahoor Institute of Culture and Art (NGO, producer of musical works)

One of the most prominent NGO's in the field, the institute continues producing works on the Iranian local and traditional music, including the Bakhshis' music.

#### 4. Society of Music (NGO, Producer, Publisher and organizer of musical events)

Well-known in most of the provinces, the association is active in different fields of culture and art, especially music. It utilizes the government's financial supports, too. It helped to prepare and compile the present nomination file.

Activities:

- Producing cassettes Iranian local music, including Bakhshi's music;

- Cooperating with the Iranian House of Music in organizing performances of Iranian traditional and local music.

### **3.d. Commitment of State(s) Party(ies)**

*The feasibility of safeguarding also depends on the support and cooperation of the concerned State(s) Party(ies). This section should provide evidence that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation and should describe how the State Party has previously and will in the future demonstrate such commitment. Declarations or pledges of support are less informative than explanations and demonstrations.*

In addition to non-governmental associations, institutions, centres and organizations, the following governmental bodies and offices continue to make efforts for several decades to safeguard the Iranian local and traditional music, including the Bakhshis' music:

#### **1. The General Office of Music, the Ministry of Islamic Culture and Guidance**

The most important activities and efforts of the Ministry regarding the music are:

- Setting monthly salary (pension) for prominent musicians and players of the Iranian traditional and local music including the Bakhshis;
- Supporting financially and intellectually for organization of concerts, festivals and music classes;
- Supervising the production and multiplication lines of musical audio and visual cassettes.

#### **2. The Islamic Republic of Iran Broadcasting (IRIB)**

- Production and broadcasting different Iranian regional music including Bakhshis' music from radio and TV;
- Publication of books, audio-visual cassettes to promote public awareness about the Iranian local and traditional music including the Bakhshis' music.

#### **3. Iranian Cultural Heritage, Handicrafts and Tourism Organization:**

- Publication of Audio-visual and books on the Music of The Bakhshis
- Establishing and improving training courses of the music of the Bakhshis
- Supporting researches in this field financially and providing needed resources for researches as a duty of its Research Centre.

### **4. COMMUNITY PARTICIPATION AND CONSENT IN THE NOMINATION PROCESS (CF. CRITERION R.4)**

*This section asks the submitting State Party to establish that the nomination satisfies Criterion R.4: 'The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.*

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

*Describe how and in what ways the community, group or, if applicable, individuals concerned have participated actively in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties. The participation of communities in the practice and transmission of the element should be addressed in point 1 above, and their participation in safeguarding should be addressed in point 3; here the submitting State should describe the widest possible participation of communities in the nomination process.*

The following organizations, bodies, and researchers on the Iranian local music have contributed in preparation of the national and international nomination files of "The Music of Bakhshis of

Khorasan" on the National Inventory List for the ICH and the UNESCO Representative List:

1. The Khorasan Society of Music helped in:

Providing photos, movies, compilation of documents, utilizing audio-visual archives, establishing contacts with Bakhshis;

2. Researchers on local music of Khorasan helped in:

Providing photos, movies, documents, and audio-visual archives;

3. Vahdat Hall helped in:

Granting its visual archive concerning musical festivals of Bakhshis in Tehran;

4. Mahoor Institute for Culture and Art helped in:

Providing some documents and audio archives;

5. The Musical Center of Howzeh Honari (Khorasan Branch) helped in:

Providing some documents and audio archives;

5. The House of Music of Iran helped in:

Providing documents, photos and audio-visual archives

7. Bakhshis of north of Khorasan helped:

In the course of preparing photos and movies of their performances, documents on the Music, interviews on the Music;

8. Iranian Cultural Heritage, handicrafts and Tourism Organization, as the competent body, based on the previous researches performed in the field of Iranian Traditional Music, found this element of global value and employed Mr Vojdani as the main researcher of this file. The research centre for Iranian Cultural Heritage, Handicrafts and Tourism organization acted as the consultant and technical supervisor of the file.

#### **4.b. Free, prior and informed consent to the nomination**

*The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations..*

*Please attach supporting evidence demonstrating such consent and indicate below what evidence you are providing and what form it takes.*

The consent of governmental and non-governmental organizations and the individuals concerned is attached in form of signed letters.

#### **4.c. Respect for customary practices governing access**

*Access to certain specific aspects of intangible cultural heritage is sometimes restricted by customary practices governing, for example, its transmission or performance or maintaining the secrecy of certain knowledge. Please indicate if such practices exist and, if they do, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.*

The Music of The Bakhshis of Khorasan" is an important and integral part of the local and traditional culture of inhabitants of north of Khorassan, as well as an ICH of Iran. The overall safeguarding and respect to this dynamic and valuable cultural element should not only be regarded as one of the main tasks of the governmental organizations and ministries related to music and intangible cultural heritage; it has, also, been included among the contributions of

non-governmental bodies and centres relating to the Iranian traditional and local music including "The House of Music of Iran" and "Mahoor Institute for Culture and Art".

"The Music of The Bakhshis of Khorasan" is highly respected by the majority of inhabitants of north of Khorasan, as well as other Iranian people. This genre of music enjoys literary, ethical and social concepts and interpretations that are performed within poems and local music accompanied by Dotār. For the same reason, its inscription and safeguarding as a living cultural element on the ICH Representative List at national and international levels are of paramount importance, and can strengthen the people's links in the northern region of Khorasan, and, in turn, is a valuable effort to implement the UNESCO program for supporting "the Living Human Treasures" in Khorasan Region of Iran.

## **5. INCLUSION OF THE ELEMENT IN AN INVENTORY (CF. CRITERION R.5)**

*This section is where the State Party establishes that the nomination satisfies Criterion R.5: "The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12".*

*Identify the inventory in which the element has been included and the office, agency, organization or body responsible for maintaining that inventory. Demonstrate that the inventory has been drawn up in conformity with Articles 11 and 12, in particular Article 11(b) that stipulates that intangible cultural heritage shall be identified and defined "with the participation of communities, groups and relevant non-governmental organizations" and Article 12 requiring that inventories be regularly updated.*

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

This element was inscribed, under No. 35, on 22 August 2009, on the National Inventory of Iran. The above-mentioned Inventory has been shaped respecting Enforcing By-laws of the Law on Jointing of Iran to the Convention on Safeguarding of the Intangible Cultural Heritage 2003.

In drawing up the By-laws of the Inventory, a Committee of experts in the field of intangible cultural heritage, affiliated to governmental and non-governmental entities was active and the said experts prepared the said By-laws within one and a half years. In the Enforcing By-laws of the Law on Jointing of Iran to the Convention 2003, the related governmental organizations, the concerned communities, social groups and individuals were responsible for identifying, documenting and safeguarding the ICH elements. The ICH Workgroup that comprises representatives of ten governmental organizations supervised the proper observance of the regulations of the Convention 2003, the Enforcing By-laws as well as necessary policy-makings for identification of the heritage and its protection.

The Inventory houses 78 elements and around other 150 elements are being identified and documented and it is expected that the registration practice would be continued to register all national ICH elements.

The official administrator of the Inventory is the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO), the General Office for Registration of Cultural, Historical and Natural Properties and the Directorate for Protection and Rehabilitation of Intangible and Natural Heritage under the ICHHTO. The associations of Fans of the Cultural Heritage and local researchers identify, document and introduce the elements for registration/inscription. (Up to now, 2200 elements have been registered on the unofficial Tentative List for the ICH Elements). Subsequently, the collected data shall be submitted to the above-mentioned General Offices (under ICHHTO) for registration and enforcement of the safeguarding collaborations for the element and/or elements in question.

The Khorasan Society of Music, The House of Music of Iran and The Musical Center of Howzeh Honari (Khorasan Branch) have documented and introduced this element for registration among the element(s) on the National Inventory and the Directorate for Protection and Rehabilitation of Intangible and Natural Heritages is responsible for synchronizing the governmental entities, with the non-governmental bodies, groups and individuals, and Ministry of Culture and Islamic

Guidance, The House of Music of Iran and The Musical Centre of Howzeh Honari(Khorasan Branch) among others are engaged in safeguarding the element in this particular dossier.

## DOCUMENTATION

### a. Required and supplementary documentation

Required documentation provided.

### b. Cession of rights including registry of items

Required cession of rights provided.

### c. List of additional resources

1. Darvishi, Mohammad-Rezā, Encyclopedia of the Musical Instruments of Iran (vol.1), 2003, Mahoor Institute for Culture and Art, Tehran;
2. Darvishi, Mohammad-Rezā, Ayeneh-va-Āvāz, A Collection of Articles about Regional Music of Iran), 1988, Musical Center of Howzeh Honari, Tehran;
3. Darvishi, Mohammad-Rezā Haft-Owring (Collection of Articles on the Traditional and Regional Music of Iran), 1982, Musical Center of Howzeh Honari, Tehran;
4. Jāvid, Hooshang, special Journal of Manghabat Khānān, 2005, Musical Center of Howzeh Honari, Tehran;
5. Nasri-Ashrafi, Jahāngīr, Gowsān-e-Pārsi, 2004, Musical Center of Howzeh Honari, Tehran;
6. Vojdani, Behrooz, Farhang-e-Jāme'-e-Mūsīghī-ye-Irānī (The Encyclopedic Dictionary of the Iranian Music), Nashr-e Dāyereh, 2007, Tehran.

## CONTACT INFORMATION

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**SIGNATURE ON BEHALF OF THE STATE PARTY**

Name: Mr Masoud Alavian Sadr

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Date: 13 January 2010

Signature: <signed>