

**CONVENTION FOR THE SAFEGUARDING
OF THE INTANGIBLE CULTURAL HERITAGE**

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

**Nineteenth session
2024**

**Nomination file no. 02143
for inscription in 2024 on the Representative List
of the Intangible Cultural Heritage of Humanity**

A. State Party or States Parties

Afghanistan, Islamic Republic of Iran, Tajikistan and Uzbekistan

B. Name of the element

B.1. Name of the element in the languages and scripts of the community(ies) concerned

Afghanistan: (Dari: هنر ساختن و نواختن رباب, Pashto: د رباب جوړولو او غږولو هنر)

Iran: هنر ساختن و نواختن رباب

Tajikistan: Хунари сохтан ва навохтани Рубоб

Uzbekistan: Рубоб ясаш ва ижрочилик санъати

B.2. Name of the element in English

Art of crafting and playing rubab/rabab

C. Name of the communities, groups or individuals concerned

Since Rubab is one of the oldest musical instruments in Central, South, and Southwest Asia, this instrument and its traditions are one of the prominent components of the culture of the nations of Afghanistan, Iran, Tajikistan, and Uzbekistan. It is especially apparent among Baloch communities of Afghanistan and Iran, Uzbek communities of Uzbekistan and Afghanistan, Tajik communities of Tajikistan and Uzbekistan (especially in Samarkand and Bukhara), people of Badakhshan in Tajikistan and Afghanistan, Sistani (Zabulistan) communities of Iran and Afghanistan, Pashtun communities of Afghanistan and Iran, and Kurdish communities of Iran. Therefore, it has always been highly respected by Sufi communities, especially Naqshbandi, Chishti, Zahabiya, Qaderi, and Suhrawardiyya communities in all submitting states.

While in all submitting states, there are many people who appreciate and respect the Rubab's traditions and enjoy being its audience, there are specific communities, groups, and individuals

relating to crafting and playing the instrument. In many villages and towns, Rubab has a significant role in social occasions and celebrations of the different communities. Also, it's one of the important parts of folk and Maqam music. Moreover, in urban areas, there are several art schools, universities, workshops, and institutes that train players and crafters.

Most of the communities, groups, or individuals concerned the element in the submitting states are separately listed below.

Afghanistan:

Communities:

In Afghanistan Pashtun, Baloch, Tajik, Sistani (Zabulistan), and Hazara communities are concerned with the element. Rubab and its traditions particularly are a significant cultural component in the Baloch, Naqshbandi, Chishti, and Zahabiya communities. Moreover, most of the main cities such as Kabul, Herat, Mazar-i Sharif, Qandahar, and Jalalabad have some craftsmen. Some of them do not practise full-time, however, and often use Rubab crafting as their second job. Rubab crafting was almost exclusively practised within family clusters and mostly by men. In addition, Rubab crafting is well-represented across the Pashtun community.

[List of ten groups and forty-four individuals]

Iran:

Communities:

This element is considered as a linchpin of folk music for communities and local people and is highly respected amongst the local, Maqam music players of Iran. It also is widely practised in Iranian traditional music and the national orchestra. Rubab and its traditions particularly are a significant cultural component in the east of Iran, especially in Afghan, Baloch, Sistani (Zabulistan), Khorasani, Naqshbandi, Chishti, Qaderi, and Suhrawardiyya communities. It should be mentioned that there are several Afghan-Iranian music ensembles and Rubab players that give it a good account as well.

Groups:

- Iran Music Association
- Iran Music House
- Kerman Music Association
- Kermanshah Music Association
- Kamkar Family Ensemble
- Mana Ensemble
- The ensemble of Ancient Instruments (Sazhayeh Kohan)
- Mana Naqsh Art & Culture Institute
- The Research Institute of Cultural Heritage and Tourism
- Mansion of Art (Kooshk-e Honar, Atieh Iranian) Institute
- Navay-e Rubab-e Sistan Art Institute
- Mahoor Institute of Culture and Arts
- Darvish Khan Institute
- The Guilds of Handicrafts
- Music Instruments Stores in Tehran and other major cities
- Amir Khosrow Balkhi Foundation (Active in Afghanistan, Iran & Tajikistan)
- Khoshnavaz Family Ensemble (Active in Afghanistan & Iran)
- Master Karim Karimi Ensemble (Active in Afghanistan & Iran)
- Del Ahang Family Ensemble (Active in Afghanistan & Iran)

Individuals:

Master Musicians: Shahram Nazeri, Mohammad Reza Darvishi, Bijan Kamkar, Hossein Alizadeh

Players & instructors: Abolghasem Hosseini Nejad, Bijan Kamkar, Hossein Alizadeh, Farough Rahmani, Rahmatollah Davoudi, Amir Khosrow Siahani, Mohammad Moheb Zehi, Adel Hosseini, Misagh Mehrpour, Mohammad Nasim Khoshnavaz, Ali Tavakkoli, Maryam Haji Malian,

Shahab Movahed, Laleh Zoheidi

Craftsmen: Masoud Mohammadi, Jamshid Sabet Rasekh, Omar Sepahi, Abbas Ali Kool, Adel Hosseini

Tajikistan:

Communities:

In Tajikistan, many communities are concerned with the element. Rubab and its traditions are particularly a significant cultural component among the people of Badakhshan. It also is popular and highly respected among Afghan, Ismaili, Naqshbandi, Chishti, Zahabiya, and Qaderi communities in Tajikistan.

Groups:

- Public Association “Kuhhoi Pomir”
- Ensemble of female Rubab players (Rubābnāvāz) at the State Philharmonic Society “Chaman” in Dushanbe city
- The family ensemble “Kholovs” of Kulob, Khatlon region (Said Kholov, Nurullo Barotov, Sherafgan Kholov, Nazarali Kholov, Firuz Kholov, Isroil Kholov)
- “Boboyon” ensemble of Khujand, Sughd region (Ahrorov Azimjon, Qayumov Muhammadjon, Nuramtov Boltuboy, Ibrohimov Mirzotursun, Niyozov Sharif, Komilov Olimjon, Aliboev Bobojon, Yusufjonov Ergashboy, Olimov Zafar)
- The family ensemble “Kholovs” Dushanbe/Kulob city
- The family ensemble “Murodovs” of Bokhtar, Khatlon region
- Payvand folklore ensemble, Jabbor Rasuov district, Sughd region
- The State Institute of Culture and Arts named after M. Tursunzoda
- The National Conservatory of Tajikistan named after T. Sattorov
- Amir Khosraw Balkhi Foundation (Active in Afghanistan, Iran & Tajikistan)
- Music Instruments Stores

Individuals:

Shodiev Sherali, Rahmonzoda Fazliddin, Sharifov Husein, Madkholov Abdurahmon, Toshev Akramjon, Homidov Behzod, Davlatzoda Bahodur, Yusufzoda Abdulmajid, Asomiddinov Rahimbek, Davlatov Amirhamza

Craftsmen:

Master Abdusamadov Abdughaffor, his children, and disciples from Khijand; Suhayli Dilshodov, his two sons, and five disciples living in Roshtqal’a district; Dona Ziyoev with his two sons, from Dushanbe; Saidislom Ustoghulom from Kulob city; Alibekov Zokir, from Dushanbe; Qizilov Khudobek, from Rushan district

Uzbekistan:

Currently, about 47 Rubab master craftsmen are members of the "Hunarmand (Craftsman)" Association. In addition, there are more than 30 professional and about 700 amateur groups that play Rubab. More than 1200 Rubab courses of extracurricular children's creative centres, cultural centres, and music educational institutions such as Uzbek State Conservatory, Institute of Arts and Culture, Academy of Choreography, and National Dance of Uzbekistan are considering the element. Here below are the most important communities, groups, and individuals who have a significant role relating to the element.

Communities:

In Uzbekistan, many communities are concerned with the element. Rubab and its traditions are particularly a significant cultural component among the Tajik people of Samarkand and Bukhara of Uzbekistan.

Groups:

- Republican Scientific and Methodological Centre for Organization of Activities of Cultural Institutions
- The State Institute of Art and Culture
- The Department for the Training of Musical Instrument

- Masters at the Specialized School of Design (Tashkent)
- The State Conservatory of Uzbekistan
- The Members of the Republican Non-Governmental Organization “Hunarmand” (The Association of Craftsman)
- “Living Heritage” Center for Promotion of Uzbekistan
- Culture and Art “Rubobchilar” learning group/class of the Dunkent
- Cultural Center, “Vorisi” Folklore and ICH Development Center
- “Dilor” Ensemble

Individuals:

Master Musicians and Composers: Mirzayev, Bobokhonov, Kulabdullaev

Players & instructors:

Hassan Rajabi, Hikmat Razhabov, Rafiq Shomurodov, Tohir Yuldashev, Abu Bakr Umataliev, Adolat Rakhmonova, Sa’dulla Mahkamov, Alisher Alimatov, Orifjon Khakimov, Fotima Zuparova, Nigina Saydumarova

Craftsmen:

Abdumalik Madraimov (Andijan), Sarvarbek Mardaimov (Andijan), Sardorbek Madraimov (Andijan), Nasibullo Baltabaev (Andijan), Sodiqjon Mamadaliev (Ferghana), Rashid Omonov (Kashkadarya), Zuparov, Razhabiy, Islom Khudoyberdiev (Bukhara), Ergashev, Bobomurod Khaidarov (Samarkand), Rabbim Sadullaev (Jizzakh), Axmed Otarbaev (Karakalpakstan)

1. General information about the element

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

1.1. *Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.*

Not to exceed 200 words

Rubab is a short-necked, plucked string music instrument with millennial history. Rubab’s body is mostly made up of dried trunks of mulberry tree. Rubab has a bird-head-shaped crown (headstock) joint to one-piece body, including a neck and two hollowed bowls. The neck is usually decorated with artwork from shells or camel bone. Upper triangle-shaped bowl (chest) is covered with wood and lower oval-shaped bowl is covered with gazelle, goat, or sheep hide, upon which bridge rests. Strings are made of silk, gut, metal, or Nylon, fixed on tuning pegs, pass through a bridge, and are affixed to bottom of lower bowl. Conventionally, there are three to six main strings and up to twenty-five tuneable sympathetic strings. Rubab is crafted in various sizes; large one is called Shah-Rubab. In some regions, Rubab is called Afghan/Badakhshani/Bukhara Rubab. Some similar instruments might have originated from Rubab, e.g., Kashgar Rubab.

Rubab crafting is a traditional craftsmanship skill, including carpentry, woodcarving, marquetry, and inlay. Crafting a Rubab usually takes up to several months. In all submitting states, crafting skill is mostly transmitted practically, generation to generation, from masters to apprentices. Rubab crafting is a career inheritance and identifying family tradition.

For centuries, in all submitting states, Rubab has had a significant role in Maqam and folk music. Currently, it’s also played as a national instrument in orchestral and contemporary music. Rubab playing, as a performing art, is mostly learnt informally by word of mouth. Players in rural and local communities, usually learn Rubab Maqams and folk music practically and orally from masters in the training sessions in masters’ houses, also at gatherings and ceremonies through self-learning. In urban areas, music students of both genders learn it in music schools and universities through formal educational methods.

In all submitting states, Rubab has a significant role in culture and social traditions, especially in local communities’ social practices. Rubab is played on many occasions including celebrations, weddings, funerals, gatherings, and ritual healings. Since it’s a highly revered sacred instrument, Rubab and its player are usually placed at the highest position in ceremonies. There are myths about Rubab in different cultures, e.g., Baloch people believe that its crown is the symbol of

Solomon's Hoopoe. In Badakhshan, it's believed that Rubab protects houses from devils. Persianate literature is abundant with oral expressions, tales, and poems in which Rubab is mentioned by celebrities, e.g., Ferdowsi, Nasser-Khosrow, Nezami, Saadi, Molana-Rumi, and Hafez.

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

Not to exceed 100 words

In all submitting states craftsmen and players constitute the main communities and groups related to Rubab. As mentioned in section C, there are ethnic groups who live within these states, including Baloch communities of Afghanistan and Iran, Uzbek communities of Uzbekistan and Afghanistan, people of Badakhshan in Tajikistan and Afghanistan, Sistani (Zabulistan) communities of Iran and Afghanistan, and Pashtun communities of Afghanistan.

Craftsmen in all submitting states are mostly men, while there are several women who participate in some parts of crafting, especially decorating. Rubab crafting as a traditional skill, is transmitted generation to generation, from masters to apprentices. Since Rubab crafting mostly is a career inheritance and identifying family tradition, it's transmitted from fathers to descendant.

Players include both genders regardless of age, ethnicity, and religious background. Training younger players is the responsibility of masters. Players in rural and local communities, usually learn playing from local masters. In urban areas, music students of both genders are trained by professors in music schools and universities.

Conventionally, master players are highly respected as references and elders of their communities, e.g., some of the specific celebrations/ceremonies/rituals are initiated by them. Some master players and crafters are considered as living human treasures.

- 1.3. *How are the knowledge and skills related to the element transmitted today?*

Not to exceed 100 words

In all submitting states, transmission of Rubab crafting and playing in rural and local communities is mainly done informally, generation to generation, from masters to apprentices.

Rubab crafting skills is mostly transmitted practically. In most cases, it's a career inheritance for several generations and taught by grandfathers, fathers, and even uncles to descendant.

Rubab playing is mainly learnt through two methods. Last since, in folk and Maqam music it's learnt informally, practically and orally, through word of mouth from masters to apprentices, in the training sessions in masters' houses, also at social gatherings and ceremonies through self-learning. In some cases, it has been transmitted through the family for several generations and they have established a family music ensemble, e.g., [name of family] (Afghanistan), Kamkar family (Iran), Kholov family (Tajikistan), and Alimatov family (Uzbekistan).

Nowadays, in contemporary music, playing is also learnt to both genders formally in music academies, conservatories, music schools and cultural centres, using music notes and book, and audio-visual materials. Recently, some master players hold online training courses for students in remote areas.

Since it has a significant role in culture of local communities, Rubab's traditions, beliefs, and myths are narrated by elders and masters in social gatherings.

- 1.4. *What social functions and cultural meanings does the element have nowadays for the communities concerned?*

Not to exceed 100 words

The element is a unifying factor among people of submitting states. It contributes to society's cultural and social cohesion and has had a prominent role in cultural exchanges and social solidarity, among Afghan, Iranian, Tajik, and Uzbek, especially among their migrant communities.

It has an outstanding presence in many social ceremonies, including weddings, celebrations, local gatherings, funerals, mourning, healing practices, and poetry reciting together with other instruments, songs, and dances.

In all submitting states, Rubab has a significant role in the Maqam and folk music of local communities including in Badakhshan (Afghanistan, Tajikistan), Baluchistan (Iran, Afghanistan), Khujand (Tajikistan), and Bukhara (Uzbekistan). Folk Ensembles use Rubab for local performances at their events.

In all submitting states, Rubab is also used in orchestral and contemporary music in performances and festivals and is one of the leading instruments, especially in the joint ensembles comprising the musicians of submitting states such as Mana ensemble that consists of musicians of Iran, Afghanistan, Tajikistan, and Uzbekistan.

As Rubab has a long history in all submitting states, there exists numerous Persianate and other languages poems and literally works, including works of Farabi, Ferdowsi, Nasser-Khosrow, Nezami, Saadi, Molana-Rumi, Hafez, and Jami that have been dedicated to this element.

1.5. *Can the State Party or States Parties confirm that nothing in the element is incompatible with existing international human rights instruments?*

Not to exceed 50 words

So far, in all submitting states, no negative or human rights-violating acts have been reported in the context of the element and it does not contradict the rights of any segment of the society. The interests of individuals are not violated by the element.

As a significant cultural heritage, this element has fostered mutual respect between communities, groups, and individuals. Also, it's not limited to national, ethnic, gender, age, or religious affiliations. Rather, the element has an apparent and impressive function of unity, friendship, and cultural exchange. and contributes to the integration, friendship, and happiness of individuals, groups, and communities.

1.6. *Can the State Party or States Parties confirm that nothing in the element could be perceived as not compatible with the requirement of mutual respect among communities, groups and individuals?*

Not to exceed 50 words

The element plays a significant role in building and developing relationships and social solidarity among Iranian, Afghan, Tajik, and Uzbek people and it has had a prominent role in cultural exchanges among them too. Having many social functions of element proves mutual respect among the communities concerned. In many cases, in master-apprentice training method of element, master and apprentices are from different communities; this's counted as a great example of mutual respect. Moreover, peaceful settlement of the concerned migrant groups in all submitting states proves a constructive dialogue, mutual respect, and a successful co-existence between host states and migrant groups.

1.7. *Can the State Party or States Parties confirm that nothing in the element could be perceived as not compatible with the requirement of sustainable development?*

Not to exceed 50 words

As mentioned in 1.4 and 1.6, the element is a means of socialization, social cohesion, and cooperation while the independence of cultural identity. It's a main factor of sustainable development.

Also, it doesn't hurt nature or other elements, and using traditional materials improves people's health. The necessary raw materials do not harm the environment. For example, the wood for crafting Rubab usually is collected from pest-diseased dried tree trunks in deserts.

Crafting Rubab even improves the economy of local crafters' and sellers' families.

Therefore, these facts prove that the introduced element, in all aspects, is fully compatible with sustainable development.

1.8. *Are there customary practices governing access to the element? If yes, describe any specific measures that are in place to ensure their respect.*

Not to exceed 100 words

The element is popular as part of cultural activities among the population of all submitting states. It's subject to no limitation(s) and/or confidentiality in its process of crafting, playing, and social

practices. Additionally, no restriction regarding gender, age, ethnicity, and social issues faces the element. As mentioned in section C, currently, people from all genders, ages, ethnicities, groups, and communities are concerned with the element.

In all submitting states their exist several customer practices as below:

- 1- Only dead and pest-diseased dried tree trunks are used for crafting Rubab.
- 2- Rubab and its player are usually placed at the highest position in ceremonies.
- 3- As Rubab is very sacred, it's believed that Rubab players should be clean and immaculate while playing.
- 4- As a sign of respect to the pioneers, the students ask permission from the master to play.
- 5- The senior student who wants to start teaching as a master, usually asks permission from their master as a sign of respect and appreciation.

As this element is highly based on intergenerational respect, the bearers and practitioners ensure the respect to the customary practices.

1.9. Audiovisual materials about the element

- 10 recent photographs in high definition are submitted
- Form ICH-07-photo is attached to grant rights for the 10 photos submitted
- A video is submitted
- Form ICH-07-video is attached to grant rights for the video submitted

2. Contribution to visibility, awareness, dialogue and sustainable development

For **Criterion R.2**, the States **shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'**. In addition, States are encouraged, with reference to Chapter VI of the Operational Directives, to recognize the interdependence between the safeguarding of intangible cultural heritage and sustainable development.

Given its extensive nature, criterion R.2 will be assessed based on the information provided in the nomination file as a whole including the answers provided in this section.

Do communities concerned consider that the element contributes to the following?

- Food security
- Health care
- Quality education
- Gender equality
- Inclusive economic development
- Environmental sustainability including climate change
- Peace and social cohesion
- Others (*please specify*): Protect cultural identity and cultural diversity

Provide explanations in support of the statement(s) made above, as appropriate.

Not to exceed 200 words

Quality education:

Last since, informal and formal transmission of element through generations and its artistic creative nature ensure the quality education.

Gender equality:

As mentioned in sections 1.1/1.2/1.3/1.8, there is no gender prohibition or limitation for practicing element. While in local communities, Rubab playing traditionally is practiced mostly by men, in urban areas, music students of both genders learn it in music schools and universities and play

Rubab. Also, in crafting, there are some families in local communities where wives and daughters cooperate with master craftsmen, especially for decorative artworks of Rubab.

Inclusive economic development:

While some Rubab players mostly in the urban areas are professional players and composers, local family ensembles are invited to the various music festivals in different countries and are paid for performances and introducing their culture; so, it's a way of inclusive economic development for their families and communities. Also, having income from teaching Rubab playing is an economic role of element for some masters. Moreover, crafting Rubab as an individual or family job improves the economy of crafters and (re)sellers, both in local and urban areas. The crafters sell Rubab locally and export to other countries too.

Environmental sustainability including climate change:

While playing Rubab has no negative impact on environmental sustainability, crafting Rubab has ties to the environment. As mentioned in section 1.7 and enclosed audio-visual evidence, the wood for crafting Rubab usually is collected from pest-diseased dried tree trunks in deserts. These dried trees are useless, unless for burning. So, using them for crafting Rubab even protect the environment. Moreover, the raw materials from animal products including hide, bones, and gut strings, all are produced from slaughtered animals and never an animal is killed for producing these materials.

Peace and social cohesion:

As mentioned in sections C/1.1/1.2/1.4/1.5/1.6, one of the most apparent features of the element is improving peace, social cohesion, and mutual respect among communities, groups, and individuals.

Protect cultural identity and cultural diversity:

While the element is a strong factor of social cohesion, using some local materials and methods of crafting, specific playing accent, and different folk melodies protect cultural identity and diversity among local communities. For example, usually, each related region is recognizable from folk songs and playing accent.

The above statements are well proved by enclosed file's video and consent letters/videos. So, inscription of the nominated element ensures visibility and awareness of the significance of the ICH.

States are encouraged to submit audiovisual materials that convey the communities' voice in support of the statements made above.

Materials (written, audio-visual or any other way) are submitted

3. Safeguarding measures

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

What safeguarding measures are put in place to protect and promote the element? Include in your answer the communities' role in the planning and implementation of measures described.

Not to exceed 500 words

There are two categories of (joint/independent) safeguarding measures for the element:

A) Joint Safeguarding Measures by the submitting states:

These measures are mainly done by several communities/groups of submitting states that are mentioned in section B below Jointly. But due to the limit on word numbers, only the main coordinators are mentioned.

- 1- Launching an online campaign in March 2023 to introduce the element and its nomination file to a wider public, by Iranian Peace Studies Scientific Association.
- 2- Inviting master Rubab players and ensembles of all submitting states to perform in the International Fajr Music Festival and Nowrouz celebrations in 2024 in Iran.
- 3- Inviting master Rubab players and ensembles of all submitting states to perform in

traditional international music festival “Sharq Taronalari” in Samarkand, Uzbekistan in 2023.

- 4- Organizing an expert teamwork to evaluate the status of the element in the existing circumstances in Afghanistan.
- 5- Establishing a multinational Rubab Heritage Association and a “Rubab Ensemble” comprising players of all four submitting states to promote Rubab heritage worldwide, by Mana Naqsh Institute.
- 6- Organizing a ceremony after the possible inscription of the element in Tehran in which master crafters and players of all submitting states are invited, by IMCHTH.
- 7- Collaborative research and documentary projects on oral expressions, tales, and literature, the Maqams/folk melodies of Rubab, by state/private universities, NGOs, and research institutes of all submitting states.
- 8- Establishing a data bank to provide and map a regional inventory on the bearers, practitioners, ethnomusicologists, and living human treasures of all submitting states for facilitating any further joint safeguarding measures.
- 9- Exchanging masters and students among the submitting states to share their skills and experiences on diversities existing on the element, by music academies and state/private universities.
- 10- Signing a memorandum of understanding among the houses of music and houses of cinema in all submitting states to funding film music composers to compose specific pieces of music for Rubab.

B) Safeguarding Measures by each submitting states independently:

Afghanistan:

Before the political changes in Afghanistan, the element was actively safeguarded through training younger generations under the full support of the Afghanistan Ministry of Culture.

Then after, a network of music activists tried to keep this tradition alive through private trainings, crafting and playing in private places like homes.

A network of music groups with Rubab playing among Afghan Rubab-player/crafter immigrants tried to create a network to strengthen its resilience, peacemaking, and social cohesion all over the world. Planning and implementation of measures are doing mostly by a range of institutions and family ensembles.

Iran:

Great interest of the Iranian music composers and conductors in the element paved the way for its presence at conservatories in recent decades. Accordingly, many private and state art universities, institutes and classes have launched related formal training courses in urban areas.

Specific events are/were dedicated to it in many national and international music festivals e.g. Fajr International Music Festivals through support of the Ministry of Culture & Islamic Guidance and Iran House of Music. State and private TV and radio stations and social media platforms produce/produced dedicated music programs for the element.

Its master craftsmen and living human treasures are/were held in esteem and were awarded National Award of Excellence by the IMCHTH.

The element is extensively researched, introduced and documented by many research institutes including the Encyclopedia of the Musical Instruments of Iran. The Iranian Academy of the Arts has supported and/or published articles, books about Rubab. Private music record companies e.g. Mahoor Institute of Culture and Arts, Mansion of Art, and Navay-e Rubab-e Sistan Art Institute have published Rubab music. Also, role of Afghan community in Mashhad and Tehran, and Baloch communities of Iran are notable in cooperation on implementation of measures.

Tajikistan:

The years 2019-2021 were officially declared the “Years of Development of Rural, Folkcrafts and Tourism” in the Republic of Tajikistan which promoted traditional crafts, including crafting Rubab as well. There are some training courses on Rubab on the special curriculum at the State Institute of Culture and Arts, Tajik National Conservatory, and music schools. In the frames of “State Programme of Safeguarding ICH for the period of 2021-2025” were fixed measures for safeguarding, documenting, and supporting different kinds of ICH, including the art of crafting

and playing Rubab. Scientific research will be conducted, musical notes, and textbooks on Rubab will be published. Several documentaries, and TV and radio reports about famous Rubab masters and Rubab players are recorded and broadcasted.

In the process of the planning and implementation of mentioned measures, members of the PO Pamir Mountains, Research Institute of Culture and Information, Kholovs and Murodovs family ensembles, Boboyon folk ensemble, Chaman female Rubab players ensemble, Charbagh ensemble, and Folklore ensemble Payvand have participated and have stated their readiness to keep on that.

Uzbekistan:

Numerous projects were implemented to identify, document, and collect information from bearers and young Rubab players. Individual artisans are exempted from all taxes from 1997 onwards. Many professional outstanding craftsmen, e.g, Zuparov, Razhabiy, Nazarov, and Ergashev have been awarded important honorary titles. Department of traditional performance in elementary (children's music and art schools) and secondary specialized educational, as well as faculties of traditional performance at Conservatory and other higher musical educational institutions of Uzbekistan were opened. Participation of young people in amateur groups is encouraged.

In planning the safeguarding measures communities, groups as well as respective individuals dealing with ICH were involved through conducting extensive consultations.

Representatives of "Khunarmand" Association of craftsman, "Living Heritage" center, "Rubobchilar" learning group of Dunkent cultural center, "Voris"folklore and ICH Development Center,"G'ijjak Boburiy" Family enterprise, Ensemble "Dilor" and crafters, Madraimov, Sadullaev, Otarbaev, Mamadaliev, Omonov took part in the planning discussions with full responsibility for the fact that they play an important role in ensuring the element and preserving manufacturing secrets for future generations. Researchers and scientists will continue to share their experiences and will monitor the evidence-based approach to monitor implementing protective measures.

4. Community participation in the nomination process and consent

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

4.1. *Describe how the communities, groups or individuals concerned have actively participated in all stages of the preparation of the nomination.*

Not to exceed 300 words

In 2017, one of the NGO's affiliated with the IMCHTH started a documentary research project on folk music of Rubab in Iran. Due to the significance of the element, the idea of inscription on UNESCO was proposed by local players of Iranian-Baloch community. With the support of some Iranian NGOs, and the assent of Ministry of Cultural Heritage of Iran, the proposal for a joint nomination file submission has been sent to Afghanistan, Tajikistan, and Uzbekistan. Following expressing their willingness to join, preparing the nomination file with the cooperation of some NGOs, local ensembles, and masters of all four countries was started; in each four countries, a workgroup was formed which representatives of NGOs and local communities, and the UNESCO National Commissions were present. With the cooperation of Iran-Tajikistan Friendship Association, cooperation between experts of two countries were established. Some experts travelled to Tajikistan in June 2017 and October 2018 and met Tajik experts. As enclosed video proves, these collaborations led to the holding of a joint performance of Iran, Tajikistan, Afghanistan, and Uzbekistan musicians including legends, Master Shahram Nazeri of Iran, and Master Davlatmand Kholov of Tajikistan in February 2019 in London Barbican Hall. In late 2019, the nomination file was prepared for submission but unfortunately, Afghanistan couldn't join. During UNESCO's seventeenth session of Intergovernmental Committee in Morocco, following referring the file to submitting states, fortunately, Afghanistan announced its readiness to join again. Therefore, on sideline of the session, representatives of two Iranian NGOs, two Tajikistan's NGOs, and some Uzbekistan's experts held a coordination meeting with Afghanistan's representative. Then, the workgroup of four countries continued the preparation of file and several teleconferences were held between the experts. During this process, the role of

Afghan master musicians living in Iran, also, Afghan immigrants in Tajikistan, along with Uzbek artists from Bukhara, was very effective. Finally, the file was prepared with participation of NGOs, local communities, universities, ensembles, and masters from all submitting states, e.g.:

Afghanistan:

- Six crafters
- Four players
- Three family ensembles
- Groups and NGOs

Iran:

- Shahab Nikman: Preparing Nomination File, Directing and Producing Video
- Mana Naqsh Art & Culture Institute
- Grand Master Musicians: Mohammad-Reza Darvishi, Shahram Nazeri, Bijan Kamkar
- Craftsmen: Masoud Mohammadi, Jamshid Sabet Rasekh
- Players: Abolghassem Hosseinejad, Farogh Rahmani, Rahmatollah Davoudi, Misagh Mehrpour, Maryam Haji Malian, Laleh Zoheidi
- Baloch Rubab crafters and players of Saravan city, villages of Dahak, Nahij, Kalpouregan, and Kolah-Mashkid
- Kooshk-e Honar (Mansion of Art) Institute
- Navay-e Rubab-e Sistan Art Institute
- Mahoor Institute of Culture and Arts
- Darvish Khan Music Academy

Tajikistan:

- PO Pamir Mountains
- Research Institute of Culture and Information
- Tajik National Conservatory (T. Sattorov)
- Kholovs family ensemble, Dushanbe/Kulob
- Boboyon folk ensemble, Khujand
- Murodovs family ensemble, Bokhtar
- Chaman female Rubab players ensemble
- Charbagh ensemble, Varzab
- Payvand folklore ensemble, Jabbor Rasulov/Sughd
- Players: Ruzimad Kholov, Sharifov Husain, Sokieva Qumush

Uzbekistan:

- “Living Heritage” Center for promotion of Uzbekistan Culture and Art
- “Rubobchilar” learning group of the Dunkent cultural center
- “Voris”folklore and ICH Development Center
- Public association of Turgun Alimatov
- Public Association of Doira Uzbekistan
- “G’ijjak Boburiy” Family enterprize
- Ensemble “Dilor”
- Crafters: Sodiqjon Mamadaliev, Rashid Omonov, Islom Khudoyberdiev
- Players: Sa’dulla Mahkamov, Abu Bakr Ummataliev, Adolat Rakhmonova, Rafiq Shomurodov, Fotima Zuparova, Nigina Saydumarova

Consent (written, audio-visual or any other way) to the nomination of the element from the communities, groups or individuals concerned is attached in support to the description above

4.2. *Community organizations or representatives concerned*

Contact person for the communities:

Afghanistan

Title (Ms/Mr, etc.): [Title]
Family name: [Family name]
Given name: [Given name]
Institution/position: [Institution]
Address: Kabul, Afghanistan

Other relevant information:

Institution/position: [Institution]
Address: Kabul, Afghanistan

Title (Ms/Mr, etc.): [Title]
Family name: [Family name]
Given name: [Given name]
Institution/position: [Institution]
Address: Kabul

Telephone number: [Telephone number]

Title (Ms/Mr, etc.): [Title]
Family name: [Family name]
Given name: [Given name]
Institution/position: [Institution]
Address: Herat Afghanistan/Mashhad, Iran

Telephone number: [Telephone number]

Family name: [Family name]
Given name: [Given name]
Institution/position: [Institution]
Address: Badakhshan, Afghanistan

Family name: [Family name]
Given name: [Given name]
Institution/position: Rubab Craftsman
Address: Nangarhar, Afghanistan

Family name: [Family name]
Given name: [Given name]
Institution/position: [Institution]
Address: Herat, Afghanistan

Telephone number: [Telephone number]

Iran

Title (Ms/Mr, etc.): Mr
Family name: Nikman
Given name: Shahab
Institution/position: Mana Naqsh Art & Culture Institute - Managing Director, Researcher
Institution/position: Mana Music Ensemble - Director
Address: Onsori Alley, Ordibehesht St, Isfahan, Iran
Telephone number: +98 31 32357585
Email address: info@ManaNaqsh.com
Other relevant information: www.ManaNaqsh.com

Title (Ms/Mr, etc.): Mr

Family name: Moghaddam
 Given name: Bijan
 Institution/position: Mansion of Art (Kooshk-e Honar, Atieh Iranian) Institute/ Managing Director
 Address: Zahedan, Iran
 Telephone number: +98 912 067 8039
 Title (Ms/Mr, etc.): Mr
 Family name: Dehviri
 Given name: Mohammad-Sedigh
 Institution/position: Representative of Baloch Rubab crafters and players of Saravan city, villages of Dahak, Nahij, Kalpouregan, and Kolah-Mashkid
 Address: Saravan, Sistan and Baluchistan Province, Iran
 Telephone number: +98 9153473499
 Title (Ms/Mr, etc.): Mr
 Family name: Hosseininejad
 Given name: Abolghassem
 Institution/position: Elder and Senior of Baloch Community of Villages of Nahij, and Grand Master Rubab player
 Address: Villages of Nahij, Saravan, Sistan and Baluchistan Province, Iran
 Telephone number: +98 9159986580
 Title (Ms/Mr, etc.): Mr
 Family name: Mojtahed Shabestari
 Given name: Ali Ashraf
 Institution/position: Iran-Tajikistan Friendship Association/President (Head)
 Address: Iran-Tajikistan Friendship Association, Tehran, Iran
 Telephone number: +98 9153241602
 Title (Ms/Mr, etc.): Mr
 Family name: Nowruzi
 Given name: Mohammad Amin
 Institution/position: Navay-e Rubab-e Sistan Art Institute/ Managing Director
 Address: Beheshti 9, Shahid Beheshti St, Zahedan
 Telephone number: +98 915 944 5382
 Title (Ms/Mr, etc.): Mr
 Family name: Mousavi
 Given name: Seyed Mohammad
 Institution/position: Mahoor Institute of Culture and Arts/Director
 Address: Ground Floor, No 42, Hoghooghi St, Tehran, Iran, Post Code: 19575-477
 Telephone number: +98 21 77601020
 Email address: info@mahoor.com

Tajikistan

Title (Ms/Mr, etc.): Mr
 Family name: Azimjon
 Given name: Ahrorov
 Institution/position: Folk Musical Group "Boboyon" - Head of the Group
 Address: 735700, Khujand city, Kamoli Khujandi street 45

Telephone number: +992 926 350 972
Title (Ms/Mr, etc.): Mr
Family name: Rahimzoda
Given name: Karomatullo
Institution/position: Tajik State Philharmony named after Akasharif Juraev
Address: 734025, Sino Avenue 43, Dushanbe, Republic of Tajikistan
Telephone number: +992 37 236 45 44
Email address: karomatullo_rahimov@mail.ru
Title (Ms/Mr, etc.): Mr
Family name: Aminjonov
Given name: Rahimjon
Institution/position: Faculty of Arts, Khujand State University Named after B. Ghafurov - Dean
Address: 735700, Republic of Tajikistan, Khejand City, Firdavsi Street 144
Telephone number: +992 927 324 110
Email address: rahimjon-07@mail.ru
Title (Ms/Mr, etc.): Mr
Family name: Alamshoev
Given name: Qurboniddin
Institution/position: UNESCO Accredited NGO "Mountainous Badakhshan" - Director
Address: 736001, Tajikistan, MABR, Khorog city, Sh. Shotemur street 131/3, apt 50 «A»
Telephone number: +992 8352228111, +992 550157799
Email address: pamirmountainstj@gmail.com, akurbon@gmail.com

Uzbekistan

Title (Ms/Mr, etc.): Ms
Family name: Mirzaeva
Given name: Lutfiya
Institution/position: "Living Heritage" Center for Promotion of Uzbekistan Culture and Art/Head
Address: 21, Zulfiyakhonim str., Tashkent, Republic of Uzbekistan
Telephone number: +998 90 992-22-21
Email address: umrboqiymeros@mail.ru
Title (Ms/Mr, etc.): Ms.
Family name: Jumaeva
Given name: Feruza
Institution/position: "Voriz" folklore and ICH Development Center/Head
Address: 25 A, Pakhtazor makhalla (community), Qarshi, Uzbekistan
Telephone number: +998 91 457 35 14
Title (Ms/Mr, etc.): Mr
Family name: Alimatov
Given name: Alisher
Institution/position: Public association of Turg'un Alimatov
Address: 2, Mustaqillic Avenue, Tashkent, Republic of Uzbekistan
Telephone number: +998 90 988 62 58
Email address: info@alimatov.com

Title (Ms/Mr, etc.): Mr
 Family name: Islomov
 Given name: Dilmurod
 Institution/position: Public Association of Doira Uzbekistan
 Address: 25, Feruza, M. Ulugbek District, Tashkent, Uzbekistan
 Telephone number: +998 90 900-50-14

Title (Ms/Mr, etc.): Mr
 Family name: Mamadaliev
 Given name: Sodiqjon
 Institution/position: Master craftsman
 Address: 26, Mavlono Lutfiy str., Buvayda city, Buvayda District, Ferghana region, Uzbekistan
 Telephone number: +998 90 908 42 49

Contact information for main community organizations or representatives, non-governmental organizations or other bodies concerned with the element are attached, and their details can be published on the website of the Convention as part of the nomination

5. Inventory

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

5.1. *Name of the inventory(ies) in which the element is included*

Afghanistan: Afghanistan ICH National Inventory List

Iran: National Inventory List of Intangible Cultural Heritage of Iran

Tajikistan: National Inventory List of Intangible Cultural Heritage of Tajikistan

Uzbekistan: National Inventory List of Intangible Cultural Heritage of Uzbekistan

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

Afghanistan: Ministry of Culture and Information, Deputy of Culture and Art, ICH Department

وزارت فرهنگ و اطلاعات، معاونت فرهنگی و هنری، دبیرانمت شناسایی، محافظت و ثبت میراث‌های فرهنگی غیر ملموس

Iran: Ministry of Cultural Heritage, Tourism and Handicrafts; Deputyship of Cultural Heritage

معاونت میراث فرهنگی، وزارت میراث فرهنگی، گردشگری و صنایع دستی

Tajikistan: Research Institute of Culture and Information, Centre of National Heritage of Tajiks

Пажӯҳишгоҳи илмӣ-тадқиқотии фарҳанг ва иттилоот, Маркази мероси фарҳангии тоҷикон

Uzbekistan: Republican scientific methodological centre for organisation of cultural institutions activity under the Ministry of Culture of the Republic of Uzbekistan

Республика маданият муассасалари фаолиятини ташкил этиш илмий-методик маркази

5.3. *Reference number(s) and name(s) of the element in the relevant inventory(ies)*

Afghanistan: Registration Number 007

ساختن و نواختن رباب افغان (Afghan Rubab Making and Playing)

Iran: Registration Number 1676

هنر ساختن و نواختن رباب (Art of Crafting and Playing Rubab)

Tajikistan: Chapter 2. – Performance art, B045, Rubabnavozi (Playing Rubab)

Also crafting Rubab is indicated in the Chapter 5. – Folk crafts, E060, Soztaroshi (Crafting musical string instruments)

Uzbekistan: Chapter 2. – Performance art, 02.02.01

Рубоб яшаш ва ижрочилик анъаналари (Traditions of crafting and playing Rubab)

5.4. *Date of the element's inclusion in the inventory(ies)*

Afghanistan: 11 February 2021

Iran: 19 November 2018

Tajikistan: 10 April 2014

Uzbekistan: 15 May 2012

Is the information concerning the updating and periodicity of the inventory(ies), as well as the participation of communities, groups and NGOs concerned to the inventorying process, included in the periodic report on the implementation of the Convention?

Yes, the information is included in the periodic report. Specify in the box below the year in which that report was submitted

No, the information is not included in the periodic report. Provide information in the box below

Not to exceed 200 words

Afghanistan:

Rubab is an integral part of the Afghan music for the Afghan people regardless of ethnic or religious background. Accordingly, national inscription of the element was one of the priorities of the Ministry of Information and Culture of Afghanistan (MICA). In doing so, the Department of ICH in the MICA made a public announcement in this regard to collect as much as information it could collect nationwide. Local branches of the said Ministry were missioned to collect data. Art University professors, music bands, famous musicians, and several NGOs provided the MICA with the data upon which the national nomination was prepared and then inscribed in February 2021.

Iran:

In 2017, one of the NGO's affiliated with the IMCHTH started a documentary research project on the Maqam and folk music of Rubab in Sistan and Baluchistan province. Due to the significance of Rubab, the idea of inscription of the element on the National Inventory List of Intangible Cultural Heritage of Iran was proposed by local players of Iranian Baloch communities to the said NGO. Therefore, the proposal was brought to the provincial office of the IMCHTH in Sistan and Baluchistan which asked Mana Naqash Inst. and the representatives of the Baloch communities to map not only the Rubab players/crafters in the said province but also on national level to identify other possible bearers and practitioners in Iran. As a national project, it took several months to provide a thorough investigation through which, a long list of master and young Rubab crafters and players were identified in other provinces. This helped the Deputyship of the Handicrafts in the IMCHTH to update its National Databank of Craftsmen (NDC) as well. Finally, the element was nationally inscribed on 19 Nov. 2018. Afterwards, for the sake of this multinational nomination file, the databank was updated twice in 2020 and 2023.

Tajikistan:

The crafting and playing of Rubab as an ICH element was identified and documented by ICH experts of the Research Institute of Culture and Information together with members of the Boboyon folk ensemble in Khujand city, Kholov's family ensemble in Kulob city and Murodov's family ensemble in Bokhtar city. In Badakshan region Mr. Q. Alamshoev contributed to identification of this element as well. The Rubab crafting and playing tradition along with other new identified ICH elements in 2014 was inscribed to the National Inventory List of ICH. The List was prepared following several fieldworks and studies, discussed in joint meetings with women in communities, groups and collaborations with local NGO's and public organizations.

Uzbekistan:

Last periodic reporting on the implementation of the Convention was submitted by Uzbekistan in 2014. Information concerning the updating and periodicity of the inventories as well as participation of groups and NGO's concerned to the inventoring process is included in the periodic report.

According to the report, Inventory-making activities are coordinated by the Republican Scientific-Methodological Center of Folk Art at the Ministry of Culture and Sports of Uzbekistan (present Republican scientific methodological centre for organisation of cultural institutions activity under the Ministry of Culture and Tourism of the Republic of Uzbekistan). The principles of inventory-making, maintaining of the lists are reflected in the documents adopted by the Cabinet of Ministers of Uzbekistan "On approval of standard setting documents on intangible cultural heritage" (No 47 from 23.02.2011), particularly – Regulations on ICH inventory-making and the Regulation on organization of historical and cultural examination of ICH.

In addition to the information provided in the periodic reporting, It should be noted that the number of new non-governmental organizations dealing with intangible cultural heritage and working in a particular field is increasing nowadays. They are: "Living Heritage" Center for promotion of Uzbekistan Culture and Art, "Voris"folklore and ICH Development Center, OXUS Culture and etc.

An extract of inventory(ies) in English or in French and in the original language, if different, is submitted

6. Correspondence and signature

6.1. Designated contact person

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

Iran

Title (Ms/Mr, etc.): Mr
Family name: Nikman
Given name: Shahab
Institution/position: Mana Naqsh Art & Culture Institute - Managing Director, Researcher
Address: Onsori Alley, Ordibehesht St, Isfahan, Iran, Post Code 81338-43971
Telephone number: +98 31 3235 7585
Email address: shahab.nikman@gmail.com

6.2. Other contact persons (for multinational nomination only)

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

Afghanistan

Title (Ms/Mr, etc.): [Title]
Family name: [Family name]
Given name: [Given name]
Institution/position: [National authority]
Address: [Address]
Telephone number: [Telephone number]
Email address: [Email address]

Tajikistan

Title (Ms/Mr, etc.): Mr

Family name: Rahimi

Given name: Dilshod

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

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

Telephone number: +992 907 84 27 85

Email address: dilshodr@gmail.com

Uzbekistan

Title (Ms/Mr, etc.): Mr

Family name: Tashmatov

Given name: Urazali

Institution/position: Uzbek State Institute of Art and Culture

Address: 127 A, Yalangoch str., Tashkent, 100164, Republic of Uzbekistan

Telephone number: +998 90 951 38 71

Email address: unesconatcom@umail.uz

6.3. Signature on behalf of the State Party or States Parties**Iran**

Nom: Mr Ahmad Pakatchi

Titre: Ambassador Extraordinary and Plenipotentiary, Permanent Delegate

Date: 22 December 2023 (revised version)

Signature: <signed>

6.4. Signature on behalf of the State Party or States Parties**Afghanistan**

Nom: [Name of official]

Titre: [National authority]

Date: 22 December 2023 (revised version)

Signature: <signed>

Tajikistan

Nom: Mr Jamoliddin Ubaidullo

Titre: Ambassador Extraordinary and Plenipotentiary, Permanent Delegate

Date: 22 December 2023 (revised version)

Signature: <signed>

Uzbekistan

Nom: Mr Jamoliddin Ubaidullo

Titre: Ambassador Extraordinary and Plenipotentiary, Permanent Delegate

Date: 22 December 2023 (revised version)

Signature: <signed>