PERSIAN AWARDS

Vision, Mission & Global Impact

Comprehensive Book

2026

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Preface

Persian Awards® is a multimedia, technology-driven platform created to identify, support, connect, and honor members of the Iranian community around the world. Its scope covers culture, the arts, science and scholarship, social activism, entrepreneurship, and other professional fields. Its cross-border outlook rests on connecting Iranians and Persian speakers wherever they live.

Within the structure of Persian Awards, the award sits alongside a digital platform, media, events, education, publishing, and specialized projects. The online platform is designed for connection, introduction, and empowerment, and it brings together tools for nominations, voting, and judging; personal and professional profiles; and the presentation of works and services. Licensing, an online shop, a secure trust account, an art marketplace, Booking, Project, custom services, and Event are among the defined parts of this structure.

The awards present the work of individuals and groups across many fields, and nomination, public voting, and expert participation all play a role in them. Alongside this structure, the Iran International Festival is a cultural, non-competitive event whose participants receive certificates. The Film Festival has a

separate structure: it holds competitions for short films, documentaries, and animation alongside screenings of Featured works, and it also includes a film academy, a film database and network, a specialized conference, and a film market.

Encyclopedias and specialized databases are intended to present people, works, cultures, and fields of study. The Khak encyclopedia project (also called Mihan; in English, Homeland) offers a multimedia introduction to the culture, languages and dialects, literature, art, and traditions of Iran's regions. Book and specialized-magazine publishing, documentation, educational programs, and social activities are also part of this range.

The organization's social activities include programs for the empowerment of women, education, children and teenagers, older adults, and relations with non-governmental organizations. The honoring of enduring figures stands beside these programs. The academy, working groups, associations, and specialized clubs provide a setting for consultation, exchange of experience, training, and collaboration among specialists, artists, and activists in different fields.

Participation in Persian Awards takes many forms: from serving on executive and local teams to contributing expertise, volunteering, supporting projects, and accompanying events. The organization's operating model also includes sponsorship, advertising, donations, funds and grants, commercial partnerships, production and publishing, and online services. This structure links a network of people and activities at local and international scales.

Chapter One: The Identity, Mission, and Emblem of Persian Awards

1-1. From an Award to a Cultural and Professional Platform

At first glance, the name "Persian Awards" points to the recognition of achievement and the honoring of those who accomplish it. Yet the organization's framework is not limited to awards and ceremonies. Alongside the awards, events, media, education, publishing, networking, and cultural and social projects also have a place in its overall map.

These two aspects are connected, but they are not the same. An award is a way of identifying and presenting a specific activity; a project or program can open a broader path toward connection, content creation, or collaboration. For this reason, Persian Awards may be understood as an organization with a core of recognition and presentation, and with a vision of linking people, professions, and a variety of subjects.

This definition clarifies the scope of the mission. It does not mean that every part is running at the same time and at the same level of readiness. The name of a project or service on the overall map does not, by itself, show its operational status. Throughout this book, wherever a specific activity is discussed, three states are kept apart: what has been carried out, what is under development, and what has been put forward only as a plan or a vision.

1-2. The Meaning of "Persian"

The word "Persian" in the organization's name points to cultural and linguistic ties that are not confined to the borders of a country or a city. The community Persian Awards has in view includes Iranians and Persian speakers who live in different parts of the world and who take part in culture, the arts, science, social activism, and a variety of professions.

In this understanding, "Persian" is not a test of purity of identity or a criterion for excluding others; it is an invitation to cultural recognition and connection. People have grown up in different countries and contexts, and each is connected in some way to Iranian language and culture. An inclusive narrative can reflect these differences without placing everyone in a single mold.

Even so, cultural breadth alone does not determine the eligibility requirements for any given award. The criteria for each category are defined separately and relate to the subject of that

award. The community the organization addresses should not be confused with the nomination conditions of one particular section.

The outlook of Persian Awards is inclusive and free of discrimination. Using the possibilities of the internet, the organization brings together all Iranians, and all who in some way share Iran's thousands of years of cultural roots, so that they may grow side by side and stay away from exclusivism and separation. This outlook is tied to the organization's distance from political and religious orientations: Persian Awards keeps away from political and religious sidelines across the world's geography so that it can be a platform for convergence and for combining the potential of the Iranian community everywhere.

1-3. A Community Beyond Geographic Borders

Persian Awards addresses a community whose members live in many countries: Iranians inside Iran, Iranians abroad, Persian speakers in Afghanistan and Tajikistan, and other communities with a linguistic or historical connection to Iranian culture.

This breadth does not mean that all these groups share the same experience. Place of residence, everyday language, the experience of migration, and social conditions all affect how people relate to culture and identity. So presenting the community the organization addresses does not mean making it uniform; the aim is to clarify the range of connection the organization wants to reflect within its cultural framework.

A cross-border outlook means not viewing achievement solely through the lens of one city or one country. A person may work in a local setting and at the same time be in touch with a wider network; an institution in another country may also take up subjects that are linked to the Iranian community. Each example is presented in its own particular context, and where information about location, audience, or scope of activity is not available, the book does not guess.

A global outlook does not necessarily mean that all activities are carried out on a large scale or simultaneously in several countries. An activity may take shape in a single city or among a specific group, while the overall framework of the organization keeps in view its connection to a wider community. The scope of the mission and the scale at which each activity is carried out are therefore two different things and must be described separately. The organization may define its target community as global and present each program according to its location, audience, and actual capacity.

1-4. The Cultural and Social Mission

The mission of Persian Awards can be summed up in three tasks: identifying, presenting, and honoring the achievements of Iranians and Persian speakers in a variety of fields. Culture, the arts, science, and social and professional activity are among the areas that fall within this framework. Alongside presenting individuals and works, creating opportunities for acquaintance and collaboration is also part of the broad map of activities.

This mission is not concerned only with well-known figures. In every field there may be individuals or groups who are less known to the public but who play a prominent role in their discipline or community. Attention to this diversity is consistent with the aim of presenting achievements, although the recognition and assessment of each case is carried out on the basis of the information for that category.

The cultural and social mission should not be taken as a claim to solve problems or to create wide-reaching impact. Presenting a person or an activity can help it to be seen, but the size of that effect requires separate evidence. In the same way, a program that appears on the organization's overall map is not counted as a definite achievement until its operational status has been made clear.

The identity of Persian Awards is not built only from the number and names of its categories; it also depends on the mission the organization defines for itself: presenting the achievements of the Iranian and Persian-speaking community and creating the conditions for connection among different individuals, fields, and groups. The award is part of this broader framework, and not every component of the framework can be reduced to the award itself.

1-5. Distance from Political and Religious Orientation; A Focus on Activity

Persian Awards keeps its distance from political and religious orientations. It is not affiliated with any party, group, political movement, or religious institution, and in selecting and presenting individuals and institutions it does not use their beliefs or leanings as a criterion. The basis for presentation is the outstanding activity of each person or institution in the specific field of the award, whether that is literature, social activism, support for older adults and children, or any other area.

This principle does not mean excluding political subjects from the list of awards. Among the categories, the activity of immigrants in the politics of their host country is a defined field; for example, in 2026 there was a category for "immigrant figures active in the politics of the host country." The presence of such a category is not a sign of political partisanship; the subject of that category is the person's activity in that field, not his or her party leaning or affiliation.

Honoring a particular activity likewise does not mean endorsing every view or passing an overall judgment on a person or institution. If someone is presented for an achievement in literature, education, or social activism, the presentation stays focused on that achievement and has nothing to do with the person's political or religious beliefs. The same rule applies to organizations and associations: the presence of an institution on a list is not evidence of all its activities and outcomes.

This principle applies in the same way in every chapter of the book: a nominee or recipient is presented within the framework of that category, and this presentation is neither an endorsement of all of that person's positions nor a political or religious statement by Persian Awards.

This principle has two further implications. The organization engages in neither political nor religious activity, and it does not rely on either of these fields to advance its programs. Its approach is not built on lobbying, on undermining or negating others, or on dividing people and movements into "good" and "bad"; the focus is on what is shared. Culture, the arts, history, language, science, entrepreneurship, and social activity are fields that can connect Iranians and Persian speakers, whatever their background and wherever in the world they are. For this reason, instead of strengthening dividing lines, the organization tries to focus on these common points and to widen the ground for cooperation and synergy.

1-6. The Emblem: The Twelve-Petaled Golden Lotus

The emblem of Persian Awards is designed in the form of a golden lotus with twelve raised, symmetrical petals. The petals are arranged around a spherical center, and the Latin name *Persian Awards* and the ® mark appear as part of the emblem.

The twelve petals are linked to the twelve main awards of Persian Awards. This link concerns the organization's overall framework and is distinct from the categories of any given year or

the classifications within an award. For the other elements of the emblem, including the spherical center, no separate symbolic meaning is assigned in this description.

1-7. The Overall Structure: Main Awards and Categories

Persian Awards has two main levels: twelve main awards, and the categories that are defined within some of those awards. The twelve main awards make up the organization's overall framework; the categories show how each award is divided into fields in each edition.

Not all awards have categories, but some have many. The "Influential Persian Figures / Social Activists" award is a clear example: in 2025, medals were presented in 24 classifications of this award. All 24 classifications fall within that single award and are not counted as independent awards.

For this reason, two numbers must be distinguished: "twelve" is the number of the organization's main awards, and "24" is the number of classifications in which medals were won in the Influential Persian Figures award in 2025. Neither replaces the other.

Annual categories change with the growth of the organization and the fields of interest in each edition; in some years a category may be added, merged, or redefined. For this reason, the number of categories in a given year cannot stand in for the number of main awards, and a change in the number of categories is not, in itself, a sign of expansion or contraction of activity.

Categorization is a map that shows the fields the awards are concerned with. Each category is only a point of entry, not a full description of the person, work, or activity placed within it: the existence of a category for social activism shows that this field has a place in the structure of the awards, but it says nothing about the type of activity, the scope of its impact, or the length of the work.

The presence of a field on the list also does not mean that its method of assessment is the same as that of other fields; achievement in the arts, science, social activism, and sport is different in nature, and the criteria must suit each field. A more detailed account of the assessment process appears in the chapter on awards and judging.

1-8. A Shared Platform, Not a Replacement for Institutions

When the community the organization addresses is scattered across different countries and cities, cultural and professional activity also takes shape in different places. A local event or program matters to that community, but on its own it does not build all the connections that people and groups need. The idea of shared infrastructure arises from this need: to provide a setting in which scattered experiences and capacities can be seen and can find one another.

This platform is not meant to take the place of associations, local organizations, cultural centers, or specialized bodies. These institutions continue with their own identity and work and, where

conditions allow, connect with other groups. "Networking" likewise does not mean merging all institutions into one structure; it can mean introducing groups to one another, passing on experience, or creating the possibility of collaboration. Local groups work under the conditions and capacities of their own place while being connected to a wider network; local activity and the cross-border framework complement one another.

The existence of a shared framework also does not mean that all activities must run under one name or by one method. The arts, education, research, and social work each have their own professional context and needs. The overall identity of Persian Awards can host a variety of subjects, while each field is recognized and presented with its own characteristics.

This idea is part of the identity the organization has in mind, and it is not a report on a network all of whose links have been built. There is a difference between "the aim of connection" and "the real state of connection": it can be said that the organization is thinking about building a shared platform for Iranians and Persian speakers, but the extent of the network and the level of participation in it are made clear in the report on each program.

1-9. Participation and Human Capital

Building a cultural platform is not done with money alone. People's time, knowledge, expertise, experience, and network of relationships also play a part in the formation and development of activities; the capacity of the organization therefore cannot be measured only by the money that has been spent.

Participation, too, takes different forms. One person gives a great deal of time and takes on ongoing responsibility; another helps for a short period or with a limited task; and another places expertise, experience, or resources at the service of a project. These roles are not the same in size or form, but each can be part of a shared path, and they should not be reduced to a single general label in reports. The importance of this variety lies in the fact that it does not restrict participation to a single pattern and leaves room for the presence of people with different abilities and circumstances.

Teamwork is not names placed side by side; it takes on meaning when roles are tied to a specific activity or responsibility. In the framework of Persian Awards, this idea goes together with networking, joint projects, and drawing on the varied abilities of the community. Even so, this orientation in defining the mission does not, in itself, prove the result of any collaboration or the degree of its impact.

Non-cash capital, too, should not be turned into a definite figure unless the method of calculation and the supporting data are clear. The details of the financial model, cash and non-cash resources, and cost estimates are examined in the finance chapter, with the necessary caveats. In the first chapter it is enough to say this much: the framework presented sees human and professional participation alongside financial resources, and the continuation of cultural activity depends on infrastructure and collaboration. The existence of resources or a network of collaborators also does not guarantee that every program will be carried out or produce the same result.

1-10. Identity in Several Layers

The identity of Persian Awards can be seen in four layers: the name and emblem; the community the organization wants to connect with; the mission it defines for itself; and the forms of activity put forward in pursuit of that mission. These layers are connected, but each answers a different question.

The name evokes the audience and the cultural field; the emblem is the organization's visual identifier; the community addressed explains the cultural and linguistic range; the mission clarifies the overall direction; and the activities show in what forms that direction is pursued. If these layers are confused, a general title may take the place of a report on implementation, or a particular program may be mistaken for the whole identity of the organization.

In this chapter, the identity of Persian Awards has been defined on these foundations: the cultural and linguistic ties of the name "Persian"; the broad community of Iranians and Persian speakers in the world; the mission of presenting and honoring achievement; distance from political and religious orientations; and an emblem whose twelve petals are linked to the twelve main awards. Main awards, annual categories, and classifications within an award have different meanings, and a mission or planned projects cannot, without evidence, be put in the place of activities that have been carried out.

For this reason, claims about identity and mission in this book are stated in clear but measured language. The organization may present itself as cross-border, multi-field, and attentive to cultural

and social ties; but wherever the discussion concerns the level of participation, the reach of access, or the outcome of a project, evidence for that claim must be at hand. When we speak of a "global community," we do not mean the number of actual participants; and when we speak of a "shared infrastructure" or a "network," we distinguish between the aim of creating connection and a network whose activity has been documented.

1-11. The Place of Chapter One in the Book

In this book, Persian Awards is presented as a cultural and professional platform that places the function of recognition and presentation alongside a broader vision of connection among people and fields. The name, emblem, community addressed, mission, and scope of activity, through their links with one another, form the organization's identity: an identity known not through promotional adjectives but through the precise description of these very components.

The first chapter provides a framework for reading the later chapters and clarifies the basic concepts and main boundaries, so that the reader can go on to tell apart the overall mission, the annual categories, and the operational status of programs. History, the structure of the awards, nomination and judging, festivals, social projects, media and publishing, financial resources, and accountability mechanisms are each examined in later chapters on the basis of the information for that field, and every claim about implementation or statistics appears in its own relevant chapter.

Chapter Two: The Formation and Evolution of Persian Awards

2-1. Roots: From Cultural and Commercial Work to the Idea of Cross-Border Connection (1990–2000)

The story of how Persian Awards took shape does not begin with the first edition of the award. According to the organization's own historical account, the idea grew out of earlier experience in publishing, advertising, media, business promotion, and the holding of meetings and events. These experiences took shape in Iran from about 1990 to 2000 and continued in Dubai and later in Canada, each contributing part of the skills and the broader vision that would later come together within Persian Awards.

The first stage, in Iran, is described as work in advertising, publishing, and connecting professionals: producing advertising content and collaborating on cinema-related programs, alongside publishing books and magazines. Among the printed activities, magazines on markets and business and a weekly newspaper are mentioned. At that time, access to broad digital networks and online distribution was not yet as widespread as it is today;

periodicals, exhibitions, and in-person meetings were the main ways of getting information out and presenting people and their work.

During this period the idea of a mobile book exhibition emerged: displaying the books of many different publishers side by side, instead of the few titles of a single publisher. The idea addressed a question that went beyond selling books: how can a cultural product be taken out of its producer's immediate circle and brought to audiences in other cities and regions?

Alongside publishing, work was done to promote businesses and make it easier for them to connect. Meetings and business networking programs gave business owners the chance to get acquainted, talk, and collaborate, and they raised a larger question: could a platform be built that would present Iranian businesses not only to audiences in one city or country, but to wider markets?

In answer to this question, a project called INTL TM (International Trade Market) was proposed, meaning an international trade market. Its aim was to present Iranian businesses, link them with customers, and strengthen the possibilities for export and international cooperation. Its importance in the history of Persian Awards lies in showing a vision that was already present at that time: linking cultural presentation with communication and economic infrastructure.

The Iran stage can be seen as the period when the questions took shape. How could publishing and distribution expand? How could scattered businesses find one another? How could the work

and abilities of Iranians reach more people? How could media shorten the distance between producer and market? These questions are reflected in later projects too, but the later solutions were not the uninterrupted continuation of a single product.

2-2. Dubai: Linking Media Production, Publishing, and Events (2000–2005)

The Dubai stage spans the years 2000 to 2005. In this period, earlier work in advertising and business promotion was joined by media production, broadcasting, publishing, and event organizing. What matters about the Dubai experience is that the work was no longer confined to content production or business meetings; a combination of media, print, television programming, networking, and public events was now on the agenda.

The historical material mentions the production of television programs in Persian, English, and Arabic under the name *Dubai View*, as well as printing and graphic activities and media production. In this multimedia mix, each subject was presented in several ways: a periodical, a television program, a gathering, or a public event. The value of this stage lies in the connection among these tools.

In Dubai, magazines and a directory of Iranian businesses were also published. The directory gathered information about businesses and introduced them to one another, work that ran in the same direction as the business networking meetings. At these meetings, business owners talked about their work and plans and learned about ways to cooperate. The idea of "Iranians working

side by side" took a more practical form in these activities: publishing information was not enough, and in-person contact and its continuation mattered too.

Alongside the business programs, entertainment and cultural events were also held. Names such as *Persian Business Networking* and *Future Nights* are mentioned, as well as concerts for different audiences. Beyond providing a space for presence and performance, holding an event calls for skill in production, coordination, promotion, audience relations, and program management; these skills became important at later stages too.

The more direct link between this stage and the formation of Persian Awards was the planning of music and film awards. From the year 2000 the idea of these awards was formally put forward, and meetings were held with filmmakers and others involved; Dubai was also considered as a place to hold the first editions. However, the available information distinguishes between planning and discussing the awards and holding a full, independent edition; for this reason, this book does not present Dubai as the site of complete, definitive editions of the award.

Technical difficulties and limits on communication are also part of the account of those years. According to the available narrative, providing film facilities and gaining access to the necessary personnel and infrastructure was not easy; as a result, the practical focus fell more on musical activities and on honoring artists in that field. The initial plan might have covered several fields, but what was actually carried out matched the capacities that were available.

In this way, Dubai was a link between the early experiences in Iran and the later expansion of activities in Canada. Multilingual media work, printing and publishing, business directories, networking, and events came together in this period. None of them alone was the final form of Persian Awards, but together they built an experience that gradually made the idea of a multi-field organization possible.

2-3. Canada: Expanding Networks and the Experience of Continuous Events

From about 2005, activities continued in Canada and were accompanied by growth in publishing, business networking, and public programs. This stage was not a completely separate beginning from the previous years; many formats had already been tried in Iran and Dubai. What changed in Canada was the opportunity to expand these formats and keep them going in a new environment.

In publishing, the *Norooz* magazine and a directory of Iranian businesses are among the named activities. The directory gathered business information in such a way that readers could find businesses and contact their owners; it was not merely an advertising list but a tool for introducing Iranian economic actors to one another. The publication of the magazine and of guide booklets continued the same approach.

Business networking in this period became tied to programs held at more regular intervals. Monthly meetings gave business owners a setting in which to talk about their activities, services,

and projects; gatherings related to real estate and professional networking programs are also mentioned. The purpose and format of these programs are clear, but the available information does not independently measure their economic impact or the number of collaborations that came out of them, and this book does not offer a figure for them.

Family, cultural, and commercial events also grew in scope. The historical material mentions programs such as *Persian Family Day*, *Made in Iran*, *North York Festival*, and *Global Village Festival*. Some of them were close to a family gathering with stage performances, while others were exhibitions or opportunities to present businesses and different cultures; *Made in Iran* is described as a trade exhibition with seminar programs and was linked to business networking meetings.

Chinese Family Day is also named in the same list.

Programs related to children, music, food, and different cultures are also mentioned, including children's festivals and programs for books, film, photography, talent, and fashion, as well as beauty and health expos. The importance of these activities lies in adding to the organization's experience the production of theme-based events: each program had its own audience and needs, and carrying it out depended on a combination of design, promotion, coordination, and communication with participants.

This experience later mattered in shaping the organization's specialized projects and festivals.

Not all of these names are official programs of Persian Awards in its later form. In this book, these programs are regarded as successive stages in the team's experience and as part of the practical background to the organization's formation; the organizational affiliation and operational status of each event are clarified in the relevant place and on the basis of the relevant document.

It is better to see the course of formation in this period as a chain of experiences rather than a list of scattered brands: from Iran came attention to publishing, distribution, and business promotion; from Dubai came a strengthened link between media and events; and in Canada these formats were tried out in more varied programs. This continuity does not mean that all the activities were one and the same: there is a difference between an activity carried out within a team, a brand used for an event, and the structure that later came to be called Persian Awards, and each event is tied to this course only to the extent the available information allows.

2-4. "Persian Man of the Year" and "Persian Woman of the Year": The First Editions of the Award

In the mid-2000s the idea of the awards was gradually pursued in a clearer form. Attention was directed to Iranians who had achieved professional or social success in different countries.

"Persian Man of the Year" and "Persian Woman of the Year" were one of the early forms of this path. These categories were tied to identifying Iranians who had notable achievements on the

international stage, not merely to how well known they were within the Persian-speaking community.

The first four editions began in 2006, and the honorees of each year are as follows:

- 2006: Bijan Pakzad and Anousheh Ansari
- 2007: Omid Kordestani and Christine Amanpour
- 2008: Ehsan Yarshater and Goli Ameri
- 2009: Pierre Omidyar and Shohreh Aghdashloo

In some editions the voting took place but no in-person ceremony was held; the sending of statuettes to the honorees is also mentioned. A distinction must be made among voting, announcing the result, and holding a ceremony: "carrying out an award" does not necessarily mean a large public ceremony, and its form changes with the means available in each edition.

The "Persian Man of the Year" and "Persian Woman of the Year" awards were an important stage in the evolution of the idea of the awards, because they connected the presentation of individuals, which had belonged to the world of business and media events, with a defined structure for recognition.

2-5. Radio Roya: An Online Media Experience and Event Coverage

After the first editions of the awards, online media activity also grew. Radio Roya was active between 2010 and 2012 and, on the basis of the organization's documents, is described as a platform for producing and publishing programs about events, people, and a

variety of subjects. Although it carried the name "radio," its activity was not limited to audio; it also included video production and the recording of programs.

Part of Radio Roya's work was being present at events and covering them. Conversations with people, reports on programs, and segments centered on expertise or personal life are named among its formats, as are short news and music programs and several content tracks. This experience continued the link that had earlier formed between events and media: an event offered a chance to gather, and media production made it possible to record part of that experience and carry it to other audiences.

Media activity was not limited to technical facilities and personnel; it also needed support and resources. The available account states that the community's capacity to support such a broad production system was not sufficient, and the radio's activity gradually shrank and then stopped. This halt does not mean the experience was unimportant: on one hand it exposed limits to sustainability, and on the other it added skills in production, recording, event coverage, and online publishing to the organization's accumulated experience.

Radio Roya was a stage at which media went beyond being a tool for promoting events and became a platform for producing content in its own right. This experience also showed that media development does not last without a support model and the real capacity of the team. The halting of a program can be part of a

change in the form of activities: some tools are set aside, but the experience and knowledge gained from them are put to use in later stages.

2-6. Theme-Based Events and Regional Awards

In the mid-2010s, event activity in Canada grew more varied. In 2014, the *Persian Beauty Awards* is introduced in the organization's documents as a program that showed the ability to produce and hold a theme-based event. In the same period, programs in the fields of beauty, health, fashion, and activities related to children appear in the team's record; for some of them the account points to a period of about 2014 to 2016 or 2017. Children were also an audience: the Canada Kids Festival was a collection of seven different arts festivals, from books and film to fashion, with formats such as film screenings, book and photography exhibitions, a talent competition, and a fashion program. The importance of this stage is that event experience was no longer limited to business meetings or general gatherings, and each program was tied to a specific field and audience.

Multicultural festivals and gatherings were also on the same path. Programs such as the *Global Village Festival* are described as bringing together different cultures and groups; this festival was held with more than 30 languages and 60 nationalities. At events like these, presenting a culture was not done only through speeches or text; booths, stage performances, and varied activities allowed participants each to present a part of their own culture to others. This experience was linked to the organization's cross-

border outlook, because working with different audiences and groups called for the ability to organize programs beyond a single community.

The Canada Music Festival (*Canada Music Festival*) was held in 2017, coinciding with Canada's 150th anniversary, or in 2018; its exact year is one of these two.

In this part of the history, what stands out most is the growth of skills in producing and managing events. Formats and audiences changed, but the basic needs stayed constant: planning, content production, coordination with participants, communication, and creating the conditions for audience attendance. This experience later mattered in designing broader festivals and programs. Not all the programs of this period are counted among the official projects of Persian Awards; some are regarded as related, foundation-laying experiences, and the name and status of each program should be recorded on the basis of its own document.

In 2016 and 2017, according to the organization, regional voting took place in Toronto in connection with two business events, and statuettes were presented to the selected winners. This voting overlapped with earlier editions of "Persian Man of the Year" and "Persian Woman of the Year," but it was regional in scale and framework and should not be confused with the broader editions or later structures of the awards. In 2018, a Best Business award was also held regionally in Toronto: a continuation of the long-standing attention to introducing and

networking business owners that had earlier taken shape in directories, business meetings, and exhibitions, and was now being expressed in an award-based format.

This period shows that the course of Persian Awards was neither linear nor uniform. Alongside awards of wider scope, programs with a defined geographic range were also carried out. An award could be regional, in keeping with the means of that moment, while the organization's overall vision still had in mind a more widely scattered community; so a distinction must be made between the scope of the aim and the scale at which each edition was carried out.

2-7. 2019 and 2020: The Pressure of the Pandemic and a Rethinking of the Path

For the organization, 2019 and 2020 were a time of change and rethinking. The COVID-19 pandemic limited in-person events and made the need for online tools more pressing. For an organization whose experience was in part built on in-person events and gatherings, this situation was not just the postponement of some programs; the way of staying in contact with its audience also needed reconsideration. The new question was this: how can participation be freed from a fixed time and place, and how can remote presence be made possible, especially for people who live in different cities and countries?

The answer in view was a move toward a platform that people could join even from home and without physical presence. This direction was not separate from earlier experience with online

platforms and media production, but pandemic conditions made it more important. The same conditions created a new opening for returning to the idea of Persian Awards and for working on online infrastructure; earlier experiences, from media production to holding in-person events, mattered in this rethinking.

In the same period, a more formal launch of the organization in the Iranian year 1400 (2021–2022) was put forward as a plan. The available information expresses this date as a proposal and a plan, and it cannot be concluded from it that a formal event was held in that year or that all parts of the organization began full operation. This change of direction likewise did not necessarily mean the immediate move of all events online or the readiness of the complete infrastructure at that time; a distinction must be made between a strategic decision and its practical realization. The importance of this stage lies in the change of direction and priorities: from a main focus on in-person events to wider use of online tools, creating the possibility of cross-border communication, and gathering information in a more centralized platform.

2-8. The Digital Platform: From a Database to a Broader Structure

In the history of digital activity, the main idea was a platform that would not stay limited to a single task but would also hold information, content, projects, and connections among people and different fields. The design of a database and the collection of data

about various people and fields were already under way, and with the growth of digital capabilities, a rethinking of the form of the website and the design of new services came up.

With the expansion of Persian Awards' activities, the digital platform became a structure for presenting the people, works, projects, and programs of the organization. A database, personal and professional profiles, a content archive, and online services found their place in this structure, and the website took shape as the communication space for the awards and for the organization's other cultural, artistic, scientific, and social activities. Each part of this structure is described, with its own operational status, in the chapter on the digital platform.

2-9. Gathering Information and Establishing the Organization's Identity

Alongside events and awards, gathering information about people, works, and fields of activity gradually became one of the important axes. Throughout these years, from 2000 onward, a body of data was gathered with two aims: to create an artistic and historical database of Iran, and to lay the foundations of an academy for the awards section. The effort to build a database of successful Iranian figures and to collect the names of those active in music was also part of this course. Such work, if it keeps the data accurate, up to date, and searchable, goes beyond listing names and becomes a tool for understanding fields and finding suitable people to present.

This course was linked to the experience of business directories and periodicals. In the directory, the issue was presenting commercial information; in the broader database, the aim was to record and organize data about people, works, and cultural activities. These two tasks are not the same, but they come from a shared need: scattered information must be gathered in an organized way so that access and connection become possible.

The historical material also refers to branding work in the mid-2000s and to the effort to shape a single identity for the organization. In the same account, examples of well-known international awards and academies were considered for study so that features suited to the Iranian community could be chosen with care. This does not mean that Persian Awards is on a par with those examples; it is a matter of studying and drawing inspiration from other experiences and adapting ideas to cultural and artistic differences. For example, Iranian music has its own structure and diversity, and the classifications used for the music of other countries cannot be imposed on it unchanged. This view shows both the ambition to build a broad framework and a reminder that such a framework must fit its subject and its community.

2-10. Phased Development and Changes in How Categories Are Framed

In the organization's planning documents, it was not intended that all the awards would begin at the same time and in a single year. One of these texts proposes starting by activating some of the awards in line with available means, the number of volunteers, and the presence of specialists, and gives the example that three awards might be launched in one year and two or three more added the following year. These examples are phased scenarios and are not a definitive report on the number of awards carried out in any year.

This phased model was a logical continuation of earlier experience. In the event periods, some programs were carried out with local capacity. A similar principle can be seen in later plans: the overall scope can be broad, but carrying out each part depends on human, professional, and financial resources and on the conditions of that period.

A comparison of the annual lists shows that the categories related to social activities did not have a fixed framing in every edition. In the 2024 list, titles such as support for patients and children, social activism inside and outside Iran, support for refugees, and the activity of non-governmental organizations appear. In later lists, fields such as education, support for older adults and people with disabilities, the environment, support for animals, and media activity appear under more specific titles. These differences do not mean that an independent award was

created each time a title changed; they reflect a more precise way of separating and presenting the different kinds of social activity within the Influential Persian Figures award.

So when we speak of the growth of the awards in recent years, we must separate three things: the number of main awards defined on the overall map, the number of categories and classifications recorded in the list for a given year, and the number of programs actually carried out in that year. These three numbers can differ, and to understand a change we must see which period and level each number belongs to.

2-11. Summing Up: From Scattered Experiences to a Multi-Field Framework

The formation of Persian Awards has passed through several linked stages. In Iran, publishing, advertising, business promotion, and the idea of cross-border distribution came together. In Dubai, multilingual media production, printing, and networking and entertainment programs were added to this experience, and the idea of music and film awards was taken up more seriously. In Canada, directories, business meetings, and a series of theme-based events had room to grow. Then the editions of "Persian Man of the Year" and "Persian Woman of the Year," the online media of Radio Roya, regional business awards, and a change of priorities during the pandemic carried the path toward a multi-field structure that relies on digital communication.

This course was neither linear nor uninterrupted; it came with experiments, changes, and sometimes halts. Radio Roya shrank and then stopped after a time; some regional awards were held; and a more formal launch in 1400 is recorded in the available information as a proposal. These differences are part of the history and should not be covered over with a uniform story of success. At every stage, available means and practical needs shaped the choices.

What links these stages is shared experience and shared problems: how can people find one another, how can works and abilities be presented, how can an event become an opportunity for connection, and how can activities go beyond a given geographic area? The award is one of the forms within this framework; media and publishing, events and networking had been present on the path earlier. Each program is presented with its own name, time, and status, and the experience of an event held before the organization took a more formal shape explains the historical background, and does not stand for carrying out the same program under the name Persian Awards.

The history of Persian Awards can be seen as the history of turning earlier experiences into a broader framework: from presentation and connection on a local scale, to varied media and event forms, and then to the effort to create an infrastructure that can support cross-border connection and specialized categories. Continuity is seen in the repetition of concerns such as presentation, connection, content production, and creating the ground for cooperation; what differs from stage to stage is the formats, the tools, and the scale of activity. This summary does not

pass judgment on the success or impact of any period; the aim of the chapter is to clarify the course and the general order of the experiences, so that the later chapters can examine the present structure of the awards, the projects, and their mechanisms.

Chapter Three: The Ecosystem and Map of Persian Awards Projects

3-1. From a List of Projects to Understanding an Ecosystem

To understand Persian Awards, it is not enough to set the names of its awards, events, and services side by side as separate items. The main point is the relationship that the overall plan envisions among them: the awards help identify and present achievements; media and publishing offer information and works; events provide opportunities to meet and take part; and the online infrastructure ties these activities together.

This map is described in four broad areas: **awards, the online platform, projects and events, and program-making and content production.** The boundaries between the four are not completely sharp; an event, for example, can at the same time be a place where works are presented, content is produced, and people in a field get to know one another. Even so, separating them makes clear what function each program serves and what stage it has

reached. In the rest of the chapter, activities are presented alongside their paths of development, without the title or status of one program being taken for that of another.

3-2. The Awards: The Core of Identification and Presentation

The awards are the core of the Persian Awards name and one of the main components of the ecosystem. In this framework, an award is not limited to a ceremony at which a statuette is presented; identifying people, presenting their activities, classifying fields, and creating the possibility for achievements to be seen are part of it too. The type of activity and the method of assessment differ from field to field and are explained in the relevant chapter.

As the first chapter described, the awards structure has twelve main awards, and some of them have multiple categories. "Influential Persian Figures / Social Activists" is an example, and in 2025 medals were presented in 24 classifications of it. These classifications are not counted as independent awards and must be read within that same award.

The role of the award is not the same as the role of a project or an event. An award focuses on identifying and honoring a specific activity; identifying an activity is also not the same as carrying out a project, although the two paths can complement each other. An event provides the setting for a performance or a gathering of

audiences, and the online platform makes information about people, works, and programs available. These components are related, but none replaces another.

3-3. The Online Platform and Encyclopedia: Infrastructure for Connection and Access

The online platform is meant to play a role beyond presenting a single award or event: a space that lets cultural, artistic, scientific, and economic actors present their activities and works, and that makes it easier to connect people and projects. This idea is tied to the organization's earlier experience in publishing, business directories, and online voting, although each of those activities had its own function and period.

Several services are set side by side on the platform's map: a database and encyclopedia; the presentation of works and people; a shop and a marketplace for works; licensing for the use of works; the presentation of events; and booking and project services. The value of the database is not just the number of names recorded; information must be accurate, classifiable, and up to date, and it must be clear what each page is presenting. For this reason, the encyclopedia, the list of people, and the list of works are not different names for a single service, and each has its own purpose and method of upkeep.

The Persian Encyclopedia is one of the most important informational components of the ecosystem. It is meant to cover the lives and works of Iran's cultural, artistic, and scientific figures in Persian and English and, where possible, in other languages. For

historical and deceased figures, pages resembling encyclopedia entries are planned, covering biography, works, and activities, with new information added after specialized review and editing. For living people, each person can have a profile that presents his or her educational and professional background, works, books, lectures, and achievements, and that is linked to other parts of the platform, such as the shop, events, and projects.

This structure applies to the awards as well, because profile information can make nominees' backgrounds and activities available to the public and to members of the academy. The encyclopedia and the personal profile are part of the awards' informational infrastructure and do not replace the judging process. The details of the online services are given in the chapter on media and digital infrastructure.

3-4. Presenting and Offering Works: The Shop, the Art Market, Licensing, and Booking

On the organization's digital map, presenting a work is not limited to a simple page or a brief news item. For literary, artistic, and visual works, several paths are envisioned: presenting the work directly, an unveiling in a red-carpet format, an in-person or online exhibition, and offering the work in related markets. In a work-presentation program, the producer explains how the work came about, its subject, and its features: an author talks about his or her book, a visual artist about the process of creating the work, and a filmmaker about the production. The red carpet is another format for an unveiling and can be held at a specialized

conference or online, and exhibitions, including themed or traveling ones, are planned for visual works and certain cultural productions.

In the shop section, artists, authors, producers of cultural goods, and makers of handicrafts can present and offer their works, and the shop can be connected to personal shops or external purchase links. The art market combines offering a work with a license for its use, and visual works can be offered through an online auction or one-off sale. For transactions and collaborations, a secure trust account system ("Etminan") has also been defined: the amount stays with the system until the commitment is fulfilled or the goods or service delivered, and is released once the conditions are confirmed. Staged payment for projects such as design or web development is put forward within the same framework.

In this map, rights to use a work are separate from presenting the work. The consent of the owner and clear agreements are the basis of cooperation. Information about the work, the owner, the terms of sale, and the rights of use must be kept distinct; buying a physical work does not, in itself, transfer the right to reproduce or use its image. A license may be defined for limited or broad use, one-time or for a set period, and must suit the type of work and the way it will be used.

This infrastructure also addresses the problem of international access to Persian works, a problem that makes it hard to present and offer works to audiences who do not know Persian. The quality of presentation, knowledge of the target market, and

clarity about rights of use all affect whether a work can reach new markets. Translation and multilingual presentation are not merely a matter of rendering words; for the work to be understood correctly in a new cultural setting, information about the work's context, its owner, and the way it may be used must be clear. Selling a work directly, showing it, offering a license to use it, and introducing a producer are different forms of access, and the owner and the audience must know what is being offered: the work itself, a copy of it, a right of use, or the commissioning of an artistic service.

Alongside the sale of works, services based on an artist's skill or performance are also offered. In the booking structure, the artist presents the type of activity, available times, and the price of the service, and the person making the request asks for the collaboration or performance they have in mind; this differs from selling a finished work, because the subject is a commission or the provision of a specific service. Some services require the artist's physical presence, and others, such as recording a video or audio message for particular occasions, are provided online. Where payment and delivery of the service are staged, booking can be tied to secure payment and an agreement between the parties.

3-5. Projects and Events; The Iran International Festival

"Project" and "event" are two related but different formats. A project includes aims and activities that may be pursued over a longer period; an event usually has a more specific time and form for a gathering, presentation, or screening. Sometimes an event is part of a project, and sometimes it is an independent program. In either case, the aim, audience, time of implementation, and status of each item must be stated separately.

Projects cover education and empowerment of women, activities related to older adults, children, and teenagers, cooperation with non-governmental organizations, and the presentation of Iran's culture and living environment, and each field has its own audience and way of working. Events are held in the form of professional gatherings, educational sessions, exhibitions, festivals, and cultural programs, and they can be places to present works, talk with specialists, and introduce institutions.

The Iran International Festival is a cultural, non-competitive event whose participants receive certificates; it is therefore not the same as the competitive Film Festival. In the festival model, in-person and online participation, the use of existing businesses as event points, promotional presentation, coupons and discounts, the showing of cultural content, and a virtual art expo are set side by side. A detailed description appears in the relevant chapter.

3-6. Program-Making, Content Production, and Cultural Documentation

In the Persian Awards map, program-making is a path for recording, presenting, and passing on content. Its formats are interviews, seminars, roundtables, education, conversations with specialists, presenting professionals, and producing content for different groups of audiences; women, older adults, and children and teenagers are among these groups, and content is designed according to the needs of each group. This area is close to events and the online platform but has an independent function: an event may make content production possible, but a media program can also continue after the event in the form of an interview, a report, or educational content. The platform, for its part, is the place of publication or access and is not the same as the content published on it.

Recording and presenting Iran's culture and living environment is another axis of content production. This axis is part of the Khak encyclopedia project (also called Mihan; Homeland), which presents the culture, customs, languages and dialects, and food of Iran's different regions and the life of their people. Documentation is one component of this project, and "My City," "My Home," "My Birthplace," and "My Iran" are the names of programs used to carry it out; the aim of all of them is to record local experience and make it available to audiences and to later generations. The "Enduring Figures" programs also present and honor people in cultural, artistic, social, and economic fields; reports mention **five programs for five people.** Alongside these,

formats such as interviews, seminars, roundtables, presenting figures of national pride, and educational programs fall within the content-production map. Together these make up the documentary side of the ecosystem: recording experience and achievement, presenting people, and providing content for learning and acquaintance.

3-7. The Film Ecosystem: Six Components with Separate Functions

The film area in the Persian Awards map consists of six components that should not be confused with one another:

- **Persian Film Network:** an online platform for connection and presentation in the field of film.
- **Persian Film Database:** an online database related to film and cinema.
- **Film Festival:** a competitive section for short films, documentaries, and animation. Featured Film works are presented for screening or release and do not take part in the competition.
- **Persian Film Academy:** an academy section related to the field of film.
- **Persian Film Awards:** an award for Featured works and television productions, with a function separate from the competition of the Film Festival.
- **Film Conference and Market:** a setting for conversation, presenting works, and professional activity in the field of

cinema.

A detailed account of these components appears in the chapter on the film festival and independent cinema.

3-8. Social Projects: Women, Education, Non-Governmental Organizations, and Older Adults

Empowering women. This axis covers women of different ages and circumstances and attends to strengthening their social and financial capabilities. Migration, children's schooling, business, social life, and preserving Iranian culture and identity are among its subjects. Education and contact with non-governmental organizations and advisers are presented as ways of providing support, and attention to women's role in the family, cooperation among women, and their participation in forming and advancing projects is another part of this approach. The aim is not only to offer education; connecting women with institutions and with professional and social opportunities is also pursued.

Free education and the passing on of knowledge. The main

idea is to make it possible for teachers, university professors, and skilled people to pass on knowledge to those with less access to education; women, children, and older adults are among the groups given attention. Specialists and educational institutions can make their knowledge available to audiences, and a network can form for wider access. Another idea is that those who have

been taught can in future pass what they have learned on to others; in this way education is both an opportunity to learn and a way for knowledge to circulate in society.

Non-governmental organizations. Support for and cooperation with Iranian non-governmental organizations in different parts of the world has a place in the projects map.

Reports list three major obstacles in the work of these organizations: their activity and nature go unrecognized, it is hard for them to find financial supporters, and their services do not reach their target group. In response, the proposals are to present NGOs, invite them to cooperate in programs for women, education, entrepreneurship, and older adults, and create links between organizations and people who need services. The online platform is the tool for this presentation and connection and ties scattered local activities into a wider network, while the organizations keep their own work and independent identity.

Older adults. These activities address improving connection and quality of life for older adults and drawing on their experience and knowledge. Reports mention difficulties such as health and economic problems, some older adults' unfamiliarity with the language of the country they live in, and distance from new technologies; at the same time they regard older adults as people with experience and knowledge who can share it with younger generations. Non-governmental organizations play an important part in this project: empowering them and increasing their knowledge about the needs of older adults helps provide support at the local level. Educating families, strengthening ties between

generations, and using older adults' experience in educational programs are other paths. Conferences, seminars, roundtables, and educational programs are the tools of awareness-raising, and a format called the *Senior TV Show* is envisioned for producing content designed for older adults.

3-9. Specialized Publishing and Field-Based Reference Works

In the organization's development map, publishing is not limited to magazines or general books. Plans have also been put forward for publishing field-based magazines and yearbooks, including in real estate, automobiles, startups, beauty, food, and fashion. These publications can have print and digital editions and can gather information about the people, businesses, and trends of each field in one collection.

The function of such a reference work is not just to present names. A yearbook or specialized magazine can give an annual picture of a field and link it to searchable data and to pages presenting people and organizations. In this way publishing, archiving, and professional networking draw closer: print content builds acquaintance, and digital information makes access and follow-up possible. Each title is presented on the basis of its own status.

3-10. Projects: Connecting an Idea, a Team, and Resources

The projects section is designed for people who have an idea or a program but need personnel, expertise, or funding to carry it out. The person with the idea presents the project's needs, and people with related expertise can join. A project may be carried out where the proposer lives or may move forward with participants from several countries. The form of cooperation is not fixed either: some are paid for a specific part of the work, and others take part under an agreement on revenue or a share of the project. This section is linked to two main mechanisms: pooled funding of resources and team building.

In cultural projects, producing a work can be the result of several professional roles working together. An author or artist provides the main idea and content; a designer, composer, translator, editor, or other specialist advances part of the work; and other collaborators take part in preparing and presenting the product. The method of cooperation varies with the type of project: sometimes the creator covers the cost, sometimes a financial supporter takes on part of it, and sometimes several collaborators share the cost or the work and agree on each person's share of future income. An investor or supporter can also join a specific project.

Presentation and distribution after production are a separate stage. A book, music, a visual work, or educational content may need editing, translation, design, licensing, and contact with a publisher or market. The shop, the art market, and licensing

services each relate to part of this path, and none replaces the production process or the agreement among collaborators. To understand a project, one should ask: what product is being made, what expertise does it need, at which stage does each person take part, and how does the work reach its audience? In this ecosystem a project is not merely a title on a website; it is the point of connection among an idea, expertise, production, and presentation. The details of the financial and revenue model are examined in the chapter on financial sustainability.

3-11. Cross-Border Cooperation, Local Activity, and Resources for Implementation

The cooperation structure of Persian Awards is not limited to a single office or country. People in different countries can take part in activities and programs suited to where they live, and the connection among these points is made through the online network, events, and the cooperation of individuals and institutions. Local activity is not separate from the global framework: a group can identify a problem or capacity in its own city and define it as a project that draws on wider expertise and connections. The local role is not only implementation, either; knowledge of the language, institutions, audience needs, and opportunities of each region is essential for designing a project that can be carried out, and connection with the wider network makes it possible to reach new collaborators, experts, or audiences. A global network does not mean that all programs are identical; it means the possibility of coordination and exchange among programs adapted to different conditions.

The resources of each country or region are also not only cash. Educational and cultural spaces, people's expertise, technical and media services, professional networks, and ties with local institutions all play a part in carrying out a project. Government, university, and private support are kept distinct; for example, a university may provide specialized knowledge or educational space, an NGO may help with contact with the target group, and a private company may provide services or financial support. These are possible roles and are not the same for every project. A local plan must specify the place of implementation, the target group, the language of communication, and the relevant institutions, and in multi-country projects the audience's language, the local calendar, and the way of working with local institutions affect the form of cooperation.

To coordinate such cooperation, it must be clear who is responsible for advancing the project, who does the specialized or service work, and which parts depend on local collaborators. Recording roles, timelines, deliverables, and the type of support helps keep proposals from being mistaken for implementation commitments. The experience of one region also cannot be transferred directly to another; recording local differences and lessons learned separates recurring needs from needs specific to each place, avoids duplication of effort, and lets later teams draw on earlier experience. A description of cash and non-cash resources appears in the chapter on financial sustainability.

3-12. Universities, Specialized Associations, and Linking Events to Markets

University professors, researchers, and specialists are not merely the audience of programs in the ecosystem map; roles have been envisioned for them in presenting projects, offering knowledge, advising, and building links between the organization and specialized institutions. Contact with universities is shaped by fit of discipline and subject: art departments are in touch with artistic activities, and history, linguistics, and regional studies connect with plans to document culture and linguistic diversity. In this model a professor or researcher is not just a guest speaker; he or she can help identify specialists, shape the content of a working group, and link a project to the scholarly environment. Lectures, roundtables, and advisory meetings can be recorded, categorized, and kept so that they become part of the ecosystem's accumulated knowledge. This cooperation does not mean a formal partnership between every university and the organization; participation takes shape on the basis of subject, capacity, and a specific agreement.

Specialized associations are also part of the projects map; among them are associations for DJs and for music and dance, and for artists, writers, poets, producers, and businesses. Their aim is acquaintance and cooperation among those who work in the same field but live in different cities or countries. An association can build a connection more lasting than a single event: members share their experience and professional needs, learn of new collaborations, and, where needed, shape a program

suited to their field. A directory of people and businesses is not the same as the association itself: the directory provides information and contact details, and the association is a space for continuing interaction. A professional group is neither a replacement for a project nor part of the awards' judging process.

Events can also be connected to a catalog, a conference, a film market, an art market, and contact with universities. A catalog presents the works or participants of a field, a conference provides a place for exchange of views, and a specialized market offers a chance to get to know works and production capacities. In this pattern the value of an event is not limited to the day it is held: its content is recorded, its works are presented in a catalog, and the professional connections it creates continue. These are paths of development, and one cannot assume that all of them have been carried out in the same way; the details of the film market appear in the chapter on the film festival and independent cinema.

3-13. Chapter Summary

The map of the Persian Awards ecosystem is built from paths such as identification and presentation, social and specialized projects, producing and preserving content, contact with universities and specialists, presenting works, and professional cooperation. Each component has its own function, and the links among them help with presenting people, circulating knowledge, producing works, and forming collaborations.

The chapters that follow examine this map from separate angles: the judging of the awards, festivals, social projects, the digital platform, events, and financial sustainability. This chapter gives the overall picture of the ecosystem, and the later chapters describe the details of each path in its own place.

Chapter Four: The Awards, the Academy, and the Judging Process

4-1. The Award as a Process of Identification

At Persian Awards, an award is not only the moment when a winner's name is announced or a statuette is presented. Before that, the field must be defined, eligible works or activities identified, nominees introduced to audiences, and a mechanism for assessment and decision put to use; after the selection, recording the result and explaining its standing also matter. An award is a multi-stage process, and its credibility depends on the fit among its title, its field, its nominees, and its method of evaluation.

This view ties Persian Awards to a broader aim: that the achievements of Iranians and Persian speakers in different fields be seen. The subject of an award may be a work, professional activity, social work, or an achievement in a specialized discipline, and for this reason no single method suits all sections: choosing an artwork, presenting a figure of the year, and assessing the activity of a social organization each raise different questions.

The award must stay distinct from the other tools of the ecosystem. An event is a place for gathering or presenting; a festival may be competitive or non-competitive; and the academy is a network of specialists for voting and professional participation. These may meet in a single program, but they are not the same thing. The focus of this chapter is the structure of the awards, the role of the academy, and the logic of judging.

4-2. The Structure of the Awards: Main Award, Category, and Classification

To read the awards map, the levels of naming must be told apart. As the first chapter described, the organization has twelve main awards; some awards have several categories, and some categories have their own specific classifications. The presence of several titles in a list does not prove that each title is an independent award, and the number of classifications should not be taken as equal to the number of main awards.

A clear example is the "Influential Persian Figures / Social Activists" award. It presents civic activity in categories such as charitable work, education, support for children and women, and other social areas, and in 2025 medals were presented in 24 classifications of it. This categorization allows different activities to be presented within a suitable thematic framework without all of them appearing under one vague general title. These 24 classifications are not independent awards; they are the internal levels of that one award.

The naming of categories may change from year to year: several titles may be grouped within one thematic set, or a title may be divided into several classifications for greater precision. Such a change is a development in that year's naming or classification, not a sign of a definite increase in the number of awards, and renaming a category does not necessarily mean a new award. To compare periods, one must examine the meaning and level of the titles: if an activity appeared in a general group one year and was split into several classifications the next, adding up the headings is not a sound comparison. Counting nominees, winners, categories, and classifications also involves four different things, and every number should come with its unit of count.

This classification is not merely an administrative matter. If a candidate, nominee, voter, or reader does not know which level a title belongs to, he or she may misunderstand the subject of the award. For this reason, the presentation of each award should clearly separate the main title, its scope, and its related categories.

Organizational and individual activity may be put forward in different categories. The nomination of an organization does not mean the nomination of all its members, and the presentation of an individual does not necessarily mean the nomination of the organization he or she is affiliated with. In each file, the subject, the owner of the activity, and the type of achievement must be clear. Being on a list of nominees is also not independent confirmation of every claim about the activity; the account should distinguish between recorded information and the final evaluation of the award.

Persian Man and Woman of the Year and Influential Figures: Two Different Logics

The titles "Persian Man of the Year" and "Persian Woman of the Year" are for identifying two Iranians who, in the global community and along their professional or social path, have reached a notable standing and influence. The criterion is not fame within the Iranian community or the Persian-language media. A person may have worked abroad for years and be little known in the Iranian community, yet have earned a reputation internationally in his or her field, from science, academia, and technology to business, art, medicine, innovation, and sport. The four main conditions are that the person is Iranian, has an effective presence in the international community, has reached a notable standing in his or her field, and has made a positive contribution. The principle of nomination rests on the person's international standing and performance; in each year's final assessment, an important achievement or event of that year may also be taken into account. One woman and one man are chosen from among these people.

The logic of the "Influential Figures" award is different. Its central question is: who, what organization, or what group has carried out positive and effective activity to improve the lives of Iranians and build a better society? A nominee may be a woman or a man, a large organization or a small group, a specialized association or an independent individual, and geography sets no limit; the activity may have been carried out in a small town or may have reached one or several countries, and what matters is its real effect on the Iranian community. Nomination is not

limited to famous figures and covers social, scientific, cultural, medical, educational, economic, charitable, legal, environmental, and associational activity; for example, a specialized association of Iranian physicians in one country, a cultural organization in one city, or a person who has worked for years to educate and develop Iranian young people could be nominated.

4-3. The Variety of Fields and Differences in the Subject of Judging

The awards are defined in cultural, artistic, scientific, social, economic, and sports fields. This breadth makes it possible to present a variety of achievements, and at the same time makes designing the assessment harder: a criterion suited to a musical work is not necessarily applicable to social activity or a scientific achievement. In art, the judge may be dealing with a single work or a body of works; in science, background and research contribution become important; in the social award, the type of activity, the target community, and related achievements are examined; and in the "figures of the year" titles, the range of the person's activity and its effect in a specific field matter. These show differences in the subject of assessment; they are not a fixed list of official criteria for all categories.

For this reason, the process must begin with the title of the award: first it is made clear what type of activity the award recognizes, then it is specified who or what works may enter and what information voters need in order to weigh them. If these

steps are reversed, the voting method may be set before the subject of the award is clear, and a criterion unsuited to a field may be imposed on it.

The breadth of subjects explains why the presence of specialists alongside public participation matters. Public familiarity helps activities become known, but specialized judging requires knowledge of the details and context of that very field. These two forms of participation complement each other, but the meaning of a public vote and the meaning of a specialist vote are not the same.

4-4. Nomination: Paths, Conditions, and Required Information

Nomination takes place through two main paths. The public path allows the community to propose people it considers worthy of presentation. The specialized path draws on selected participants, specialists, associations, or people connected to the field to introduce names that are less well known in the public sphere. The public path widens the scope of social recognition, and the specialized path helps discover achievements that call for professional knowledge. Alongside these two, internal search is also on the table: the research team or the people responsible can identify potential nominees by examining fields and activities, so that the process is not limited to those who put themselves forward or are visible on social networks. In some processes there is no registration fee or membership fee, and the examination of

the work of a new generation is stressed alongside well-known names; the exact conditions of entry and the documents required are announced in the call for each award and period.

Being nominated is not the same as winning. A person or work entering the process means the case has been put forward for evaluation, and the final result comes from review and voting. A nomination submitted by a person, a media outlet, or an association is also not the organization's final confirmation of the person's merit; it is the starting point for gathering and reviewing information.

For each award, three questions must be told apart: who or what has been put forward; whether that case meets the conditions for entering the category; and, once the conditions are met, how it is evaluated. Separating these questions keeps popularity or fame from taking the place of a review of the subject. The conditions of eligibility depend on the subject of the award: some titles consider the achievements of a specific year and some consider sustained activity; in some awards the nominee is an individual and in others an institution or organization can also be nominated; and one category may focus on a single artwork while another focuses on a body of activities. The presentation of each award must state the period, the type of achievement, and the groups that are permitted.

Information about a nominee should be enough for a voter to know the subject. A name and title are not enough, especially when several people share a name or when the achievement is unfamiliar to a general audience. An explanation of the activity, its

link to the category of the award, and sources that can be consulted allow a more informed review; in some fields a sample of the work or a description of the project matters, and in others the professional or organizational record does. Basic information and a completed file should also be distinguishable, so that voters know how much data they have for each nominee.

Nomination as an Ongoing Process

Nomination in Persian Awards is not a one-time event limited to a single year. A person who enters the list of nominees on the basis of his or her activity and impact can remain in the cycle of identification and evaluation in later years too; becoming a nominee is a starting point, not the end of the road. A person may stay at the initial stage one year and not reach the main nominees, and the next year, with continued activity or a new achievement, move to higher stages and finally join the group of honorees. The general path is as follows: identification and nomination, initial review, main nominees, specialized evaluation, and final selection. The number of people who remain at each stage is determined by the structure of that period and of each category; being a nominee is therefore not the same as being selected, and each stage has its own criteria.

Nomination Does Not Depend on a Person's Relationship with Persian Awards

A person's connection, or lack of one, with Persian Awards plays no part in the principle of his or her nomination. A person may have worked for the Iranian community for years without

having heard the name Persian Awards; another may know the organization but have had no direct cooperation with it; and someone who has cooperated with the organization earlier may be nominated in a category. None of these, on its own, brings an advantage or a restriction. The criterion is the activity and work that the person or organization has produced for the Iranian community; and someone may become familiar with Persian Awards for the first time through the nomination process.

The aim of this structure is that, instead of focusing on "who is this person," "who are they connected to," "what position do they hold," or "how much do they accept Persian Awards," attention goes first to the person's work and achievement. There may be different views about any person or organization, but mere disagreement is not a reason to exclude a positive activity from the process of identification. This neutrality does not mean ignoring serious, proven cases: if an official and competent authority has issued a definitive ruling about a person or organization in connection with very grave conduct against society, that can affect the review of eligibility. Apart from such official and citable cases, Persian Awards does not regard itself as a court, a judge, or an arbiter of people's lives and relationships.

Nominee and Voter: Two Independent Roles

People who are identified can, if they meet the necessary conditions, be invited not only to be nominees but also to take part in specialized evaluation and voting. A person can be a nominee in one category and at the same time, as a specialist, take part in evaluating other nominees; and a person can be a voter solely

because of his or her expertise without being a nominee. These two roles are independent of each other. Each year, in addition to identifying nominees, Persian Awards identifies and invites qualified specialists, including members of associations, university professors, researchers, and professional practitioners, to vote.

If a person does not accept the invitation or does not respond, this does not, in itself, create a negative stance toward him or her; the reason may be a busy schedule, unfamiliarity with the organization, personal circumstances, or caution, and Persian Awards does not interpret or judge people's behavior. An unanswered invitation may be repeated in later periods, and for people of special professional importance, team members can make direct contact. The principle is this: the invitation comes from the organization, and the choice belongs to the person.

From this, three principles are kept at the same time: activity is the basis of nomination; participation in and companionship with the organization bring no personal advantage; and non-participation, whether declining an invitation, not voting, or not knowing the organization, does not lead to removal from the process or to any penalty. These three principles keep the structure from turning into a closed circle.

The List of Nominees Is Not Closed

The list of nominees is not meant to be made at one set time and then fixed forever. If a person or organization has carried out worthy activity and information about it reaches Persian Awards, it can enter the process of identification. Introductions can come

from individuals, associations, organizations, media outlets, specialists, or the organization's research sources. No one needs to wait for a particular cycle to be given "permission to enter"; the structure should be able to update itself over time.

4-5. The Academy: Specialized Participation in Voting

In the Persian Awards structure, the academy is a framework for specialists from different disciplines to take part in voting. Members vote in fields that relate to their knowledge, experience, or professional activity. The academy differs from a small judging panel: its design calls for the participation of a larger number of specialists and researchers across disciplines. University professors, researchers, professionals, activists in various fields, and members of the media are among the groups who can play a role in this structure. In some categories practical experience and professional familiarity matter, and in others a research record or familiarity with the works of that discipline; membership is therefore not a showcase title, and the person's connection to the field in which he or she votes is part of the logic of this structure.

The academy is a structure still taking shape and developing. For this reason, the breadth of its membership, its criteria for admission, and the level of participation should not be taken as a complete and uniform procedure in all periods. What is clear is the general direction of the work: providing for specialists to take part in voting for nominees and strengthening the link between specialized disciplines and the award process. Membership in the

academy also does not mean a right to determine nominees unilaterally or to run all stages of the award; nomination has a separate path, and the members' role is mainly to vote in the disciplines related to their expertise. The academy's future roles, such as taking part in educational programs or working groups, are distinct from annual voting and are explained according to each period's program.

The principle of specialized voting makes sense when the voter is familiar with the subject of the category: taking part in evaluating a field of music must be linked to knowledge of music, and judging a scientific achievement requires knowledge of that discipline and the type of scientific activity. The aim is not for all members to vote on every subject, but for the specialist vote to be connected, as far as possible, to the field in which the voter has knowledge or experience. The academy's disciplines range widely, from art and literature to cinema and the sciences, and the list of categories open to each member should be aligned with his or her related field; if a member has access to all categories, even those he or she does not know well, the specialist vote loses its meaning.

Members of the media, that is, reporters, photographers, writers, and journalists, are potential voters, since they may have knowledge and experience in certain fields. But a job title alone does not show that a person is equally qualified in every category. The role of the media can be to introduce nominees and, where there is a subject-matter link, to take part in specialized voting. In this way the "academy" is not the name of a general gathering of well-known people; its function depends on the structured participation of people connected to the disciplines.

The Academy as the Product of a Network of Specialists

The academy is not something separate from the professional community, built from above; it takes shape gradually from within a network of specialists: specialists, professional associations, a network of advisers, qualified members of the academy, specialized evaluation and voting, and the annual selection of honorees. Its general model resembles the specialized academies of major international awards: the specialists of each field come together in a professional structure and take on part of the annual process of selection and evaluation. The aim is that for each discipline a significant number of qualified specialists, from members of associations to university professors, researchers, and professional practitioners with a record and standing, be identified and invited and take part in introducing nominees and in annual evaluation and voting. As this network expands across disciplines, the number of academy members can also grow over time.

Specialized associations (Associations) are part of this same infrastructure. Their aim is for specialists in each field to get to know one another in a specialized space, to discuss, critique, and exchange views on the issues of their field, and to cooperate on joint projects; that is, they are living networks, not membership lists. Associations and organizations that already exist in the Iranian community can also connect to this network without a new structure replacing them, and the specialists in them can be part of the advisory network of Persian Awards. In this way a two-

way relationship forms: associations benefit from the network and infrastructure of Persian Awards, and Persian Awards benefits from the knowledge and specialized capacity of the associations.

The academy can be likened to the faculty of a university, but it differs in several ways. First, according to its introductory material, specialists from all parts of the world can take part in it, and no ceiling has been set on the number of members. Second, members have greater freedom of action and, in the course of various activities, can apply their views. Third is flexibility: each member can attend advisory sessions and share his or her experience and knowledge as much as time and willingness allow. Fourth is variety: there are diverse activities in research work and in seminars, conferences, and projects. In the organization's introductory material, the academy is described as a structure in which Iranian scholars and professors from around the world can take part in voting to select the winners; this description should be read alongside the consideration that the academy is a structure still being formed, and that its criteria for admission and level of participation are clarified in each period.

4-6. Public Vote, Specialist Vote, and Scoring

The Persian Awards model regards the public vote and the specialist vote as two distinct forms of participation. In the public sections, people vote for their favorite choice, and this vote reflects the familiarity, interest, and support of audiences. The academy's vote is tied to specialized, professional assessment in

the relevant field. These two methods are not necessarily used in all awards to the same extent or side by side: some titles are public in nature, and the audience's vote plays the main role in them; in some, specialized evaluation matters more; and in some cases a combination of the two is planned in which the public vote alone does not decide the winner. So the "public vote" and the "academy vote" must be clear for each category, and it cannot be assumed that a single ratio is applied in every award.

A fifty-fifty combination of public and specialist votes has been put forward as an example for some processes and is not the permanent rule for all categories; ratios vary with the type of award and the method of assessment. The main point is that before voting begins, the share of each part and the meaning of the votes should be specified, so that the result remains understandable to participants and audiences. A public vote alone is not a comprehensive measure of specialized quality, and a specialist vote does not reflect every form of a work's or activity's connection to society; public participation shows the general choice, and the specialists' vote is the outcome of a professional assessment within the framework of that category.

In some categories, numerical scoring on a scale of 1 to 100 and a weighted combination of public and specialist votes have been put forward. This format turns votes into a common scale, but it is illuminating only when it is clear what the score is given to, how voters use the scale, and how the scores are combined. A number alone does not make judgment objective; if voters understand the criteria differently, scores can conceal differences in how the subject is defined. In a weighted method, it must likewise be clear

whether the share of the public vote and the academy vote is equal or has another ratio, and to which category that ratio applies. A distinction must be made among the raw score (what the voter recorded), the final score (the product of applying the approved method), and the announced result (which must be consistent with that method). The details of each period are reported on the basis of that period's rules.

Raw Votes, Scores, and Veterans' Categories

In categories where voting is score-based, the raw number of votes is not the only determinant of the result. If one person has received 1,000 votes and another 100, the first has not necessarily done better: when voters give scores, say from 1 to 100, then in addition to the number of voters, the scores and their averages matter in calculating the result. The aim of the system is to arrive at a more accurate assessment of the nominees' degree of approval and standing, rather than a race to collect the most clicks: 1,000 votes are not necessarily better than 100, and what matters is what scores those votes carried and how they are counted in the final formula.

Not all categories are assessed with a single model, either. In some sections, such as the veterans of a field, the main criterion is years of experience, impact, and professional standing, and the community of specialists and long-experienced people in that discipline takes on special importance, because they are better placed than a general voter to judge real record and impact. The Persian Awards structure adjusts the selection model to the nature of each category. In the voting process, transparency about

nominees also matters: nominees are not always known to every voter, especially when the aim also includes identifying lesser-known people. Providing enough information about their background, activities, field of expertise, and achievements helps the voter make a better-informed choice.

4-7. Monitoring Votes and Reviewing Unusual Cases

Any voting system may encounter duplicate votes, unusual patterns, or behavior that differs from normal participation. For this reason, monitoring unusual votes and reviewing them is part of the process. Seeing a statistical pattern is not, on its own, conclusive proof of a violation, but it can prompt further review. Monitoring protects the quality of the decision and does not replace the criteria of judging; its aim is for the recorded vote to be consistent with that period's rules and for the result not to come only from the raw count of participations, especially in categories where the public vote is combined with the specialist vote.

What appears in the framework described is the principle of monitoring and reviewing unusual votes. The technical tools, the threshold for detection, the method of handling, and the final authority for review are not presented in this book as a settled procedure and are stated on the basis of each period's rules and reports. If a review leads to a change in the validity of a vote or in the final tally, it must be clear what stage was carried out and how the result was calculated; this approach helps build audience trust without treating every difference or question in advance as a violation.

4-8. From Initial Nominees to the Final List: Dividing Responsibilities

After introductions are received and information gathered, in some methods the initial nominees are narrowed to a shorter list. In some categories, a final list of roughly five to ten nominees has been mentioned; this number relates to those processes for which such a stage is defined and is not a definite rule for all awards. Shortening the list is done by examining how well each case fits the title of the award, the available information, and the method of assessment, and it is not the same as the final vote: the final list determines which cases enter the stage of choosing a winner, and the closing vote or evaluation determines the outcome of the competition. In models where the academy plays a part, the final evaluation focuses on the relevant specializations, and in categories where the people's vote also has an effect, the ratio and order in which the public and specialist votes are brought in must be known in advance. This staging allows the reader to follow the path of decision from initial introduction to the announcement of the winner; however, not all categories have exactly these stages or this number of nominees, and the structure of each award is explained on the basis of that period's plan and report.

Introducing a nominee, gathering information, voting, consulting on categories, and communicating with audiences are different responsibilities and should not all fall under the general heading of "judging." The research team, the public call, associations, and the media can help identify nominees; members of the academy vote in related fields; and the advisory board and

working groups give opinions on the design of categories or the improvement of programs, a role that is not the same as voting for a winner. If a person takes part in more than one role, his or her position at each stage must be clear, especially when nominating, advising, and voting overlap.

4-9. Distance from Political and Religious Orientation in Judging

Persian Awards keeps its distance from political and religious orientations. It is not affiliated with any party, group, political movement, or religious institution, and people's beliefs and leanings are not criteria for choosing or rejecting them. The criterion of judging is the outstanding activity of a person or institution in the specific field of the award, and this distinction must stay clear in the presentation of categories and the account of results.

The existence of a title for immigrant figures active in the politics of the host country is not, in itself, a sign of the organization's political affiliation. Such a title refers to the nominee's field of activity; the award examines the person's activity within the framework of the relevant category and does not mean endorsing his or her political leaning or supporting a particular party or movement. The same logic applies to nominees who have public activity in social or professional fields. If someone is presented because of professional, scientific, social, or cultural

achievements, the subject of evaluation is that activity relevant to the award, and his or her political activity or beliefs are not attributed to the organization.

This principle does not mean ignoring the social context of activities. Sometimes a person's activity took shape in political or social circumstances, and understanding that context matters for understanding his or her achievement. Even so, describing the context differs from declaring political support: the text of an award should use information related to the activity and should not draw conclusions about the organization's leanings from a nominee's presence in a particular category.

This neutrality does not mean ignoring very serious and proven cases. If an official and competent authority has issued a definitive ruling about a person or organization in connection with very grave conduct against society, such a matter can affect the review of his or her eligibility. But outside such official and citable cases, Persian Awards does not place itself in the position of a court, judge, or arbiter of people's lives and relationships.

4-10. The Cinema Award and the Film Festival

A distinction must be made between the cinema award and the Film Festival. The Film Festival has a competitive structure for short films, documentaries, and animation; Featured Film works are presented for screening or release and do not take part in the competition. The Persian Film Awards concern Featured works and television productions and are not the same as the competitive section of the festival. This distinction affects how a

work is registered, the stage of evaluation, and the meaning of the result: a film's presence at the festival may mean it is in the competition or may be defined only for screening, and receiving a cinema award also depends on its own framework. For this reason, the terms "festival," "screening," and "award" must be used precisely, so that audiences do not assume that every screened film was also in competition or that every film-related award is part of the festival.

The other components of the film field take their own places: the academy can support the path of specialized voting; the film database and network have informational and connective functions; and the film conference or market provides a setting for conversation and professional presentation. A detailed account of this structure appears in the chapter on the film festival and independent cinema.

4-11. The Result of the Award, the Form of Recognition, and Raising Awareness

The result of judging in each period is announced with the presentation of the recipients and the form of recognition related to that award. Recognition may take the form of introducing the winner, presenting a statuette or medal, and recording the recipient's name. The statuette is a symbol of recognition, and the possibility of services or support from companies and partners, such as help with recording, presenting, or distributing a work, is put forward depending on existing collaborations; but these services are neither a universal guarantee nor a fixed part of every

award. A symbolic award is also not the same as a financial prize: if financial support, a gift, or a service is offered alongside the statuette in some period, its conditions and source are made clear in that period, and winning is not linked to receiving money, a contract, or a guarantee of success in the market. Recognition may be accompanied by public presentation of the activity, such as a conversation or a presentation of the work; but these media services are separate from the result of judging, and appearing in a presentation program does not replace the vote and the final decision.

The judging process can be followed when its main information is offered on time and clearly: the presentation of categories, an explanation of the path to nomination, the period of voting, and the role of the public and specialist votes. Programming around the awards is part of this communication with audiences: presenting the award and the features of the nominees before voting, a guide to participation during voting, and presenting the result after voting closes, using the media, local networks, and active individuals. Raising awareness is not limited to promoting nominees; explaining the rules and the differences among categories helps audiences see nominees within the framework of the relevant subject, and introducing a nominee should not take the place of describing the method of evaluation or the final result.

4-12. The Persian Awards Medal

Persian Awards was shaped by the Olympic model: it celebrates a wide range of fields and honors its recipients with a medal that symbolizes excellence. According to the organization's account, Persian Awards began operating in 2000 and expanded online in 2020, during the COVID-19 pandemic. On March 3, 2024, a ceremony was held in Toronto, Canada, at which social activists and influential figures were honored. In the organization's official account, this ceremony is described as a step toward approaching the model of world awards such as the Nobel, the Grammy, the Oscar, and the César; this expresses the organization's aspiration and model and is not a claim of equivalence with those awards.

One side of every medal always bears the lotus flower, the emblem of Persian Awards, and the other side bears the symbol of that year:

Year	Medal Symbol	Medal Recipients
2024	Griffin	10
2025	Mount Damavand	27
2026	Simorgh	42

The 2024 Medal: The Griffin

The design of this medal was carried out with care and in cooperation with graphic design specialists. Its main figure is the griffin, an ancient mythical creature that symbolizes power, protection, and the guarding of values. This symbol recalls Iran's deep cultural heritage and the lasting duty of preserving it for future generations.

The lotus flower, the emblem of Persian Awards introduced in the first chapter, adorns the other side of this medal and appears on all medals. The lotus is one of the oldest motifs in Iranian art and a symbol of purity, innocence, and spiritual growth; a symbol that keeps alive hope for a brighter future.

The 2025 Medal: Mount Damavand

In 2025 the scope of the awards widened: in addition to the Persian Man and Woman of the Year, activists and influential figures were honored in 24 categories, and the first edition of the Persian Film Awards was held; its official opening took place on March 16 at the York Woods Theatre in Toronto, at the same time as the ceremony honoring influential figures and social activists and presenting the Persian Man and Woman of the Year. The image on this year's medal is Mount Damavand, a symbol of Iran's resilience, grandeur, and unyielding spirit. The recipients of this year, like Damavand, bear witness to perseverance: enduring hardship in order to reach the summits of victory.

The 2026 Medal: The Simorgh

The 2026 medal bears the image of the Simorgh. The Simorgh is a symbol of wisdom that shows the way, of a force that gives life, and of a truth that a person comes closer to on the path of knowing himself or herself.

The Medal as a Symbol

The organization regards Persian Awards as more than a ceremony: a movement that, by highlighting and honoring scholars, activists, and forward-looking people, kindles new motivation and hope in society. In this view each medal is an investment and a promise of a brighter future, and presenting it reaffirms the organization's commitment to excellence, heritage, and the boundless capacity of the people of Pars.

4-13. Medal Recipients by Award

Persian Awards has twelve main awards, but not all of them are presented every year. Some awards have several categories, and in some categories there is more than one medalist; the number of medals is therefore not equal to the number of awards or the number of categories.

In 2024 only the Influential Persian Figures (Social Activists) award was presented. In 2025 this award was presented in 24 categories; alongside it the Persian Man and Woman of the Year were announced and the first edition of the Persian Film Awards was held. In 2026 these awards were presented: the Lifetime Achievement award in literature and in photography, the Persian Male and Female Athlete of the Year, the Honor Award, Influential Persian Figures, the Persian Film Awards, and the Persian Man and Woman of the Year.

For each award, hundreds of nominees have been recorded in the lists; the names of nominees do not appear in this book, and only medal recipients are presented. Each year Persian Awards

also pays tribute to deceased social figures; this tribute is separate from the medal recipients and does not appear in the tables of this section.

Because each award has its own structure and meaning, medal recipients appear in separate tables for each award: "Persian Man and Woman of the Year," "Influential Persian Figures," "Persian Male and Female Athlete of the Year," the "Honor Award," and the Lifetime Achievement awards. The medal recipients of the Film Festival appear in the chapter on the film festival.

Persian Man and Woman of the Year

Year	Persian Man of the Year	Persian Woman of the Year
2006	Bijan Pakzad	Anousheh Ansari
2007	Omid Kordestani	Christine Amanpour
2008	Ehsan Yarshater	Goli Ameri
2009	Pierre Omidyar	Shohreh Aghdashloo
2025	Saeed Amidi	Parisa Tabriz
2026	Dara Khosrowshahi	Jasmin Moghbeli

Influential Persian Figures: 2026 Medal Recipients

Category No.	Field or Section	Medal Recipient(s)
1	Veterans of social activism inside Iran / Ambassadors of Kindness	Davood Seyghali
2	Veterans of social activism outside Iran ("Messengers of Affection and Culture")	Fariba Bashiri

Category No.	Field or Section	Medal Recipient(s)
3	Supporters of the socially harmed; Angels of Hope and a Bright Future	Akbar Rajabi
4	Supporters of patients, Messengers of Relief and Calm	Small Hearts Charity
5	Supporters of people with disabilities; Kind Believers in Ability	Bachehaye Aseman Charitable Institute
6	Supporters of asylum seekers, Helpers of Refugees and Migrants	Marjan Foundation Canada
7	Supporters of women, Inspiring Well-Wishers	Iranian Women of Ontario Organization (IWOO)
8	Supporters of children, Angels of Affection and Self- Confidence	Child Foundation
9	Supporters of older adults; Supporters of Enduring Experience	Kahrizak Charitable Foundation
10	Social activists (individuals, associations, and NGOs) outside Iran, Empathetic Activists	Canadian Society of Engineers
11	Social activists (individuals, associations, and NGOs) inside Iran, Dynamic and Impactful Activists	Saeed Maleki

Category No.	Field or Section	Medal Recipient(s)
12	Educational activists, Messengers of Light and Knowledge	Nikan Mammut Charitable Institute
13	Environmental activists, Guardians of Beauty and Calm	Fereshteh Alamshah; Hayedeh Shirzadi; Afsaneh Ehsani
14	Supporters of animals, Messengers of Kindness and Humanity	Souhank Animal Shelter
16	Media activists	Iran International
17	Content producers	Morad Vaisi
18	Event organizers	Mehromah Collective, Dubai
19	Activists in teaching Iran's history, culture, and art (children and teenagers)	Parvaneh Missaghi
20	Activists in teaching Iran's history, culture, and civilization to the general public	Abbas Milani
21	Immigrant figures active in the politics of the host country	Masoud Gharahkhani
22	Innovative and creative individuals, associations, and NGOs in social activities	Imam Ali Popular Students Relief Society (Sharmin Meymandi-Nejad)
23	Famous and well-known figures active in social causes	Ali Daei

Category No.	Field or Section	Medal Recipient(s)
24	Humane Capitalists (human- centered investors)	Hamid Moghadam; Christina Moghadam
25	Researchers in the field of social activism	Iraj Mesdaghi
26	Cross-border supporters, International Voices of Iranians	Volodymyr Zelenskyy (President of Ukraine); Lindsey Graham (U.S. Senator); Elon Musk (entrepreneur and innovator, SpaceX/X); Mark Levin (political commentator and media host)

In the 2026 list of this award, the category "Companions of the Goals of Persian Awards" is non-competitive and is devoted to presenting the organization's companions. The ceremony honoring influential figures and social activists was held in March 2026.

Influential Persian Figures: 2025 Medal Recipients

Field or Section	Medal Recipient(s)
Educational activists	Sama Khazraeian
Social activists inside the country	Soroush Salavatian
Support for older adults	Sadeghieh Nursing Home, Isfahan
Support for animals	Vafa Animal Shelter
Education of children	Iranak Museum
Event organizers	Farhang Foundation, California

Field or Section	Medal Recipient(s)
Creative and innovative people	Mahshad Goudarzi
Teaching culture to all segments of	Mehdi Firouzan
society	
Figures active in the politics of host	Michael Parsa
countries	
Support for the environment	Mohammad Darvish
Famous people active in social causes	Parviz Parastui; Rasoul Khadem
Content producers	Ali Bandari (B Plus)
Media activists	Manoto TV
Support for the socially harmed	Saeed Hay
Humane Capitalists	Masoud Sarami
Veterans of social activism outside	Kioumars Rezvanifar
the country	
Veterans of social activism inside	Alireza Nabi
Iran	
Support for people with disabilities	Vahdat Charity
Support for patients	Iran MS Society
Social activists outside Iran	Iranian American Community Group of Orange County
Support for women	Iranian American Women Foundation (IAW)

Field or Section	Medal Recipient(s)
Support for children	IMA Student Association
Support for asylum seekers	Nazila Masoumzadeh
Companions of the goals of Persian	Sadreddin Taheri
Awards	

Influential Persian Figures: 2024 Medal Recipients

Field or Section	Medal Recipient(s)
Support for patients	MAHAK Charity
Event organizers	Tirgan
Support for children	Pardis Canada Charity
Pioneers of social activism	Bijan Khalili
Social activists inside Iran	Mohsen Rastegar Mofrad
Support for asylum seekers	Nasser Hejazi (Baba Nasser)
Immigrant figures active in politics	Reza Moridi
Non-governmental organizations	Sousan Hariri
Well-known figures active in social causes	Ali Zia
Social activists outside Iran	Siavash Talebi

Persian Male and Female Athlete of the Year, 2026

This award was presented in 2026.

Section	Medal Recipient
Persian Male Athlete of the Year	Alireza Faghani
Persian Female Athlete of the Year	Marziyeh Jafari

The Honor Award, 2026

Award	Medal Recipient
The Honor Award	Ali Karimi

Lifetime Achievement Awards (Enduring Figures), 2026

The Lifetime Achievement awards in literature and in photography each have their own separate classification.

Field	Medal Recipient(s)
Enduring figures of Iranian literature	Mir Jalaleddin Kazzazi; Mahmoud Dowlatabadi; Houshang Moradi Kermani; Cheshmeh Publishing; Mohammad-Reza Shafiei-Kadkani
Enduring figures of Iranian	Seifollah Samadian
photography	

4-14. Chapter Summary

The structure of Persian Awards rests on the link among a clear title, a path to nomination, information that can be reviewed, a public or specialist vote, and the announcement of the result. The academy is defined as a means for specialists to take part in voting, while identifying nominees, gathering information, and communicating with audiences are separate responsibilities. The methods must also suit the subject of each award, and no single ratio or process can be generalized to all categories.

The distinctions among main award, category, and classification; between the popular vote and the specialist vote; and between a competitive festival and a cinema award are

essential to reading this system accurately. The later chapters turn to the Iran International Festival, the Film Festival, and the social awards, each of which opens up the details of its own field.

Chapter Five: The Iran International Festival

5-1. The Place of the Festival in the Cultural Plan of Persian Awards

In the Persian Awards plan, the Iran International Festival is a cultural event meant to bring together Iranians and Persian speakers and to present the variety of Iranian cultures. Its center of gravity is not competition and ranking; its aim is to offer an opportunity to be present, take part, and become acquainted with the languages, dialects, rituals, and cultural achievements of different regions. For this reason the festival should be kept apart from the competitive Film Festival and from the ceremonies at which awards are presented.

The festival plan has two dimensions at once. On one side, it is an event with a set time and formats for gathering and presenting a program; on the other, it is a framework for linking activities scattered across different cities and in the online space. In this view the festival is not only a single ceremony in one hall: local programs can be placed in relation to one title and a wider period of time, without every city having to hold an identical event.

This chapter describes the festival on the basis of a model put forward in the organization's invitations and reference materials. Wherever those materials propose a way of participating or a form for the program, the text reports it as the model presented; from this alone it cannot be concluded that all components were carried out in every period and in every location.

In the organization's introductory material, the festival is held each year with the cooperation of a large number of organizers of small and large Iranian events around the world, in order to make the customs, traditions, dialects, language, and culture of Iran's different peoples and individuals better and more widely known to the world and to the generations of yesterday, today, and tomorrow, and to contribute to Iranians' international standing, convergence, and synergy.

5-2. A Non-Competitive Event with Open Participation

In the definition presented, the Iran International Festival is non-competitive. Participants are not to be measured against one another for rank or a top title, and all participants receive a certificate. This feature separates the logic of the event from programs in which a panel of judges chooses a winner. A certificate of participation records presence in the program and should not be presented as a mark of superiority or a competitive award.

Being non-competitive affects the atmosphere of participation. A person or group presenting its culture, art, or local experience does not enter a contest to outdo others and, alongside the other participants, forms part of the program. In this respect the festival is a space for acquaintance, conversation, and cultural representation, not a stage for choosing the best performance or work. This does not mean the program has no structure: the festival still needs scheduling, a choice of formats, coordination of participants, and a clear presentation of each part; the difference is that this organization serves the holding and better understanding of the program, not ranking.

5-3. The Cultural Range: From Language and Dialect to Local Rituals

One of the festival's main axes is presenting Iran's cultural diversity. In the reference materials, language and dialect, customs, traditions, and the experiences of different regions, from north to south and east to west, are mentioned. The aim is to show a set of local cultures and the links among them, not to reduce Iranian culture to a single narrative or a few familiar symbols.

This range covers local narratives, poetry and music, dress, food, handicrafts, occasion-related customs, visual arts, and ways of life in different regions. Such subjects become easier for audiences to understand when their context is presented alongside the display or performance: what occasion does this custom relate to, in which region is it practiced, and what

meaning do local people give it? The format of the program must also fit the subject: conversation for telling an experience, display for visual works, performance for music and the performing arts, and an explanation of context for rituals that might be misunderstood without introduction. If all content is offered in the same format, the difference among a ritual, a work of art, and a historical experience fades.

In this plan, language and dialect have a place beyond decorating the program and are tied to the aim of attending to the survival and transmission of Iran's various languages. Dialects and languages must be presented with their own names and context, and the difference between Persian and the other languages in common use among Iranian peoples must stay clear, so that the presence of linguistic diversity is not reduced to a vague general title. By bringing these formats together, the festival offers a multidisciplinary picture of culture, but one should not expect it to cover all Iranian cultures, languages, and traditions fully in a single period; each period's program reflects part of this diversity, and recording each part is a way of continuing to learn in later periods.

5-4. A Cross-Border Audience and the Presence of Iranian Communities

The festival's audience is not limited to one city or country. In its plan, Iranians and Persian speakers scattered in different parts of the world are in view, and those who have ties to Iranian culture

can also be audience or participants. This range makes the festival a cross-border event: local experiences can reach audiences living in other geographies.

For such an audience, the form of participation must be flexible. Not everyone can travel to the venue, and not every program needs presence in one place at the same time. Part of the content is offered online, part takes shape in cities and local spaces, and some programs call for an in-person gathering. This variety makes connection possible among audiences far from one another, without eliminating the in-person experience.

The cross-border audience is not only a recipient of content. Local individuals and groups can speak of their region's experience, introduce active artists and institutions, or collaborate on a local program. In this way the festival's picture is not built from a few large centers or a few well-known faces, and the presence of more varied voices remains possible.

5-5. The Nowruz Period and the Meaning of Timing

Each year the festival is held in a fixed period, from the 11th of Esfand (early March) to Sizdah Bedar (early April), a time linked to Nowruz and the rituals of the start of the Iranian year, and running through Sizdah Bedar, the thirteenth day of the new year. This period gives a framework for synchronizing or linking different programs. Its end date in the Gregorian calendar is April 1 or 2, depending on the year.

The tie to Nowruz is not just the choice of a convenient date. In many Iranian families and communities, Nowruz is accompanied by visits, communal rituals, food, and local customs, and a Nowruz timeline can give each region room to present its own particular expressions within a shared framework. A single time frame does not, in itself, make customs or programs uniform; it allows different narratives to meet in one cultural season.

The longer duration of the event also makes it possible for programs not to be concentrated on one day and in one place: one city might hold a program at the start of the period and another city take part at a different time. Such a model takes better account of limits on halls, volunteers, budgets, and local calendars. At the same time, the date and place of each program must be announced separately, so that the festival's overall period is not mistaken for the time when each individual event is held.

In the planning materials, the festival is held each year from the 11th of Esfand in the Iranian calendar to Sizdah Bedar. In the Gregorian calendar this period runs from the beginning of March to early April, and its end falls on April 1 or 2 depending on the year. The aim is for the festival gradually to become a recognized event in the cultural calendar of different cities and countries, so that the Iranian community, those interested in Iran, and non-Iranian audiences become acquainted each year, within a set period, with different parts of Iranian culture, history, and life.

5-6. In-Person and Online Presence; The Virtual Art Expo

In the model presented for the festival, two paths of participation, in-person and online, sit side by side. The in-person program depends on direct meeting, display, performance, or presence in a local cultural and commercial space, and it creates a collective and tangible experience; audiences can meet people, works, and products up close, and the program draws on each city's particular resources. The online part makes possible the participation of those who are far from the event or who present their work and content in digital form. These two paths are not rivals, and each shapes part of the festival's access and experience.

They are also not two identical versions of one program. Showing a work, a conversation with an artist, or the presentation of a local tradition may be possible in both formats; other activities need physical presence. Planning must specify which content is broadcast live, which work is pre-recorded or prepared, and which program can be experienced only on site. The online format also makes it possible to keep and revisit content, so that an audience member who was not present at the time can see it later; this opportunity depends on the quality of the recording, permission to publish, and the information that accompanies the content, because publishing a video without an explanation of its subject, region, or owners removes an important part of its context.

The virtual art expo is one component of the invitation's model. This format displays artworks in the online space, where audiences see them without being in a physical place; it can be linked to in-person programs or be an independent part. For presenting a work in such an exhibition, a high-quality image or video is not enough: the title, the creator's name, the medium or method of creation, the size or duration, the subject, and a short explanation help the audience connect with the work. If a work is offered for sale or other use, its terms must be separate from the display; seeing a work does not mean buying it or gaining the right to reproduce it.

In the reference materials, the owner's consent and a clear agreement on the use of works are put forward as the approach to cooperation. For the art expo, it must be clear whether the work is seen only in the exhibition, is also used in the festival's promotion, or may be sold or licensed; each is a different type of use. The duration of display and the way content is kept must also be specified: at the end of the event some works may become unavailable, or with the owner's permission remain in the archive, and the choice between them is made on the basis of an agreement. This description reflects the approach announced and does not take the place of examining the license documents for each work.

5-7. Local Businesses, Coupons, and Discounts

One feature of the festival model is the use of existing businesses and spaces in cities as points of participation or for holding programs. A restaurant, a hall, a cultural center, or any other place can host part of the activity. Such a model need not build an independent set of spaces for each event; it ties the existing capacities of the city into the program network.

This relationship is designed to run both ways. The host contributes to the cultural program and to connection with the Iranian community; in return, being presented within the festival, local promotion, offering coupons or discounts, and audiences' becoming acquainted with its services are among the possibilities mentioned in the invitation materials. These are benefits anticipated in the cooperation model, not a guarantee of more customers or income for any business. Offering coupons and discounts ties the cultural event to local services: it gives the audience a practical advantage and introduces the host business to participants. For it to be effective, the terms of the offer must be clear: which goods or services the discount covers, in what period it can be used, and whether it requires attendance at the event or a particular coupon. A coupon should not be confused with an entry fee or a certificate of participation; each has a separate function.

Hosting each program requires a clear agreement: when the space is available, what facilities it has, how any cost is determined, and what responsibilities rest with the host or the organizer. The space may be made available free or at lower cost,

and in other cases a fee is paid for its use. The fit between space and program also matters: a restaurant is suitable for a gathering or serving food, but an exhibition or a lecture needs other facilities. Knowing the capacity of each location helps a program fit the conditions of that space instead of running the same format everywhere. Linking the festival with the local market can also be an opportunity to get to know products and services related to Iranian culture and community, but it must not turn cultural content into commercial advertising; a balance must be struck between cultural presentation and the host's interests that recognizes both without one taking the place of the other.

Every Business, a Point of the Festival

The festival's invitation model, rather than building a new booth, uses the real space of a business. If 200 businesses in a city join the festival, then instead of one hall with 200 booths there will be 200 points across the city, each part of the Iran Festival. The owner of a restaurant or shop can announce that during the festival it is one of the participating points and, with Nowruz decoration, a display window, or an existing screen, show the festival's cultural and artistic content. Participation begins with entering the business's information in the festival form, after which the manner of participation suited to the type of activity is specified.

5-8. Free Participation and the Cost of Holding the Festival

In the festival's invitation, participation by individuals is presented as free of charge. This reduces the barrier to entry for people and groups who want to offer part of their culture, art, or local experience, and in an event that wants to reflect geographic and cultural diversity, it fits the aim of widening access.

Even so, "free participation" does not mean the festival has no costs. The venue, equipment, travel, promotion, recording and broadcasting, coordination, and staff can all cost money, and some spaces are available to the organizer free while others are provided for a fee. So three costs must be distinguished: the cost of an individual's attendance or participation, the cost of services and the hosting space, and the overall cost of holding the event. A performer's participation may be free while professional content production, travel, or the supply of equipment needs separate support; or audience entry may be free while the cost of the venue and preparing the program is met from another source. Each type of cost or support must be explained in relation to that very program, and from the general statement of "being free" one cannot draw a conclusion about all components of the festival.

The invitation model stresses making attendance possible; covering real costs depends on the arrangements of each program and location. The broader discussion of sponsors, financial resources, and sustainability appears in the chapter on events and financial sustainability.

5-9. Cooperation with Local Organizers and the Media

The event materials stress cooperation with organizers active in cities, not competition with them. The festival can be a platform for presenting programs and linking local groups; local organizers, for their part, have knowledge of their city, media, halls, and audiences that is needed to shape an event. Cooperation can form among an organizer, a host space, local media, associations, charities, and non-governmental organizations. The organizer designs the program, the host provides space or services, the media help get the information out, and a social institution can introduce the target community or related content. These roles are clarified in each program according to the capacity and agreement of the parties.

The local cooperation model is also a way of preventing an identical program from being imposed from outside. People who live in the city generally know better which format suits local conditions, which groups should be present, and what time is more suitable. Coordinating with existing organizers prevents duplication and ties the festival's program to ongoing cultural activity. This orientation does not mean merging all events or handing the program over entirely to local groups; the festival can keep a shared name and cultural framework and be flexible in choosing the form of implementation and local partners.

For a wide-ranging festival, getting the word out is part of making participation possible. Audiences need to know which program is being held in which city or online space, how they can

take part, and whether registration or particular coordination is required. In the organization's event models, an events calendar, presentation in local media, and online channels are put forward for getting information to the community. Communication takes place in several stages: first the aim and general framework of the festival are presented; then the program of each city, its time and place; and after that, content about the artists, groups, or institutions taking part. After the event, a report, photos, or video can also convey part of the experience to those who were not present.

These communications are not only promotion; they also help present cultures and participants. Even so, promotional text should not promise more than the program actually offers, and claims such as being the largest, unrivaled, or most comprehensive are not used as settled fact without independent criteria and evidence. Media cooperation with local groups helps information reach the audience of each region in a language and manner closer to them, and for multilingual audiences, offering the main information in suitable languages increases access; the choice of language, like the choice of program format, depends on the target community and the resources of each event.

The Festival's Global Calendar

Event organizers, associations, and cultural groups can place their programs in Esfand and the days of Nowruz in the Iran Festival's global calendar. This calendar presents the events of different cities and turns the festival from a single event into a network of Iranian events, businesses, people, and activities in

different parts of the world. Even someone who is not holding a program can be part of this network by introducing the festival and inviting others.

5-10. The Festival's Link to the Encyclopedia and Cultural Documentation

In the reference materials, the Iran International Festival is set on the same path as the idea of documenting Iran's culture and living environment. This idea is part of the Khak encyclopedia project (also called Mihan; Homeland); programs such as "My City," "My Home," "My Birthplace," and "My Iran" are used to record subjects such as language and dialect, food, dress, rituals, and the cultural features of different regions. This link gives the festival a depth beyond the day of the event: the event provides the occasion for meeting and presenting, and documentation keeps the related information and narratives for later access.

In such a framework the experience of each region can become independent content; for example, presenting a local custom can be accompanied by conversation with knowledgeable people, recording images, and explaining the context, and this content, if properly classified and edited, can later be used in the encyclopedia or related information sections. Recording content does not, in itself, mean public release or unlimited use of it; permission and the terms of publication must be clear.

Placing the festival alongside documentation also helps involve different generations. Older people may hold narratives and experiences that have been little recorded in official programs, and

younger people can take part in recording, editing, or translating them. This is a cultural possibility in the organization's model, and how any example is carried out depends on the subject, the people, and the relevant agreements. The festival can be a starting point for recording experience, but it does not replace research or specialized editing; to present information about languages, rituals, or local history, those who know that context should be consulted so that narratives remain accurate and many-voiced.

5-11. The Festival's Relation to Persian Awards and the Film Festival

The festival and Persian Awards are two related but distinct paths. In the definition at hand, the Iran International Festival is non-competitive and all its participants receive a certificate; Persian Awards have separate processes for identifying and choosing winners. In the planning materials, the separate holding of one of the award ceremonies within the festival's time frame is put forward as a possibility. This does not mean the whole festival becomes an awards ceremony or that all its programs are competitive. If a ceremony is held alongside the festival, it must be clear to the audience which part is the cultural festival, which part is the award presentation, and what the conditions are for attending or taking part in each.

This distinction applies to certificates too. A festival certificate expresses presence at the event; a statuette or medal relates to the outcome of the awards process. They are not used in place of each

other, and explaining the difference is essential both for participants and for readers of later reports.

The name "festival" is used in different programs, but the Iran International Festival is not the same as the competitive Film Festival. The Iran Festival is a cultural, non-competitive event; the Film Festival, by contrast, has a competitive structure for short films, documentaries, and animation, and Featured Film works are presented in it for screening or release and do not take part in the competition. The Film Festival is described in the next chapter.

5-12. The First Edition: The 2024 Festival

The first edition of the annual Iran International Festival was held from the 11th of Esfand 1402 to the 13th of Farvardin 1403 (early March to early April 2024), from Nowruz to Sizdah Bedar.

According to the report on the event, the festival was held online across the world for the first time in this format. In addition, on different days in March 2024, in-person programs were held in Canada (Toronto, on March 3, 4, and 15 to 19), Turkey (March 20 to 24), and the United Kingdom, with the presence of artists and cultural and social activists.

The scope of the festival practically covered all aspects of Iranians' lives: music concerts (local and non-local), fashion shows of local and modern clothing, a festival of short and feature films, photography, ancient sports, the annual international conference on Iran and linguistics, conferences on literature, painting, and calligraphy, and visual arts and handicrafts. The sections announced in the report were:

- specialized and public lectures on Iranian studies;
- performances of various styles of music and dance;
- stage performances, including theater and stand-up comedy;
- fashion shows;
- screenings of scientific, artistic, cultural, historical, and social documentaries centered on Iran and Iranian peoples;
- presentations of scientific, cultural, artistic, and literary works by their creators;
- educational interludes.

During the days of the festival, hours of live programming were broadcast on YouTube and the organization's social networks, and certificates of attendance were issued to participants. The broadcast schedule and links to the programs were published on the organization's social networks and shared with foreign and non-Iranian people as well, since the festival is an opportunity for them to become acquainted with Iran's culture, customs, history, and civilization. All Iranians, of every people, language, and dialect (including Turk, Baluch, Lur, Turkmen, Arab, and Kurd), were invited to make their information in scientific, cultural, artistic, social, and economic fields available to the public and to present their experiences, achievements, and ancestral heritage to international communities and to Iranian generations. All of this remains available to the public in the archive of the organization's website.

The report announces that in the coming years the festival will also be held physically in cities with Iranian communities around the world.

5-13. Chapter Summary

In the Persian Awards plan, the Iran International Festival is a cultural, cross-border, non-competitive event whose participants all receive a certificate. Its center is presenting Iran's cultural diversity: the languages and dialects, rituals, art, food, and traditions of different regions. The Nowruz period gives a time frame for aligning programs, and the combination of in-person and online participation, a virtual art expo, local businesses as event points, and cooperation with local organizers and media are the tools of its implementation in the model presented.

What this chapter has set out is the model of the festival and not a full report of its implementation in each period; the carrying out of each part is reported on the basis of that period and that place. Free participation, discounts, and the hosting of businesses are also anticipated advantages and do not remove the real costs of holding the festival or their sources. The next chapter turns to the Film Festival and independent cinema, a section that, unlike the Iran cultural festival, has a competitive structure.

Chapter Six: The Film Festival and Independent Cinema

6-1. The Place of Cinema in the Persian Awards Ecosystem

In the Persian Awards structure, the field of film is not limited to presenting a single award. On the map presented, six components sit side by side:

- **Persian Film Network:** a platform for connection and presentation in the field of film.
- **Persian Film Database:** a database of film and cinema information.
- **Film Festival:** a competitive section for short films, documentaries, and animation.
- **Persian Film Academy:** the academy section, for specialized participation in voting.
- **Persian Film Awards:** an award for Featured works and television productions.
- **Film Conference and Market:** a setting for conversation, presenting works, and professional connection.

This breadth comes from the differences among production, presentation, screening, competition, judging, and the professional offering of a film. A filmmaker may need a base from which to present the work; an audience needs information about the film and its makers; the festival is a place for screening or competing; the academy concerns the participation of specialists in voting; and the film market helps with professional connection and with offering rights to the work. These paths can connect, but none replaces another.

Some of the reference materials state this structure as a plan and a vision. For that reason, this chapter explains the organization's cinematic architecture and does not make the status of each part more definite than the sources allow. For the works that have been carried out, namely the 2025 and 2026 film awards, the results appear in section 6-13.

6-2. The Film Festival and Featured Film: Competition and Screening

The Film Festival is the competitive section of the cinema field. Short films, documentaries, and animation fall within it, and works are examined according to the rules and categories concerned. Limiting competition to defined formats helps the festival keep its subject clear and lets audiences know which works are suitable for competition. A short film is known for its time limit and narrative focus, but being short does not determine the quality or subject of a work; a documentary focuses on recording or interpreting reality and human experience, in varied

forms of narration; and animation is made in different styles and methods of production. For this reason, the festival's categories must be accompanied by an explanation of the conditions of entry and the criteria of each period, and unstated criteria cannot be inferred from the title of a genre.

The title Featured Film is intended for works that are presented for screening or release and do not take part in the competition. This section gives a chance to be seen to works whose purpose in the program is to introduce them to audiences or to create ground for conversation about them; it may be accompanied by an introduction of the maker, a conversation about the subject of the film, a question-and-answer session, or the entry of the work's details in the catalog and database. These programs have communicative value, but they are not the result of competitive judging or definitive confirmation of the work's quality.

This distinction matters to filmmakers and audiences alike: taking part in the screening section does not mean being nominated for an award, and receiving an award depends on the conditions of the competitive section. A film may be chosen because of its cultural subject, documentary importance, a fresh experience in narration, or its fit with the screening program, even if it does not fall within the festival's competitive structure. The criteria for acceptance for screening should be announced separately from the criteria for judging the competition.

6-3. Persian Film Network and Persian Film Database

On the organization's map, the Persian Film Network is a platform for connection and presentation in the field of film. It can bring together filmmakers, actors, writers, producers, editors, translators, researchers, and other people active in cinema. An independent filmmaker usually needs more than a place to screen a film; he or she may need a collaborator, an adviser, a translator, an editor, a producer, a production space, or a new audience. A professional network makes these needs visible and brings people closer by field, city, specialty, or type of project. It also has the capacity to connect Iranians active inside and outside Iran, although the form and degree to which this has been realized must be examined on the basis of each period's information. This connection is not the same as a guarantee of production or commercial success: the network makes presentation and contact possible, and the outcome of a collaboration depends on the abilities of the people, the conditions of the project, and separate agreements. Each profile, too, must rest on information that its owner has provided or that reliable sources confirm.

The Persian Film Database has an informational function: it can gather films, crew, year of production, format, language, subject, screening status, and related information, and make scattered information searchable and traceable for audiences, researchers, and professionals. A film database differs from a general encyclopedia: the encyclopedia focuses on the lives and works of figures, while the film database takes as its main unit the

film and the information on its production and screening. Even so, the two can be linked: a film's page can connect to the profile of its director and crew, and a person's page can show his or her related works.

To build a reliable database, entries must come with a source, a date of update, and the status of the data. The title of a film, the names of its crew, and the year of production may be recorded in different forms in different sources, and incomplete or duplicate information makes searching hard; so specialized cleaning and editing matter. Having a film in the database does not mean it has been chosen for the festival or has received an award; the database introduces many works, while only some of them are screened or enter the competition in a given period. Separating the informational function from the result of competition is necessary for an accurate archive.

6-4. Persian Film Academy: Knowledge and Specialized Voting

The Persian Film Academy is the specialized, academy-related part of the film map. Its members can be chosen from among filmmakers, researchers, critics, professors, producers, and others with a professional connection to cinema. The aim is to create a structure for specialized participation in evaluating works and to support professional conversation about cinema. Membership in the academy should not depend simply on public fame; a real connection to the field of cinema, experience, knowledge, and the ability to take part in an informed way all matter. The exact

criteria for admission, the number of members, and the scope of voting are determined for each period; the sources available mostly describe the general direction of the academy and not a final regulation covering every detail.

The academy has a role at two levels: voting for nominees in the specialized sections, and taking part in conversations, workshops, and educational programs such as the Masterclass. These two functions are separate, and one is not the result of the other. In the film section, the voter's specialized connection to the category has particular importance, because a cinematographer, an editor, a screenwriter, and a cinema researcher have experience in different subjects; it is better for members' access and voting to be aligned with their area of expertise and with that period's rules.

6-5. The Path of Admission, Reviewing Works, and the Catalog

A film's entry into a festival or an award passes through several stages. First the work is introduced or registered and its basic information is received. Then the conditions of entry, the format, the time of production or release, and the completeness of the documents are reviewed, and after that the work can be considered for screening, competition, or both paths, according to the announced rules. These stages do not describe a single method for all periods, but separating them is essential in any professional system: if a film enters the program without its legal status, a playable copy, or information about its makers being clarified, the

running of the event runs into trouble, and it must be clear whether the submitted copy is for screening or for evaluation, and whether it may be used in promotion.

The information required may include the title, the names of the director and producer, the main crew, running time, language, subtitles, year of production, a synopsis, a poster, a screening copy, and contact details. Each festival, according to its own rules, may ask for other documents too; these must appear in that period's call for entries, and general assumptions should not be turned into firm requirements. After the works are received, a technical review (whether the file plays, the quality of picture and sound, the consistency of the copy) and a content review (the fit of the work with the intended section and the program's rules) are carried out; neither is the final judgment.

The festival or film-market catalog is an important tool for organizing information. The title, names of the main crew, running time, language, synopsis, image, section of participation, and a way of making contact are recorded in it, and if the film is in the competitive section, the screening section, or the market, this status must be clear in the catalog. A professional presentation package may include, in addition to brief information, a poster, official photographs, the director's statement, a trailer, subtitles, and legal information; a package submitted for judging is not the same as a package for market negotiation. The catalog can later become an archive and a reference, provided the names and information are accurate: a

mistake in the names of the crew or the screening status harms the filmmaker and reduces the catalog's value as a record, and corrections should be recorded with a specific date and version.

6-6. Criteria of Evaluation, Independence, and Conflicts of Interest

The criterion of judging must fit the type of section. In a short film, the coherence of the narrative, the structure, the use of time, and the quality of execution may be examined. In a documentary, the relation of the film to its subject, the method of research, the narration, the maker's outlook, and the quality of treatment matter. In animation, design, movement, sound, narrative, and the coordination of visual elements are examined. These are examples of subjects open to evaluation, not an official and definitive list for all periods; each festival can announce its own criteria or give different weights to different elements. What matters is that the judge knows what he or she is being asked to assess, and that the filmmaker can understand the result within the framework of the announced criteria.

Artistic evaluation cannot always be reduced to a simple number. Scoring helps organize votes, but an explanation of the criteria and the possibility of comparison are also needed. If a film is technically strong but does not match the subject of the section, it must be made clear how this difference affected the decision on the work. Such transparency does not mean publishing every detail of each judge's vote; what is meant is that the general method should be clear. Judging a film moves away from pure

personal taste: a judge's taste is inevitably present in the artistic experience, but conversation about structure, execution, subject, and the quality of the work separates the decision from momentary reaction, and the combination of specialist judges and the recording of the reasons for evaluation helps toward this aim.

Members of the academy or the judging panel must consider their relationship to works and their makers when they evaluate. If a judge has had a role in producing a film, has a direct financial or professional relationship with its maker, or is in a position where his or her impartiality could be questioned, this must be disclosed and a decision made about his or her participation. Independence in judging does not mean that judges know nothing about the film world; judges are chosen because of their professional connection to the field, and that very connection sometimes creates conflict, so recording roles and disclosing special situations helps build trust in the result. The material available on the academy stresses the presence of specialists and voting in their field of expertise, and the details of a conflict-of-interest regulation for all periods are not available; this book therefore explains the principle of the need for independence and transparency, and does not claim regulations for which no document exists.

Evaluation must also be carried out on the basis of the announced category and criterion, not on political position. The subject of a film may be social or historical, but just as Persian Awards keeps its distance from political and religious

orientations, no award is attributed to a filmmaker's subject or views, or to the affiliation of an organizer or judge, without documentation.

6-7. Independent Film and the Chance to Be Seen

One of the important functions of film festivals is to provide an opportunity to be seen for works that do not pass through the large commercial channels. An independent film may have been made on a limited budget, with a small crew, or outside the usual structures of production; this characteristic neither guarantees nor rules out its quality. What matters is the possibility of presenting and evaluating the work within a clear framework.

In the Persian Awards model, the presence of newcomers alongside professionals is put forward as part of the idea of equal opportunity. This idea becomes more practical when information about the call for entries, the costs, the submission format, and the criteria of evaluation is accessible to everyone; if the process is unclear or costly for some, the claim of equal opportunity is limited in practice. Screening independent works acquaints audiences with new subjects and narrative approaches, and a program of conversation, an introduction of the maker, and a question-and-answer session help audiences better understand the conditions of production and the outlook of the film and create feedback for the filmmaker, although no firm promise of attracting investment, distribution, or commercial success should be made.

Independence in production is not the same as isolation. An independent film can benefit from professional networks, universities, associations, specialized markets, and online platforms; these connections may lead to translation, screening, a new collaborator, or paths of distribution, and the result of each collaboration depends on the agreement and the capacity of the project.

6-8. Conversation, Workshops, and Educational Programs

A film festival can create an educational space beyond screening and announcing results. A session with a director, a screenwriting workshop, a conversation about documentary-making, an analysis session on a work, or a Masterclass are formats that pass knowledge and experience among generations of filmmakers. These programs differ from judging: in an educational session the aim is learning and the exchange of experience, and in a judging session the aim is to evaluate works and reach a result. A specialist may take part in both roles, but his or her position and responsibility in each program must stay clear.

Online education increases access for audiences outside the festival's location. Recording conversations and workshops keeps the content for later use, but publishing it requires the speakers' permission, technical quality, and suitable categorization, and educational content must be presented with an explanation of its level, subject, and time of production so that the audience knows

whether it is facing a complete course or an independent conversation. The presence of university professors and specialists strengthens the link between cinema and research: the history of cinema, language and narrative, production technology, cultural studies, and the economics of film are among the subjects of specialized sessions. Inviting a specialist to speak does not mean the organization endorses all of his or her views.

6-9. The Film Conference and Market

The film conference and market are the professional part of the field of cinema. The conference is a place for conversation about production, distribution, the rights to works, technology, education, and the future of independent cinema; the market concentrates on presenting works and creating connections among owners of works, producers, distributors, festivals, and buyers of rights. A film market is not the same as selling tickets for public screenings. In a market, the subject of negotiation may be the right to screen, translate, distribute, remake, or use a work regionally, and each kind of transfer requires a separate contract specifying the term, geography, language, medium, and amount. Registering a film in the market or presenting it in the catalog does not mean it has been sold or a contract concluded.

The conference and the market complement each other: the conference explains legal and professional matters and makes meetings possible, and the market can turn its discussions into practical connections. For an independent filmmaker, the market is an opportunity to present a work beyond the circle of friends

and local audiences, but the outcome depends on the quality of the presentation package, the legal status of the work, the maker's readiness to negotiate, and the needs of the target market, and being present in the market is no guarantee of purchase or distribution.

6-10. Copyright, Subtitles, and Translation

Every film bundles together rights relating to image, music, screenplay, performance, translation, and editing. To receive, screen, promote, or keep a work, an organizer must know what permission he or she holds from the rights holder; consent to screen a film is not necessarily permission to use parts of it in promotion or to publish it permanently on the internet. In the reference materials, the consent of owners and an independent contract for commercial cooperation are put forward as the approach, and in practice this must turn into clear agreements: in what program the work is shown, how long it remains available, whether recording and replay are permitted, and whether its image or parts of it are used in promotion. This matters more for works that contain music or archival images, because a filmmaker may hold permission to use the music only for one screening or one region. For a Featured Film too, public screening and promotional use must be separated: the film's title may appear on the festival poster, but using an actor's image or a scene from the film may need separate permission.

The community Persian Awards addresses extends beyond Persian speakers, and films may need subtitles or translation for international access. Accurate subtitling is not only converting dialogue into another language; its timing, tone, cultural idioms, and readability matter too. The filmmaker must know which version is used for screening or the market and who is responsible for translation or quality control; the translation of the title, the synopsis, and the catalog information must also be consistent with the content of the film. In documentary and cultural works, an incorrect translation of place names, rituals, or dialects can change the meaning of the work. Persian subtitles for deaf and hard-of-hearing audiences and subtitles in other languages for international audiences are part of cultural access; the type of access must be announced in the program and on the film's page and reported on the basis of the version available.

6-11. Cultural Documentation and Professional Profiles

In this ecosystem, documentary can be linked to the wider project of recording Iran's culture and living environment. Language and dialect, food, dress, rituals, music, and the life of different regions can be recorded and presented as documentary films, and this link makes cinema a tool for recording social and cultural experience, not only a means of entertainment. Cultural documentary must go together with care and the consent of the people involved: the presence of a family, a local community, or a ritual in a film is not, by itself, permission for unlimited use of their image and narrative, and the context of recording, the

manner of publication, and the possibility of reuse must be clear to participants as far as possible. The narration of a culture must not be limited to a stereotyped display either; the filmmaker considers the internal differences of a society, the views of individuals, and the historical context of the subject, and conversation with knowledgeable people and specialized consultation help the accuracy of the narration, although every work is the product of its maker's outlook and choices.

Films can be linked to the encyclopedia and to specialized profiles. A film's page records the work's information, and profiles show people, activities, and related works; this connection lets an audience member move from one film to its director, writer, actor, or producer. For living people, profile information must rest on data provided by the person or by related sources, and for historical or deceased figures an encyclopedic entry can cover life and works. The link between a profile and an award must also be exact: if a filmmaker has been a nominee or winner of an award, its title and year are recorded separately; presenting a person in a film database does not mean being nominated or winning, and a film's presence in the screening section should not be written in a profile as a competitive award.

6-12. Operational Planning and the Report of the Edition

Holding a film festival requires coordinating several stages: publishing the call, receiving works, reviewing documents, preparing the screening copy, setting the schedule,

communicating, running the screenings, and recording the result. The quality of a film is not enough by itself for a successful event; a playable copy, subtitles, correct information, and contact with the maker are also needed. At an in-person festival, the hall, the sound and picture equipment, audience arrival times, and accessibility must be examined; in the online model, the streaming platform, geographic restrictions, link security, access time, and the possibility of replay matter; and in a hybrid program it must be clear which part is live and which is recorded.

Communication about results must be consistent with the film's status of participation: nominee, film chosen for screening, and winner are three different statuses, and announcing them accurately both respects the filmmaker and prevents the audience from misunderstanding. After the festival ends, the report of the edition can record separately the number of works received, the films accepted in each section, the screening programs, the sessions, and the results of the competition, so that the number of films submitted is not confused with the number of works screened or awarded. The competitive section and the screening of Featured works must be listed separately; and if the number of audience members or online views is not available, the number of viewers should not be guessed from the number of registrants or members of a page. Recording the final version of the catalog, the official links, and the status of rights for keeping content makes the edition's archive more useful for later research and presentation. Feedback from filmmakers and audiences about the clarity of the call's information, the timeliness of the screening copy and subtitles, and the schedule and accessibility of the venue

also helps planning for later editions; this feedback does not take the place of the judges' vote. The result of the competition, the audience's experience, and the operational performance are three separate subjects, and it is better not to merge them in the report.

6-13. Film Medal Recipients, 2025 and 2026

The first edition of the Persian Film Awards was held in 2025 and the second in 2026. The tables below show the medal recipients of each edition by field.

Film Medal Recipients, 2025

Field	Medal Recipient	Work
Best Film	Fatemeh Mohammadi	"Daghi"
Best Director	Ronak Jafari	"Mores"
Best Documentary	Farid Elhami	"Naghmehsarayan-e Kuhha-ye Moghaddas"
Best Screenplay	Hiva Naserian	"Sarzamin-e Faramoosh- shodeh"
Best Cinematography	Masoud Amintirani	"Jondeh"
Best Actress in a Leading	Yasaman	"Chapdast"
Role	Nasiri	
Best Actor in a Leading	Javad Ghamati	"Dadrasi"
Role		
Best Child Actress	Sara Mayeli	"Boomehan"

Field	Medal Recipient	Work
Best Child Actor	Abolfazl Shirzad	"Boycott"

Film Medal Recipients, 2026

Field	Medal Recipient(s)	Work
Best Film	Hojjat Jolodar (director); Neda Abbasi (producer)	"Chand Kilo Goosht baraye Shadi-ye Rooh-e Pedarjan" (The Sacrificed Meat)
Best Director	Roozbeh Shoara-ye Nejati	"Aghay-e Entezam"
Best Documentary	Alireza Dehghan (director); Rahil Sahraei (producer)	"Isatis" (ISATIS)
Best Female Filmmaker	Parisa Hashempour; Asal Taheri	"Ghasr"
Best Animation	Babak Beigi	"Rah" (The Route)
Best Screenplay	Kourosh Shahouneh	"Ghoo-ye Gang"
Best Editing	Siamak Dehghanpour	"Rosva"
Best Cinematography	Amir Parchami	"Zaghoum"
Best Actress in a Leading Role	Forough Ghajabagli	"Seh Kilo o Chaharsad Gram"
Best Actor in a Leading Role (joint)	Milad Eshkali; Hossein Soleimani	"Afsaneh-ye Kuh-e Nanvak"; "Chehel-o- Haft Saat o Dah Daghigheh"
Best Actress in a Supporting Role	Fatemeh Mokhtari	"Ablah"

Field	Medal Recipient(s)	Work
Best Actor in a	Mojtaba Kazemi	"Zaban-basteh"
Supporting Role		
Child Actors (girls and	Tara Majidzadeh;	"Shal-e Meshki";
boys)	Mahna Seyedi; Hasti Gharib; Yazdan Kookabi-Saba	"Heyvan-e Dopa (Gusfand)"

In the Best Animation award of 2026, "Rah" (The Route), directed by Babak Beigi, was the winner. This award is presented to a work that, through creativity in storytelling, design, and artistic execution, has created a distinctive and inspiring experience in the world of animation.

6-14. Chapter Summary

The cinematic ecosystem of Persian Awards is made up of six main components: the Persian Film Network for connection, the Persian Film Database for information, the Film Festival for the competition of short films, documentaries, and animation, the Persian Film Academy for specialized participation, the Persian Film Awards for Featured works and television productions, and the Film Conference and Market for conversation and professional connection. In this structure the Film Festival is competitive, but Featured Film is defined for screening or release, and these two paths must not be confused. The database, the

network, the academy, and the market each have their own specific task, and none alone takes the place of production, screening, or judging.

Independent cinema in this ecosystem is supported through the chance to be screened, professional connection, education, translation, documentation, and the presentation of works, but none of these paths, by itself, guarantees financial or professional success. The exact running of each period, the admission regulations, the criteria of judging, the number of works, and the real status of the different sections must be examined on the basis of the calls and reports of that period.

Chapter Seven: The Influential Figures Award and Social Projects

7-1. From Identifying Activity to Social Support

This chapter examines two related but distinct paths. The first is the "Influential Persian Figures / Social Activists" award, which identifies and presents the achievements of active individuals and institutions. The second is community-centered projects, which focus on education, empowerment, social connection, or support for specific groups. The award recognizes activity; a project can provide an opportunity, a relationship, or the capacity to carry the work on. The two paths complement each other, but neither replaces the other.

In social work, presenting a person or an institution does not by itself solve a problem; and carrying out a program without knowing who has worked in that field before may overlook valuable experience. Bringing identification and projects together lets the organization both tell the story of achievements and attend to the grounds for participation, learning, and cooperation.

The material for this field speaks of work with women, children and teenagers, older adults, non-governmental organizations, and figures active in the social sphere, and it describes the scope of these activities as global, concerning Iranians and Persian speakers in different places. The status of each program must be understood separately: some activities have a specific report of implementation, and others are presented as a plan, a model of cooperation, or a path of development.

7-2. The Influential Persian Figures / Social Activists Award

This award is defined to present activities that have an effect in social fields. A nominee may be an individual who has been active in society or an organization working for a specific social goal; the examples named in the reference materials include charities, school-building benefactors, and activists working with women and children. This list shows the range of activity and is not a closed and final set of subjects.

The award is one of the organization's twelve main awards and has several categories; in 2025, medals were presented in 24 classifications of it. These classifications are not independent awards and make up the internal structure of that one award, so this number should not be generalized to the total number of awards or main awards. Categorization helps tell activities apart: educational work, charitable activity, support for children, empowering women, and support for older adults are not the same subject, and clear titles show audiences in which field each

activity is presented. If each classification were counted as an independent award, the overall structure would become unclear and annual comparison would lose its accuracy.

Titles or levels of categorization may differ from year to year: sometimes a field appears under a general title and sometimes it is divided into more branches. The number of headings in an annual list is therefore not, by itself, a measure for counting awards. The same care is needed in reporting results: the number of nominees, the number of classifications, and the number of unique individuals or institutions are different units of count, and if an organization appears in several periods or categories, the number of listings is not equal to the number of unique organizations.

The nomination process in this field can include individuals and organizations. In the social award, an organization may be put forward because of the type of its services or activity, while in other cases a person is introduced for independent work or for his or her role in a field. An organization that provides social services and a person who volunteers in it may each be introduced separately; registering the name of one does not by itself nominate the other. To understand a nominee, an organization's title or a person's name is not enough: the audience must be able to see what the main work is, which group it deals with, and how the activity relates to the category of the award; the description of the activity makes the geographic area, the target group, and the form of participation clear, without promotional claims or unsupported generalizations. Introducing nominees through the community, associations, specialists, and

research teams can help find activists who are not known in high-audience media; but becoming a nominee means entering the review process and is not independent confirmation of all the information about the activity.

The social award is also not the same as the organization's support projects. Winning or being a nominee is the result of a process of identification and judging; carrying out an educational or social program is an activity with its own aim and responsibilities. These paths may meet in one field, but for an accurate report it must be clear whether the subject is an award or a practical program.

7-3. Social Activity and Distance from Political and Religious Orientation

Persian Awards keeps its distance from political and religious orientations. It is not affiliated with any party, group, political movement, or religious institution, and people's leanings and beliefs are not criteria for choosing or rejecting them. In the social award, the criterion is the activity of the person or institution in the relevant field. This principle matters in presenting nominees, because civic and social activity may take shape in an environment in which political debates are also present.

The existence of a category for Iranian immigrants active in the politics of the host country does not, by itself, show the organization's political affiliation. The title of the category points to the nominee's field of activity, not to the organizer's support for his or her political position or for any particular party or

movement. Nor should a person's political activity be generalized to all of his or her social work: if someone is presented because of social, cultural, or professional activity, the subject of the award is that relevant field. The text may explain the social context of the person's work, but it must not turn it into a political or religious stance of the organization.

7-4. Empowering Women: From Support to Greater Agency

Empowering women is one of the axes of community-centered projects. In the reference materials, the aim is described as strengthening the capabilities of women of different ages and situations, from young women to middle-aged and older women, and from residents of Iran to those living elsewhere in the world, with an emphasis on social and financial independence. Empowerment in this framework does not mean short-term help or taking the place of women's own decisions; the idea is to increase access to knowledge, tools, connections, and experience so that women can shape their own situation better. Supporting women who face social problems, education, counseling, and contact with non-governmental organizations are among the paths put forward. This view relies on the dignity of the individual and on women's own participation, not on a picture of them as passive recipients of aid.

The axes receiving attention are broad: women's role in the family, migration, business, children's schooling, social life, preserving Iranian culture and identity, and mutual support

among women. These subjects are not necessarily one program, and each may need a different program or target group; attention to differences of age, economic circumstances, place of residence, and access to education helps programs match people's real needs. In this view women are not only the audience of a project: their role in shaping programs, organizing work, and taking part in projects also matters and can bring their experience into decision-making. This orientation is presented in the sources as a model and an aim, and the scope of implementation of each program must be made clear through the reports of that activity.

7-5. Free Education and the Circulation of Knowledge

Education is one of the main tools of empowerment in social projects. In the model presented, university professors, teachers, and skilled people can share their knowledge with those who have less access to education; women, children, older adults, and people in need of support are among the groups mentioned. This pattern does not see education as one-way: those who have been taught can pass the knowledge on to others after acquiring it and help it circulate in society. An educational program can therefore lead to a network of teachers, volunteers, and learners; but the formation of such a network depends on the quality of the content, access, continuity, and the real participation of people.

Educational formats can be in person or online, and recorded content makes reuse possible. For the benefit of audiences in different regions, recording and categorizing subjects is important,

and each course must make clear its level, language, technical requirements, and target group so that people can decide whether the content suits them. Cooperation among educational institutions, professors, and educational charities is put forward as part of the model and can bring specialized knowledge to groups who face geographic or economic barriers. Even so, education being free for the learner does not mean that producing the content, the technology, or the support is free, and these two must be examined separately.

7-6. Non-Governmental Organizations and the Cooperation Network

Iranian non-governmental organizations in different parts of the world are among the groups these projects have in view. The reference materials point to three challenges they face: many people are unaware of their nature and activities; access to financial supporters is difficult; and their services do not always reach their target group. These challenges do not apply equally to all institutions, but they give a framework for explaining shared needs. The model of cooperation includes presenting organizations and linking them with programs for women, education, entrepreneurship, and older adults, and the online network can be a way for institutions to connect with one another and with the people who need their services. This connection does not mean merging the organizations into a single structure; institutions keep their own identity, aims, and ways of working.

Introducing an organization is more useful when its practical information is clear: the target group, the field of activity, the geographic range, a way of making contact, and the kind of cooperation needed. Introduction alone does not guarantee finding a supporter or an increase in services; the network provides a path of communication, and the result depends on conditions and separate agreements. In the organization's developmental model, NGOs can be partners in social programs and are not only the subject of introduction: the local institution provides knowledge of and connection with the target community, and the wider network increases the chance of meeting colleagues or other services. For each collaboration, the responsibilities and expectations of both sides must be clear, so that a general introduction is not mistaken for an operational commitment.

The NGO Network and the Iranian Social Activists Conference

Many Iranian associations and groups are active in different cities and countries but do not know enough about one another's work; sometimes even organizations working in the same city or similar fields have no regular and effective contact with each other. As a result, experience, energy, and opportunity remain scattered, and each group walks many paths alone. The proposed answer is an online network called the NGO Network, for registering and presenting associations, social organizations, specialized groups, and people who take part in social activity. Each association can present its information, field of activity, city and country, ways of contact, projects, and needs, and others can

see which organization works in which field. The aim is for the network to turn from a list into an infrastructure for connection and cooperation: if an association in Toronto has had a successful experience in the field of older adults and an association in Vancouver wants to begin similar work, it need not walk the path from the start. The network can also match needs and capacities, for example the need for volunteers, specialists, speakers, project partners, or space, and a single program can run in several cities at the same time, with each association carrying out the local part.

This network does not take the place of local associations; a local association stays itself and benefits from a wider communications infrastructure. Alongside it, educational programs and practical workshops can be held on forming and managing an association, recruiting volunteers, designing and carrying out projects, teamwork, social communication, and documentation.

The Iranian Social Activists Conference is the in-person and gathering part of this structure: an opportunity for associations, activists, non-governmental organizations, and specialists to find one another, present successful activities, and learn practical skills in workshops. The conference can be held within the framework of the Iran Festival from the beginning of March, with an important part online, and in-person programs in different cities and countries can develop gradually. The presentation and honoring of influential social figures also draws on this network: associations, activists, media, and specialists can introduce worthy people and have a role in evaluation and selection.

7-7. Older Adults: Needs, Abilities, and Intergenerational Relations

The sources look at projects connected with older adults from two sides: the need for support, and possessing valuable experience and knowledge. Some older adults may face physical or psychological difficulties, economic problems, unfamiliarity with the language of the country where they live, or distance from new technologies; at the same time they can pass their life experience and knowledge on to younger generations. The older adults project is not limited to providing direct services: strengthening the knowledge of non-governmental organizations about this group's needs, educating families, and increasing opportunities for connection among generations are also seen in the proposed model. If an older person does not have command of the language of the host country, access to local services becomes harder, and the network of connections among institutions and families can play a part in identifying ways of support.

Older adults should not be defined only by their needs. Their experience can contribute to education, public conversations, intergenerational programs, and cultural documentation, and this view makes the exchange two-way: society benefits from older adults' knowledge, and their opportunities for social participation are strengthened. Conferences, seminars, roundtables, and educational programs are among the formats put forward in the reference materials for connection and awareness-raising, and the title Senior TV Show appears in the program map for producing content designed for older adults.

7-8. Children and Teenagers: Ties to Culture and Learning

Children and teenagers are among the audience groups of social projects. The relevant materials raise attention to their relationship with Iranian culture, customs, language, and dialects, alongside education and familiarity with current knowledge. This matters especially for children growing up in Iranian families outside the country, whose daily experience takes shape among several languages and cultural settings.

Content for children must suit their age and way of learning. Narrative, imagery, music, and participatory activity make cultural concepts easier for a young audience to grasp; but simplification must not lead to distorting history or presenting a uniform picture of cultural diversity, and introducing languages, historical heroes, local narratives, and customs requires accuracy in names and context. Children's education and cultural activity must be coordinated with the role of families and educators: parents and teachers can take part in choosing subjects and understanding the needs of age groups so that content stays close to children's lived experience. These activities are related to free education but are not the same: content can be educational, cultural, or both, and categorizing it exactly helps audiences know the subject and aim of each program.

7-9. Social Programs and Enduring Figures

Community-centered activity does not take shape only in the form of long-term projects. Conversation, specialized sessions, conferences, roundtables, education, and the production of short content can also be grounds for social participation. The program *Baham* (Together) is introduced in the reference materials as a format for discussing social subjects such as altruism, women, and children, and talk and expert programs make it possible to raise issues and exchange views. These formats do not serve the same function: a specialized session is designed to present an expert view; a get-together involves the participation of people with different experiences; an educational program concentrates on passing on skills; and an interview or documentary records the experience of a person or community. The choice of format must suit the aim, the audience, and the sensitivity of the subject. For subjects such as aging, migration, or support for women, public conversation alone is not enough, and contact with specialists, associations, and people with direct experience builds a more accurate picture; a person's presence in a program should not be taken as representing all members of that group. Online program-making makes it possible for people in other cities to take part, but digital access is not the same for everyone, and each program must make its means of access clear and, where needed, consider alternatives.

"Enduring Figures" is a program for honoring people in cultural, artistic, social, and economic fields; in the reference materials it is described as a tribute for living people and a

commemoration for the deceased. Its focus is not merely announcing a title but examining the person's activities and achievements and recording narratives that help in understanding his or her role better. In these programs, specialists familiar with the person's field and the figure's relatives and acquaintances are mentioned: the specialist explains the professional context, and those who knew the person closely recount experiences and details of life, and this format moves the tribute from a general description toward a more documented narrative. The reports submitted speak of five programs carried out for five people; this reported record must be kept apart from the idea of expanding the program or introducing other figures. Publishing the recording of a program also depends on the consent of the individuals and the rights to the visual content.

The Enduring Figures program is not the same as the Influential Figures award: the first is a format for honoring and narrating the life and work of people, and the second is an award with its own categories and selection process. Being in a tribute program does not, by itself, mean being nominated for or winning an award. In 2026 the title "Enduring Figures" was also used for the Lifetime Achievement awards in literature and photography, which appeared in the fourth chapter. Each year Persian Awards also pays tribute to deceased figures who rendered social service and were influential; this annual tribute is likewise separate from the Enduring Figures program and from the recipients of the award.

7-10. Volunteer Work, Local Participation, and Cross-Border Ties

Social and cultural projects need a variety of roles: research, translation, education, contact with institutions, program coordination, documentation, design, and technical support. In such work, participation is not limited to speaking or appearing before a camera, and smaller and indirect roles may also be essential to moving a project forward. The reference materials stress that people join a collaboration with different motivations and amounts of time: some work continuously, and some only at one stage or for a limited task. A division of labor suited to these capacities makes it possible for more people to take part, provided that responsibilities and expectations are clear from the start. Working on a real project offers a chance for practical learning, for getting to know colleagues, and for knowing professional networks, but this possibility should not be turned into a guarantee of a job, income, or definite credit; the value of participation depends on the task carried out, the quality of the collaboration, and specific agreements. In a healthy team, volunteers are not merely a labor force: their experience and suggestions help improve the program, provided there is room for views to be heard and the roles of decision-making and implementation are not confused.

Social projects relate to a network of Iranians and Persian speakers in different parts of the world. Carrying out a program in each place requires knowing the conditions of that community: language, existing institutions, access to services, and the kind of

need of the target group differ from region to region, so cross-border activity does not mean carrying out an identical version everywhere. A local group can present the need or capacity of its community, and contact with the wider network makes it possible to find a colleague, specialist, or related organization; central coordination helps preserve the aim and identity of the project, and the method of implementation adapts to local conditions. Each local participation must be described on the basis of its own roles and agreements, because the existence of an online connection alone does not prove that practical cooperation has formed in each region. Connecting the local activities of NGOs to a wider network, and linking some social activities with larger cultural programs, are put forward in the reference materials as paths of development; the details of the Iran International Festival appeared in the fifth chapter.

7-11. Ethics, Dignity, and Measuring Social Impact

Working with groups such as children, older adults, or women living in difficult circumstances requires attention to their dignity and right to choose. The language of presentation must not reduce people to a problem or a label, and publishing a person's image or personal experience must be accompanied by consent and awareness. A project that unintentionally causes stigma or the exposure of private information may harm the very people it meant to help. In producing content from social activities, too, the purpose of publication, the audience, and the length of time materials are kept must be clear; consent to a conversation or to appearing in a program is not the same as consent to permanent

publication on all platforms, and this principle matters more for minors, older people in need of support, and those in a vulnerable situation. Trust also depends on the clarity of roles: the non-governmental organization, the organizer, the volunteer, and the supporter must know what responsibility each holds and how the information they share about needs or the target group will be used.

The materials available do not set out a single model of impact measurement for all social projects, so no specific indicators or numerical results are claimed for which there is no document. Even so, for an accurate account of each program, it is possible to distinguish among resources used, activity carried out, direct output, and the change expected in the target group. Holding an educational course shows the number of participants and sessions, but does not, by itself, prove that their skills or economic situation changed in the long term; introducing an organization on the platform shows that its information has been recorded, not that its services have necessarily reached more people. Each result must be stated to the extent the available data allow. A suitable report records the subject, place, time span, target group, collaborators, activities, and observable outputs; if participants' feedback was collected, its method and scope must also be clear, and in multi-stage projects, recording changes over time gives a more accurate picture of a program's effect. Separating aim from result does not belittle aims; it keeps real achievement apart from hope or a future plan.

7-12. Linking Award and Project: Paths of Development

The social award and community-centered projects complement each other. The award identifies and presents activities, and projects can move forward education, cooperation, content production, or connection among groups. A nominee can be presented with an activity that is easier to understand in the context of a social project, but nomination does not take the place of a report on carrying out the project. This link is also effective in passing on experience, because introducing a person or an organization that has worked in a field acquaints others with the methods, challenges, and opportunities of that field; even so, one person's experience is not a single template for all communities. Award categories also remain separate from operational projects: the classifications of the Influential Figures award are a thematic categorization of activities and do not, by themselves, create an educational or support program. If the organization has both an award and a project in one field, both must be presented with the right name and function.

In the reference materials, several paths of development for social work are put forward: expanding the online network of non-governmental organizations, linking local activities with cross-border audiences, holding workshops and sessions, strengthening education, and building cooperation among specialized institutions. These are planned paths or models of cooperation and are not evidence of full implementation in every field. Contact with universities helps with access to knowledge

and specialized evaluation, cooperation with charities and non-governmental organizations increases knowledge of the target group, and contact with the media makes it possible to present activities; each needs a specific aim, role, and agreement, and merely naming a type of institution does not mean that institution is formally taking part. If the social network grows wider, recording experiences and lessons learned becomes more important: a project in one city can supply information for a similar project in another city, but experience must be read with local context in mind and cannot be a ready-made version for everywhere. Combining shared learning with local adaptation keeps the path of development away from mechanical repetition of programs.

7-13. Chapter Summary

The Influential Persian Figures / Social Activists award and community-centered projects are two distinct paths for work in the social field. The award presents the activity of individuals and institutions; projects focus on education, empowerment, linking non-governmental organizations, support for older adults and children, and producing social programs. The categories of this award are classifications within one award and must not be mistaken for the total number of awards.

Among the reported examples, five “Enduring Figures” programs have been held for five people. Alongside this reported implementation, empowering women, cross-border cooperation with NGOs, education, and intergenerational connection for older

adults are described in the reference materials as programs and paths of work, and the status of each activity must be judged by the report and evidence for that very program. This chapter stresses the distinction among identification, implementation, and development: the award is the result of a process of presentation and judging; a social project is an activity with a specific audience and aim; and a vision for development is a plan for the future. This separation helps the account both give credit to the reported achievements and keep promises or plans from taking the place of definite results.

Chapter Eight: The Digital Platform, Media, Encyclopedia, and Publishing

8-1. The Digital Platform: An Overview and Paths of Access

The Persian Awards digital platform is designed to gather and present information, works, media content, events, and projects. Pages introducing people and institutions, an encyclopedia, subject-based databases, a multimedia archive, digital publishing, online education, a shop, an art market, Licensing, Booking, events, and Project all have a place in this structure, and Persian ID and business pages relate to user accounts and the presentation of activities. The website provides the path of access to these sections: audiences can follow a subject or field and reach pages related to people, works, or activities. An artist's page can link to his or her works and programs, and a work's page can show information about its makers, where it is offered, or the content that accompanies it.

The site's pages are devoted to different subjects. An award page shows the relevant titles and sections; a project page introduces fields of work and services; an event page deals with one specific program; and the page of a person or institution brings related information and activities together in one place. Some pages contain introductory information, and some link to sections such as purchase, booking, or taking part in a project. The different parts of the site have different scopes: some introduce and maintain information, some offer content, and some are intended for offering a work or a service; sales, booking, licenses for use, and participation in projects are each offered in a separate digital section.

Persian and English versions are envisioned in the design of the platform, and adding other languages is also part of its structure.

8-2. The Link Between Information and the Database

The platform deals with several kinds of data: information about people and institutions, details of works, media content, events, products, and projects. Related pages connect this information to one another. A film's page can contain the names of its crew, year of production, language, synopsis, and screening information, and link to the pages of the director and other crew. In publishing, a book's introduction can have the author's name,

the publisher, the subject, and a path of access, and in the media archive content is categorized on the basis of program title, subject, names of participants, and time of publication.

The platform's databases are designed to gather and categorize information about people, works, businesses, and programs.

Information can be placed in related pages on the basis of name, field of activity, subject, or type of work; the specialized film database, for example, collects film data alongside information on crew and makers. Each entry can be connected to its subject category and related pages: a business's information sits in a subject directory and on its own introductory page, and a book's details are shown both in the publishing list and in the author's profile. An audience member reaches the relevant entries by searching a name or subject, reaches the creator from a work's entry, and reaches a person's recorded works or activities from his or her page. This same structure makes it possible to offer the information of one field in more than one format: in the digital database, on a profile page, in a print magazine or yearbook, and in content that accompanies an event.

8-3. Professional Profiles and Persian ID

Personal profiles are intended to introduce people active in various fields. A page can gather the biography, education, work history, activities, works, books, lectures, and achievements of its owner, and the possibility of updating it is envisioned so that a person's professional information can be completed over time. This structure can serve artists, researchers, entrepreneurs, social

activists, and specialists, and the page of a company, business, or organization can show information suited to that institution. A profile is not limited to an individual's biography and also includes the presentation of professional and organizational activities.

A profile can be connected to other parts of the site: works offered in the shop or the art market, licenses for use, projects, and a person's media activities sit beside his or her professional information, and audiences move from a work's page to its creator, and from the creator's page to related works. The information in a profile is also related to the presentation of nominees for awards: a person's page can make his or her activities and record available to audiences and members of the academy. Profiles of living people and pages about deceased figures are two separate forms of presenting people on the platform.

Persian ID is introduced in the digital structure as the member's identifier and is related to the user page and access to some of the platform's services. Its plan also includes discounts and points recorded in connection with purchases or use of services; the points system can show the points earned, how they may be spent, and related services in a member's account, and a card or digital identifier is envisioned for presenting membership and connecting with different parts of the site. This identifier is separate from a person's professional profile: the profile presents record and activities, and Persian ID is used to identify the member's account in the system.

8-4. The Encyclopedia and the Khak Project

The Persian Encyclopedia is intended to gather the biographies and works of Iranian figures in artistic, scientific, and cultural fields. Its pages can contain information on a person's life, activities, and related works, and Persian and English are envisioned for presenting it, with other languages also part of the platform's multilingual plan. Deceased figures and living people are presented in the encyclopedia in two ways: the page for the deceased has an encyclopedic format, and the possibility of contributing to adding information for them is envisioned; the profile of a living person is a page for presenting his or her record and works that the person can update. The general encyclopedia introduces the lives and works of people, and a subject database, such as the Persian Film Database, organizes information on the works of one discipline. Together these pages make it possible for a name or a work to be found along several paths: search by a person's name, the title of a work, a discipline, or a subject.

The Khak encyclopedia project (also called Mihan; in English, Homeland) presents Iran's cultural diversity through written and visual content. Its subjects are peoples, languages and dialects, literature, customs, dress, food, music, dance, and other expressions of the culture of different regions. The content of this encyclopedia can consist of articles, photographs, film, audio files, and oral narratives, and each entry is devoted to a cultural or regional subject and includes information on language, geography, and ways of life. Combining text with visual and audio media brings together different forms of presenting a culture; languages

and dialects are introduced alongside literature, music, and local traditions, and pages on food, dress, or rituals gather related images, descriptions, and narratives. Documentation is one component of this project; "My City," "My Home," "My Birthplace," and "My Iran" are the names of programs used for it, and the Iran International Festival is a step in the same direction.

The Encyclopedia as a Living Infrastructure

The organization's view of the encyclopedia is not just the publication of a book or a collection of articles; the encyclopedia can be a living infrastructure for gathering, completing, correcting, and sharing knowledge. Many people in different parts of the world hold valuable knowledge, experience, documents, or images that even the organization is unaware of, and they have had no setting in which to make them available. Once an encyclopedia and a shared platform exist, people can add what they know to it. Content is not written once and left fixed; each piece is the beginning of a permanent cycle: initial content, the addition of new information, review and comment, correction and verification, completion, publication and updating, and the entry of new information.

For example, a researcher publishes a piece, another specialist adds a new source, a local person adds less-known information, a student finds a document or study, and a specialist corrects a point. If some information is wrong or incomplete, it is checked against reliable sources and evidence and corrected. This model can be repeated in different fields and brings students, professors, researchers, specialists, writers, and even a person with practical,

local experience together in a shared project; the student enters research work for the first time, and the specialist makes his or her knowledge available to others.

Alongside specialized encyclopedias, an important project could be the "Encyclopedia of Iran": a broad collection on the history, culture, languages and dialects, literature, art, sciences, geography, figures, and achievements of Iran and the historical and cultural sphere of Greater Iran. The difference between today and the past is that technology has made this work possible on a much larger scale; text, images, documents, research sources, and multimedia content can be gathered on one digital platform, and continuous participation and updating become possible. In such a model the encyclopedia is not a finished product but a living project, and its main value lies in creating a shared memory and store of knowledge that everyone helps form and that remains for future generations.

8-5. Business Pages and the Digital Directory

Companies, businesses, and institutions can also have an introductory page. This page puts together information on the field of activity, services, products, and ways of contact, and can link to the shop's products, projects, or related media content. The digital directory categorizes the information of people and businesses by field of activity: subject lists such as art, publishing, food, fashion, beauty, real estate, automobiles, or startups bring related pages together in one search path. Specialized publications and yearbooks relate to these same fields, and their digital version

can link to the pages of people, companies, and products. An institution or business presents its name, field of activity, services, and ways of contact, and from the directory one can reach related products, projects, programs, or content.

8-6. Online Media and the Multimedia Archive

The media structure of Persian Awards rests on the website and online platforms. The media section includes videos and programs such as interviews, roundtables, seminars, lectures, specialized conversations, documentaries, and educational content. Long videos are used for conversations and documentaries, short clips for introducing subjects and programs, and audio files for listening content, and an introductory text, the program title, and information on participants accompany the content. This framework does not focus on creating an independent television network; visual content is published through the website and online platforms.

Recorded content can be kept on the website and categorized by subject, names of participants, date, and program format. Each program's page shows the title, an introduction of the subject, the names of participants, and the video or audio version side by side; a conversation on a specialized discipline is linked to the program's subject and the people in it, and educational content is placed in the relevant section according to its title and context. Recorded programs can remain in the archive for online use and be available after their first publication; text versions, subtitles,

and translation are also among the formats that accompany content. Online publication places recorded content alongside live programs and announcements about events.

Content produced for the platform can also be offered in other visual and print media. A conversation, a report, a documentary, or a specialized program may be kept on the organization's website, and a version of it prepared for publication in another medium; the outlet that publishes and the main platform where content is produced have two separate roles. A video conversation can become a short version, a text, or a thematic report, and a long program can be divided into several parts, each with its own title and subject.

8-7. Publishing, Magazines, and Specialized Yearbooks

In the organization's digital structure, publishing includes books, magazines, yearbooks, and electronic content. Subject-based magazines and yearbooks are intended for fields such as real estate, automobiles, startups, beauty, food, and fashion, and they can present the information of the actors and businesses of each field alongside articles, interviews, and specialized material. The magazine, with its articles, interviews, and specialized introductions, and the yearbook, with its informational entries and field-based lists, are complementary formats: the yearbook of each field gathers the names of people and institutions, areas of activity, services, and contact information in a subject-based format for one publication period. The digital version can share

content with the print version and link to the pages of the people, companies, books, and products it presents, while the print version is distributed at events and in professional settings.

Books and magazines in print and digital formats have a place on the publishing map. The digital version can include a page introducing the work, information on the author and publisher, and links to other works in the same field, and the electronic magazine and specialized yearbook sit beside print editions in the list of publishing formats. Translating books and cultural content into other languages is also part of the publishing plan, and authors, translators, designers, and other production collaborators can take part in forming different language editions; information on the editions appears together on the book's or publication's page.

In the publishing development map, books, magazines, and specialized content are connected to conferences, catalogs, and subject-based markets: a published work can be introduced in a related program and its information placed in an event's catalog, and the film market and the art market are likewise linked to presenting and offering cultural and creative works. Universities and specialized associations also relate to publishing and knowledge production, and professors and specialists can take part in compiling material or introducing scientific and cultural fields.

8-8. Multilingual Access

Persian and English versions are envisioned in the structure of the platform, and other languages are also on the path of its development. Multilingual content can cover the pages introducing people, works, events, projects, and services, and the titles and descriptions of each page are offered in different languages to different audiences. Translation on the platform is tied to presenting works and cultural content to non-Persian-speaking audiences: a biography, an explanation of a work, an introduction to a ritual or an educational program can be accompanied by a translated text or subtitles, and in cultural entries the names of languages, dialects, and local terms appear alongside the Persian description and their translations. In the Licensing section, information about a work and the license for its use can be offered in several languages, so that the terms of the license are clear to owners of works and applicants in different markets.

8-9. The Shop and Product Presentation

The online shop is intended for presenting and offering cultural, artistic, and handicraft products. Authors, artists, and producers can offer their works on the shop page, and this section also includes introducing personal shops and linking to where products can be bought. Products can be physical goods, books, works of art, or digital content; each product's page is devoted to introducing it and giving purchase information, and where the purchase is made from an external shop, the purchase link is

available from the product's page. The shop plan also envisions displaying some goods and services on partner websites or blogs: a technical connection through an API can show the list of products on an external page and connect the purchase link to the main shop. The shop sits alongside the art market and Licensing; the shop presents cultural and artistic products, the art market deals with offering visual works, and Licensing concerns licenses for the use of works.

8-10. The Art Market, Licensing, and Presenting Works

Art Market is designed for offering visual works in the online space. Works can be offered through one-off sales or an online auction, and the work's page shows its introduction and image alongside the offering information. This section distinguishes among displaying a work, selling the original, and licensing the use of the image or part of it: selling a physical work is the transfer of that object to the buyer, while a license for use relates to a specific use of the work, such as reproducing or displaying it.

Licensing is intended for introducing cultural works and setting the terms of their use. Stories, poems, screenplays, films, paintings, and other artworks can be introduced in this section, and each work's page contains information on the creator and the type of license. Licenses are defined on the basis of the type of use: use may be one-time or long-term, may cover part of a work or all of it, and may be in film, publishing, advertising, or other media, and each has its own framework. This section links the

offering of works to Iranian and non-Persian-speaking audiences: the description of a work and the terms of its use can be available in several languages, and its page is connected to the artist's profile and other works, so that introducing the owner of the work and offering the license sit together in one digital path.

The work-presentation system is meant for presenting cultural and artistic works in visual and written formats. An artist can speak to the camera about his or her work, show part of it, and talk about its background and the stages of its creation; this format is used for introducing books, calligraphy, painting, and other artworks. An unveiling can be in person or online: the red carpet and programs related to conferences are among the presentation formats, artists in a field can unveil their works in a program related to that discipline, and an exhibition, physical or online, is another format for offering works. For some works, display and sale sit together in one program, and in other cases the program is devoted to presentation and display; group exhibitions and exhibition tours are also part of the plan for presenting works.

The Artist's Consent and the Rights to a Work

In professional events and projects, obtaining permission from artists to use their image, performance, or work in connection with that event is part of the standard of work. At Persian Awards too, the use of content related to artists is carried out on the basis of the artists' own specific agreement and permission. If part of an artist's performance, image, or work is to be used in the promotion of a program, this is defined within the framework of an agreement with him or her, whether it is for promotion before the

event, announcements during the program, media coverage, or content afterward. The artist must know where and for what purpose the work or performance is used, what content from his or her presence is published, and within what framework promotional use takes place.

If the collaboration involves payment, income generation, commercial use of the work, or any financial agreement, the matter goes beyond a simple permission and is set out in an independent, detailed contract that specifies the type of use, the place and manner of publication, the duration, the rights of the parties, the financial terms, and decisions about any income; the broader and more commercial the collaboration, the more precise the framework of the agreement. The organization's approach is to create opportunity and support for artists as far as possible, and not to see its relationship with an artist merely as that of a "content provider and an organizer." These standards are not meant to limit artists; they exist to protect them, to respect their rights, and to build a more professional and safer space for artistic activity.

8-11. Booking Artists, Custom Services, and the "Etminan" Secure Account

Booking is intended for presenting artists and coordinating their reservation. Singers, musicians, and other artists can present their type of activity, available times, and proposed fee on the relevant page, and the applicant can contact the artist or his or her representative about the program through that same path.

The services of this section are not limited to in-person performance; an artist can prepare a custom audio or video file for specific occasions or provide another form of artistic performance, and the type of service and delivery time are defined according to the applicant's request.

The secure account "Etminan" (Trust) is introduced for holding the amount of a transaction until the agreement is carried out. In this model the buyer deposits the amount in an intermediary account, and after the goods or service are delivered, the funds are transferred to the seller according to the agreed terms; the service fee for this mechanism may be borne by the buyer, the seller, or both parties. For projects carried out in several stages, staged payment is also envisioned: the parties can divide the amount into several parts and tie the payment of each part to one of the stages of the work, as in design or web development, where payments are made after the defined stages are completed. The agreement page is linked to the information on the goods or service, the amount, the schedule, and the payment stages, and after delivery or completion of the agreed stage, the amount for that stage is transferred to the service provider. This digital path places everything from introducing a service and registering a request to agreeing on details and payment in a single framework.

8-12. The Project Section: Funding and Team Building

The Project section is intended for introducing ideas and programs whose implementation needs human resources, expertise, or funding. The owner of a project presents the subject of the work and its needs on the page, and people with related skills can contact the project as collaborators, freelancers, or team members. The two main paths of this section are crowdfunding and team building: the project owner can present his or her financial need and invite interested people to support it, and in the team-building path, specialized needs such as design, engineering, writing, translation, or editing are raised, and participants come together to carry out the different parts of the work.

Funding takes different forms: the cost may be provided by the project owner; an investor, sponsor, or supporter may take part in the project; or team members may share in cost and income on the basis of an agreement. The Project page places these paths of participation alongside the description of the aim, the stages of implementation, and the people needed. A project may relate to one city or specific location or may have collaborators from various regions; in the cross-border model, the person with the idea, specialists, and financial supporters from different countries can take part in a joint work.

8-13. Online Education and the Event Page

Online education is put forward on the platform in the form of classes, lectures, recorded content, and educational programs. University professors, teachers, and skilled people can have a role in producing and presenting content, and the educational subject, the instructor's name, and the format of the program appear on the relevant page. Recorded content is categorized and kept on the site so that audiences can reach it at different times; language, art, science, and professional skills are offered in the form of a course or educational program, and courses are linked to the instructor's page and other related content. In the public, free education program, the education of women, children, and older adults is among the fields raised, and content can be prepared for Persian-speaking audiences and then translated into English or the local language of the country where the audience lives; the recorded version, text, subtitles, and translation sit alongside the educational program.

The event section is intended for presenting scientific, cultural, and artistic programs. Organizers can display the information of events such as concerts, seminars, and live programs on the site, and an event's introduction can include the title, subject, organizer, and information on attendance or obtaining tickets. Ticket sales can take place in the same online path, or the page can link to another place for purchase; programs that are streamed live on social networks or other platforms can also use the event page for presentation. In this way, recording and presenting an event's information is separate from the venue or the ticketing

system. The event page also keeps the program's information after it ends and connects to related video, photos, or reports; upcoming events and the content of past programs are placed in two separate formats in the digital space.

8-14. Chapter Summary

The Persian Awards digital platform is a base for presenting people and institutions, keeping information and works, publishing media and educational content, offering products and services, and linking projects and collaborators. Its parts, from the encyclopedia and specialized databases to the shop, art market, Licensing, Booking, Project, and Persian ID, each have their own function and are connected through links among pages: a person's information is related to his or her works, media programs, and projects, and educational content and books are related to their subject and creator.

This chapter has described the structure and function of the platform's parts. The status of each service must be reported on the basis of that section and the time of review. The next chapter turns to events, participation, and financial sustainability, that is, how activities such as the awards, the festival, and the platform are carried out and supported.

Chapter Nine: Events, Participation, and Financial Sustainability

9-1. Events: Formats, Execution, and Networking

Events in the activities of Persian Awards take a variety of forms: seminars, conferences, congresses, specialized gatherings, and business-networking programs. Each event takes shape around a specific subject and brings together people who are active in that field or interested in it. An event can be in person, online, or hybrid: an in-person program is held in a hall or host space, an online program is available through video communication or live streaming, and the hybrid format puts the two side by side. The type of program, its audience, its location, and its manner of presentation all play a part in designing each event.

Every event has a set of operational components: the subject and program, time and place, participants, host or speaker, the venue, technical services, publicity, and the recording of the program. At an in-person event, the venue and equipment are part of the organization; in an online program, the communication

platform, the way the audience gains access, and the broadcasting of content are added to the structure. Conferences and congresses may have several parts, such as lectures, conversations, roundtables, exhibitions, or the presentation of projects, and business events include professional meetings, the introduction of services, and conversation among participants. At networking events, participants and the owners of services or products meet and share information about their activities; an event can also be accompanied by the introduction of sponsors, advertising, product display, or side programs.

Events connect with the other parts of the organization. A conference can be accompanied by educational content, a specialized gathering gives people active in a field the chance to meet, and an artistic program can present or introduce works. In some programs, content is published after the event in the form of video, a report, an interview, or a written piece, and through this publication and archiving the event stays tied to media activity.

In the digital system for events, the introduction of the program and ticket sales are provided for. A ticket can be offered through the platform, or the event's page can direct the audience to an external place of purchase; these services have also been put forward for concerts and live programs. Financial support for an event is provided through sponsorship packages and advertising placements, and series of events can introduce the sponsors of a whole set of programs.

9-2. An Overview of the Financial and Participatory Model

The organization's model for securing resources sets several paths side by side: sponsorship, advertising, donations, funds and grants, commercial cooperation, events, publishing and online services, and, alongside them, voluntary participation. Each path relates to programs and projects in a different way. Sponsorship concerns the support of an event or program; advertising is used to introduce businesses and services in media and publications; a donation is devoted to a specific activity or subject; funds and grants are provided by various institutions and centers for defined projects; and commercial cooperation covers everything from introducing services to taking part in producing a product.

An event can be accompanied by a sponsor and an advertiser; a cultural project can draw on a grant, specialized services, or commercial support; and the making of a work can move forward with the participation of its creator, translator, designer, publisher, and distributor. Each project uses a combination of these paths according to its subject and operational structure, and the cooperation of individuals, institutions, and businesses is defined at local, national, and international scales. This chapter describes the financial model and does not report actual income or expenditure; none of the paths guarantees that a source of funding exists or that a program will be carried out.

9-3. Sponsorship and Levels of Support

Sponsorship is intended to support events, recorded programs, and the website's activities. A sponsor can support a specific event, a set of programs, or media content, and the type of support and the form of the sponsor's presence are defined in relation to that very program. Event sponsorship packages are introduced at several levels: Bronze, Silver, Gold, Platinum, and Diamond, as well as official support or main presenter of the event. Each level has a different place for introducing the sponsor's name and logo, and a separate package can be defined for each event.

A sponsor can be introduced on posters and printed items, the event page, promotional and news messages, the website, official videos, official filming, and the venue. At an in-person program this might be through displaying a logo, hall screens, visual content, in-hall advertising, or an introduction by the host, and in some packages the inclusion of the sponsor's name in a commemorative book and in the recorded version of the program is also provided for.

Sponsorship is not limited to in-person events and also covers recorded programs and media content. A sponsor can support one program, a series of episodes, or the production of specific content, and the place of the sponsor's introduction can be defined in the program's title, a promotional video, or the published version; the sponsor's name and logo can appear on the program page, in introductory materials, in official videos, and in content sent to the media, and support for a serial program can have a specific place in all episodes. This model has been put

forward for productions such as interviews, specialized programs, conversations, and educational content. Event packages are not the same as the website's advertising packages or media programs, and each has its own placements and formats for introduction.

9-4. Advertising and Ad Placements

In the model of activities, advertising is tied to the website, magazines, media programs, and events. An advertiser can appear on a particular online page, publication, video, or program, and the format of the advertisement relates to the place of publication and the type of audience for that program. On the website, formats such as banners, business directories, and introductory placements on pages have been put forward; in magazines and yearbooks, advertisements appear beside articles and specialized introductions; in media content, advertising is seen in a video or on the program's introduction page; and at an in-person event there are placements such as the poster, the printed program, hall screens, and the business-introduction area.

Sponsorship and advertising are two separate forms of commercial presence. The sponsor supports the program in the form of a package and is introduced in the defined placements of that program; the advertiser introduces his or her product or service in a specific advertising space.

9-5. Financial Contributions and Donations

Financial contributions and donations are one of the paths for securing resources. People can donate an amount to support cultural, scientific, artistic, or social subjects; this contribution may be devoted to a specific program or project or fall within the organization's broader activities. To present these opportunities, projects and areas of activity are offered to donors, and information such as the subject, aim, participating group, and the manner in which the support will be used is included in the presentation of each program. A donation differs from sponsorship: the donor takes part to support a subject or activity, whereas sponsorship comes with a place and a manner of introducing the supporter in the program or media.

9-6. Funds, Grants, and Supporting Institutions

Funds and grants refer to opportunities provided by government bodies, universities and research centers, foundations, charitable and non-profit institutions, and private organizations. These resources are meant for cultural, artistic, scientific, social, or economic activities and can be cash or non-cash: budget, facilities, expertise, or operational services. Each group of institutions gives support according to its own mission. In different countries, universities and research centers have support programs for subjects such as music, dance, literature, Iranian studies, and linguistics, and government or private bodies may define fund or grant programs for cultural and social projects.

In the project-based model, each activity is introduced with an independent proposal; the proposal sets out the subject, aim, plan of implementation, collaborators, and required resources, and the work history, experience, skills of team members, and education of the applicants are placed in its file. Securing resources takes shape on the basis of how the project's subject matches the type of support: a university or research center joins with scholarly cooperation or an implementation space, a private supporter takes on part of the costs or services, and a sponsor supports a specific program or product. Local projects are defined alongside broader plans: a proposal can be carried out by a person or group where they live or move forward with the participation of individuals and institutions from several countries.

The organization's accompaniment in this process is defined through organizing people and network connection. People can get to know one another through events and online tools, find the specialists a project needs, and connect with local or university institutions. Mentoring and guidance sit alongside bringing people together and introducing opportunities for support. In countries where Iranians and Persian speakers live, local resources and support programs are in view, and the possibility of using each country's support programs for the projects of Iranians living there is envisioned in this model. The network can connect a person with an idea to people with expertise, or a project to supporting institutions: a group working on a scientific subject can contact a research center or a university, and an artistic project moves along the path of connection with institutions and

supporters of art and culture. Being introduced in this network does not mean receiving a fund or grant; the decision about support depends on each institution and its conditions.

9-7. Cash and Non-Cash Resources

In the organization's model of activity, capital is not limited to cash. Participants' time and expertise, the services of supporting companies, infrastructure, operational experience, professional credibility, and a network of connections are also assets that play a part in the formation and advancement of projects. A designer may offer design services; a company can put a venue, equipment, or technical services at a project's disposal; specialists can apply their knowledge and experience in drafting and implementation; and a network of individuals and institutions can connect a project, a supporter, a university, an artist, and a local group. A university can provide research space or specialized advice, and local participants can take on carrying out the program in their own city or country.

The financing model can be a combination: part of the costs is met in cash, and another part through the services, time, or facilities of participants. Non-cash support for events is likewise: the venue, technical equipment, video production, printing, design services, media coverage, or the products of a business can be part of a program's support. An event may get its venue from one institution, technical services from a company, and financial support for advertising or content production from another supporter. The share of each type of participation in each project

depends on the structure and agreements of that very activity. Quite apart from the source of funds, holding an event has costs: space, technical services, sound and picture, stage design, filming, media content production, printing and publicity, and, in an online program, the broadcasting and communication platform. The combination of costs varies with the format of the event: a multi-part conference, an exhibition, a music program, and an online session have different needs, and a sponsor, advertising revenue, a donation, non-cash support, or ticket sales may together build the resources for holding it. Free participation for the attendee is separate from the costs of the hall, production, and operational services.

9-8. Commercial Cooperation and Customer- Referral Models

In the organization's model, commercial cooperation ranges from working with local businesses to partnership with larger companies and brands, and it is defined at three scales: a local business takes part in an activity in its own city; national cooperation forms with companies or multi-regional institutions; and an international plan involves partners from several countries. At each scale, the type of project, services, advertising, and financial participation differ. Cooperation may be introducing a business, providing services, taking part in producing a product, or supporting an event; the organization can introduce a company's services or products, and the company can introduce

the organization's programs and services, in the form of advertising, participation in a project, or cooperation on a product or service.

In the "Business with Us" model, businesses can put forward their own idea or proposal for cooperation, and a joint plan is drawn up for carrying it out. Chain stores, clothing, real estate, and commercial services are among the sample fields, and the joint activity may relate to introducing a brand, offering a product, or designing a new business.

The "Make Money with Us" model focuses on introducing services and customers and is different from broad commercial partnership. In affiliate cooperation, each referrer has a personal link or code; a purchase or registration made through that link is tied to the referrer's account, and calculating the share of cooperation becomes possible. The tools include a personal link, a promotional banner for a website or blog, introduction by email, and displaying part of the online shop on a partner's site through an API, and they provide a path for moving the audience from the partner's page to services or products. The focus of affiliate work is introducing audiences and tracking purchase or use; broader commercial cooperation can include designing a product, project, or joint activity between two organizations.

In the online structure, services and products are introduced in categories. Ordering a product, advertisement, program, or service is done through the relevant page, and it relates to sections such as the shop, Licensing, Booking, events, and Project; each section has its own path for making a request or purchase.

Businesses and service providers are placed in subject-based lists, and partner businesses can connect to this system through advertising, purchase links, or by displaying their services on online platforms.

9-9. The Chain of Producing and Distributing Cultural Works

The production chain refers to the cooperation of people with varied specializations in making and offering a cultural product. An author, composer, singer, designer, editor, translator, and other collaborators can take part at different stages of a work, and books, music, and visual works are examples of this framework. A work moves from idea and writing to editing, design, translation, publication, and offering, with the participation of several groups. A book is a clear example: it is written, edited and designed, translated into other languages, and connects with publishers or publishing agents for publication and distribution.

The cost of production may be met by the creator, supported by a sponsor or financial backer, or collaborators may share in production by providing services such as editing, design, or translation. In some models, each collaborator's share of the sales income is defined according to the agreement of that very project.

Books, music, and visual works can have various versions and formats: print, digital, translated, or licensed for use, and each has its own path of offering. In multilingual publishing, the cost of translation and production may be met by the creator, a financial supporter, or the production team, and a publisher or

international sales representative can play a part in introducing the work to other markets; the income from sale or use of the work is divided according to the agreement between the creator and the collaborators.

9-10. Voluntary Participation and Central and Local Coordination

Voluntary participation takes shape in different roles and amounts of time. Some people work in executive or specialized tasks; some collaborate in translation, design, editing, content production, communications, or program coordination; and some take part in short-term tasks or indirect support. The amount of time each person devotes is not the same and is determined by skill, interest, and available time: in a project, some collaborators hold continuous responsibility, and others join for a specific task or a limited period. Practical collaboration gives participants work experience, familiarity with the production process, and contact with people in different fields.

In the project-based model, the organization's overall coordination sits alongside local groups and participants. A project of broad scope can be defined within a central framework, with parts of its implementation entrusted to individuals or groups based in different cities and countries. Local groups are in touch with the environment, institutions, and people of their own region: at an event they can coordinate the venue, participants, and local services, and in a cultural project they can be in contact with artists, associations, universities, or social centers of the

region. The communication network among local groups, specialists, and central coordination serves the movement of information and the linking of capacities, and the composition of teams takes shape according to the subject and place of each activity.

9-11. Financial Independence and Distance from Political and Religious Orientation

The financial approach presented for Persian Awards stresses independence from political and religious sources. Persian Awards keeps away from political and religious orientations: financial support is devoted to cultural, artistic, scientific, and social activities and defined projects, and dependence on a party, a political movement, or a religious institution is not part of its financial structure. Cash and non-cash resources are placed side by side, and each project can be supported through one or several paths.

In the financial framework presented, no financial activity is carried out inside Iran, and the model is not built on receiving or paying money inside Iran. Local resources in the countries where Iranians and Persian speakers live, universities, research centers, and private organizations fall within other parts of the model.

9-12. Resources for the Project, Not Projects for the Resources

Cultural and social activity, especially at a global scale, usually does not enjoy a general, stable, and dependable source of funding for directly supporting Iranian culture, art, and identity. For this reason, the organization's model rests on a combination of resources, and several principles organize it.

Direct support of a project. One group of supporters is not necessarily looking for advertising or commercial investment and wants to support a cultural, scientific, or social activity. For them there must be a possibility of directly supporting a specific project: one person covers the cost of an encyclopedia project, another supports the publication of a book, an organization supports an artistic project, and an individual takes on part of the cost of developing a scientific or cultural infrastructure. In this model the supporter knows exactly what project the money is for, how much it is, over what period it is spent, and what output is expected; this transparency builds trust and makes long-term support more possible.

Connecting different resources. The cost of a project need not come from one source: part may come from a cultural fund, part from a university, part from a commercial sponsor, and part of the operational work may be done by volunteers. This pattern fits the reality of cultural activity better, because the value of a project is not only cash; volunteer labor, free space, technical services, university cooperation, media, equipment, and expertise are also part of the resources for carrying it out.

Volunteers as opportunity-makers. The role of a volunteer is not only doing day-to-day tasks. A person who works in a city government may identify a cultural program; someone at a university may find a research project; a member of an Iranian association can define a local project; someone with business connections can find a potential sponsor; and someone with media expertise can prepare a product for the advertising market. In this way the network of volunteers becomes a global network for discovering opportunity and creating connection.

Central coordination. So that this network does not become parallel, unconnected activities, a central structure gathers and manages information on projects, resources, financial opportunities, universities, organizations, sponsors, and related people. An opportunity identified in one country can be made available to teams in other countries, and the successful experience of one team can be passed on to another. The aim is not for everything to be done from the center; the aim is for information and experience to be gathered in a shared network so that each local team can act more strongly.

The right order. A project should not be created merely because a source of funding exists. The right path is this: need, project, precise definition, identifying the suitable source, attracting resources, implementation, reporting, and evaluation; not first finding money and then making a project for it. This difference matters for preserving the organization's identity and independence.

The long-term aim is to build a global ecosystem for securing resources for and carrying out cultural, scientific, artistic, and social projects: volunteers build human capital; local associations and groups carry out projects; universities bring scholarly capacity and research resources; organizations and public bodies support suitable projects; businesses and brands become sponsors; interested individuals support directly; and Persian Awards links these capacities in an international network. In such a model, the main question is not how much money we have, but what worthwhile project we have and how we can find the most suitable combination of money, people, expertise, infrastructure, universities, organizations, sponsors, and social network to carry it out.

9-13. Sponsorship of Non-Commercial Cultural Projects

In addition to the support the organization receives for its own events, Persian Awards has planned a platform for sponsoring the non-commercial cultural projects of artists and cultural activists, in order to support Iranian culture and art. The projects that can be supported cover a wide range, from concerts, exhibitions, festivals, and films to books. Sponsorship packages are chosen according to the needs of each project and, where necessary, designed for it.

The benefits of the packages include promotion through the organization's tools: social networks, videos, produced content (including Iranian Nights), websites, and weekly, monthly, and

annual local and international events; alongside this, specialized consultation with the organization's experts and networking with other artists and cultural activists.

The path of cooperation has three steps: presenting the project proposal, choosing a suitable package, and signing a cooperation agreement. The conditions of cooperation are submitting a complete and comprehensive proposal, the project's fit with the aims and values of Persian Awards, and innovation and creativity in the idea. Correspondence is through the address sponsorship@persianawards.com.

9-14. Chapter Summary

Events, sponsorship, advertising, donations, funds and grants, commercial cooperation, production and publishing, online services, and voluntary participation are different paths that are placed side by side in the organization's financial and participatory model. Cash resources come alongside time, expertise, services, infrastructure, and professional connections, and overall coordination goes together with local groups at city, national, and international scales. Each path has its own function: sponsorship supports a program with a place for introduction, advertising introduces a business, a donation supports a subject, funds and grants serve defined projects, and commercial cooperation involves taking part in a product or service.

What this chapter has set out is a model and a structure, not a report of income, expenditure, the number of supporters, or the level of packages carried out; every financial figure is stated in the

report of that period and with its own document.

Independence from political and religious sources is a constant part of this approach. The next chapter turns to governance, accountability, and the outlook for the future.

Chapter Ten: Governance, Accountability, and the Outlook for the Future

10-1. The Structure of Cooperation and the Running of Activities

The working structure of Persian Awards takes shape from the cooperation of executive teams, specialized working groups, the advisory board, the academy, and local participants. These parts have different roles and advance executive, advisory, and specialized activities in various fields. People from different places can take part in one or more activities according to their experience, expertise, time, and interest; the collaboration may be limited to a single event or may continue as ongoing membership in working groups and project teams.

Executive activities are divided among teams with different responsibilities: the executive team; the research and identification group; the team for relations with associations, with the media, and with local groups; hall design and preparation; program-making and publicity; and the executive team for the day of the event. The research group works on identifying nominees

and gathering information; the team for relations with associations is in contact with professional groups and organizations in different fields; the media team follows relations with national and international media, bloggers, and local media; and at an in-person event, the venue design team and the event-day executive group have separate responsibilities. The composition of the teams changes with the type of activity: for a ceremony, hall design and managing the day of the event stand out; for a research project, the research group and subject specialists play a larger role; and for a media program, content production, contact with guests, and coordination of publication become important. Responsibilities are divided among people on a project or ongoing basis; some are in continuing teams, and others join the team close to the time of the event.

Local teams work alongside the executive groups. In the city hosting an event, a group of executive members follows the main responsibilities, and others can join them in the days before the program or on the day itself. In other cities and regions, local activists are in touch with associations, media, and groups in their own place; their participation may involve introducing nominees, contacting sponsors, inviting members of the academy, or coordinating local programs. Online communication makes possible the cooperation of those who are not in one city, and the local network is connected to the organization's overall structure, with activities taking shape at the city, national, and international scale.

10-2. Working Groups and the Advisory Board

Working groups are places for conversation and consultation about the organization's activities. Specialists from different fields can take part in sessions on general or specialized subjects and offer their experience and views on programs, projects, and the direction of the work; short-, medium-, and long-term subjects are raised in the advisory sessions. The advisory board also has an advisory role on matters of structure and the path of activities. Working groups are not a fixed, limited group of a few people: specialists from various fields can take part on a subject related to their own experience, and the form and composition of each working group relate to the subject of the session and the expertise it needs.

The working groups are categorized under ten general subject headings, and this division marks out fields for discussion of programs and activities. The sessions of the working groups have at first focused on general subjects, and the expansion of more specialized discussions is part of their path of development. Literature and music are among the fields for which a working-group session has been held, and fields such as education, social activity, business, and cultural programs can also be the subject of working groups. Some sessions are accompanied by the experiences and views of university professors and specialists. As they develop, specialized working groups move from general subjects to more specialized conversations; the discussions of each

field can lead to a project proposal, an educational program, or a specialized event, and the related members take part in that same activity afterward.

Registering and Following Membership in the Advisory Board

According to the organization's introductory material, advisers, after becoming familiar with the projects, areas of work, and programs carried out, state their views on them and, as advisers in working-group sessions, comment on how to optimize the activities. Two examples given are: what characteristics and qualifications the academy's scientific members should have, and what points academy members should consider in the annual voting on categories in the sciences, such as physics, chemistry, and mathematics, so as to carry out the process effectively and with knowledge.

In the design of the platform, a request for membership in the advisory board is submitted through a form in the Committee section. The applicant chooses the award section and category, gives the country, province, and city of residence, and says in which area he or she wants to work: in his or her professional field on the basis of the category and section chosen, in the organization's activities in the city where he or she lives, or in both; then writes an explanation and submits the request. The request appears in the applicant's list with a review status (under review, approved, or rejected with a note) and an active or blocked

status, and after the manager's approval it can no longer be edited. The manager decides whether the person's advisory-board badge is shown in the public part of the site.

The platform also records the programs to which an adviser has been invited, with the date and time, the time zone, the status of the response, and the adviser's participation (for example, declining, accepting without attending, or accepting and attending), as well as a link to the program once it has been held. The manager confirms an adviser's attendance or non-attendance at a vote or program, and his or her name and the date of announcement are recorded, so that each adviser's level of participation is documented. These are the designed structures of the platform, and the details of carrying them out in each period are stated in the report for that period.

10-3. The Academy: Voting and Member Activity

The academy has a specialized role in the awards process, and its members vote on nominees in the relevant categories. This role is separate from the advisory board: the advisory board discusses the structure of activities, programs, and paths of the organization. Introducing nominees and the vote of academy members are also two separate responsibilities: the research and communications groups cooperate in identifying and introducing people, and academy members vote in the related specialized categories.

Membership in the academy is intended for specialists, researchers, university professors, owners of specialized works, literary and artistic figures, and people with experience in

different fields. For membership in the various disciplines, the person's field of expertise must be related to the subject of the vote, and in the defined structure no membership fee is provided for the academy. Members' activity is not limited to voting: in the planned programs, members can take part in projects, events, free education, and Masterclasses, cooperate with non-governmental organizations, attend educational programs for women and entrepreneurs, and take a share in social or cultural projects. Each activity relates to the member's field of expertise and the subject of the project; members' experience is used in several formats: specialized voting, consultation in a working group, giving education, taking part in an event, or collaborating on a project. These roles are planned for the academy's future sections, and their implementation must be judged by the reports of each period.

In the organization's introductory material, professors, experts, and specialists can collaborate in the form of conferences, seminars, interviews, roundtables, and workshops, and in projects such as compiling encyclopedias, free education, training instructors, attracting university funds and grants, and publishing a yearbook and magazine. Their four most important roles are: membership in advisory boards, membership in executive boards, being nominated for Persian Awards, and membership in the academy.

The path of nomination through an interview also fits within this framework. After joining the organization, professors and specialists can describe in interviews their career path, résumé, achievements, and how they progressed, and introduce

themselves to Iranians around the world; in the course of this, some of them may be nominated for awards because of their activities, records, and achievements. This is one of the ways of identification and does not replace the principle of nomination based on activity: an interview is a way to be seen, not a condition or an advantage for nomination.

10-4. Profile, Membership Badge, and Member Participation

Participation in working groups, the academy, and project teams takes shape according to people's time and expertise. Some members attend sessions and consultations; some take on responsibility in a specific project; and some collaborate in content production, education, research, or running an event. On the website, a personal profile is provided to introduce members' professional activities, and a person's participation in projects and programs can sit beside his or her work history.

For permanent members of working groups, the advisory board, and the academy, a special badge or icon is defined in the user account so that their organizational role is clear. A personal profile and a membership badge have two different functions: the profile presents professional activity and record, and the badge displays the person's organizational role. Members' pages sit beside the content of sessions, educational programs, and related projects, and the links between profiles and activities provide a way to see the role of specialists in the online environment.

10-5. Proposing Plans and the Relationship of Working Groups to Projects

Project proposals can be put forward by specialists, academy members, members of working groups, and other active people. The proposed plan is introduced in terms of subject, field of activity, and form of implementation, and it is discussed in the advisory sessions; if a subject does not fit within current programs, it can be defined as a new project. Proposals may relate to existing programs or raise a new subject. University professors and specialists can offer their proposals in the form of a lecture, seminar, interview, or research or cultural project, and people with professional experience can present their career paths and projects and take part in specialized conversations or related working groups.

Once a proposal has been put forward, the responsibilities of research, planning, communications, content production, and implementation are followed in the related teams, and the form of the team depends on the subject of the plan: an educational project, an event, or a media program each has different executive roles. Subjects raised in the working groups can lead to defining a project, an educational program, or an event, and working-group members take part in drafting or carrying out that activity; permanent members, according to their time and activity, can become the manager or a member of a project team, and others join the team for a specific part or period. The link between working group and project places advisory participation alongside executive activity. Professors and researchers are also

present in the advisory, educational, and executive structure, and their role can range from offering knowledge and advice to being on a project team or running an educational program; in joint plans, people are brought together on the basis of expertise and the subject of the project, and executive and advisory responsibilities are divided among them.

10-6. Education and the Passing On of Experience

Experience is passed on in formats such as interviews, roundtables, seminars, lectures, and Masterclasses. Specialists can speak about their career paths, experiences, works, and projects and put their professional knowledge at the disposal of audiences and colleagues. The academy and working groups have a role in educational programs and specialized projects, and academy members take part in fields such as free education, entrepreneurship, social activity, and cooperation with non-governmental organizations. The content of sessions and educational programs can be recorded and published through the website so that sharing experience is not limited to an in-person session and audiences in different regions can reach it.

10-7. Cross-Border Cooperation and the International Network

The international network of Persian Awards takes shape from the connection of Iranian individuals and groups in different countries. Specialists and activists in cultural, scientific, artistic, and social fields can take part in a program or project from

different cities and countries. Local teams are in touch with the associations and groups of their own region and are linked to the executive teams and the related working groups. A project can be proposed by a group in one city, and colleagues from other places can take part in its different parts; research, content production, translation, contact with institutions, and the running of the program are divided among members of a team, and where people live and their role in the project may differ.

International connections create links among specialists, universities, associations, and local institutions, and online profiles, specialized sessions, events, and working groups are paths by which members get to know one another. Remote participation is also possible for people living in another city, and the composition of each team takes shape according to the place of implementation and the tasks of that activity.

10-8. Recording, Publication, and Public Access

Recording and publishing the sessions of the working groups and the advisory board is part of the organization's way of communicating with audiences. A video of a session can make the subject of the conversation, the views raised, and people's participation available to those who were not present when it was held. The subject of sessions changes across periods: general sessions deal with overall activities and programs, and more specialized conversations are devoted to fields such as literature, music, education, and social projects.

Interviews, roundtables, seminars, conferences, and educational programs are also placed on the organization's online pages in visual or written form. The page for each session or program introduces the subject of the conversation, the specialized field, and the names of participants and links to related activities; the profiles of academy members, working groups, and the advisory board also show each person's role in the structure. This path turns sessions and programs into an archive of content related to the organization's activities. Digital publication sits alongside members' direct contact with the executive and advisory groups.

10-9. Independence in Decision-Making, in the Organization, and in the Media

Persian Awards keeps its distance from political and religious orientations, and this principle is part of its organizational framework. The organization is not affiliated with any party, political movement, or religious institution, and a person's political or religious leaning is not a criterion for selection in the awards. Each person's activity is examined in the category related to the field of that award, and no political or religious affiliation of the organization is inferred from that activity. In the structure of activities, specialists and advisers take part in fields related to their own experience, academy members vote in the relevant specialized categories, and working groups discuss programs and the path of projects; these roles are defined separately by field and responsibility.

In the organization's communication model, online publication through the website and digital platforms has the main place. Programs are introduced, broadcast, and archived on these platforms, and digital media activity is not limited to a dedicated television network.

10-10. Share and Gains from Participation

In the model of project participation, people play a role in proportion to the time, experience, and responsibility they take on. The gains of participation can take different forms: income from the project, professional credibility, copyright, or a share in the use of a work. Members of working groups, the academy, and executive teams put their knowledge and experience at the disposal of projects and colleagues and, in the benefit-sharing model, can have a share in the direct or indirect benefits of the activity; these benefits are financial or professional depending on the type of project, and the way shares are divided relates to the responsibilities and agreement of that project.

10-11. The Program-Making Cycle and Coordinating Teams During Execution

In making programs for events and ceremonies, the preparation of content begins before the day of execution. In the cycle of some programs, the production and publication of content starts about a month to 45 days before the program, and the program-making group adjusts the format of content and the subjects it can present according to the time of publication. In the

awards cycle, content before voting begins differs from content during voting, and after voting ends, programs and announcements continue in another form until the awards ceremony; teasers, introductory programs, and media content are produced and published during these periods. The website, social networks, influencers, bloggers, and local media are among the communication channels of program-making.

During execution, the different teams work together: the program-making and publicity group prepares content and announcements; the hall design and decoration team arranges the space of the program; the communications team is in touch with the media, associations, and local groups; and the event-day executive team follows the activities during the event. After the program, filming, publication of content, and keeping the videos are part of the organization's communication cycle, and recorded programs remain available online, with their connection to related people and subjects preserved.

10-12. Outlook and Future Structure

The organizational outlook of Persian Awards includes continuing activity through executive teams, the academy, the advisory board, working groups, and local networks. In this structure, general sessions sit alongside specialized groups, and specialists can take part in projects, events, education, and professional programs. Communication among members is established through advisory sessions, local activities, and online tools; people's roles are introduced in digital profiles, and the

content of sessions and programs appears on the website. Working groups, the academy, and project teams each carry part of the structure for decision-making, consultation, and carrying out activities.

In the path of development, general working groups expand into more specialized sessions in different fields; academy members, the advisory board, professors, researchers, and specialists have various roles in voting, consultation, education, and carrying out projects; and joint projects among Iranians active in different parts of the world, whether a research project, an educational program, a specialized session, or a social activity, are ways of taking part in this structure. The network of members and local teams in different cities and countries is linked to the working groups and executive teams, and the composition of these groups relates to the subject of the activity and the needs of each program. This section describes the outlook and path of development and is not a report of its complete implementation; the status of each part must be judged by the reports of each period.

10-13. An Open Structure: Global with Local Roots

One of the foundational principles of Persian Awards is that all parts of the organization are open to everyone: not only to artists, social activists, specialists, associations, or those who have had earlier contact with the organization. Anyone, anywhere in the world, can take part in different parts according to his or her ability, expertise, time, and interest. The organization has not

been built for one person, one group, or one particular geography; so when we ask about its "center" or "base," there is no simple answer that attributes it to one city or country. Its real base is the community for which it works: Iranians and Persian speakers in every part of the world.

Being global does not mean ignoring local activity. If an activity is carried out in Vancouver, the preference is to cooperate with the Iranian associations and communities of that same city; the same principle applies to Toronto, Los Angeles, Hamburg, Amsterdam, and every other city. The aim is not for a global structure to enter a city and take the place of local organizations, but for international capacity to be placed at the service of local capacity, and for local capacity to benefit from the strength of a global network. In this model, the local association gains greater strength, more experience, attracts more people, and carries out bigger projects with the backing of an international network.

Specialized associations also complement local associations. These associations are formed to create specialized networks at the international level, for example in the fields of women, health, psychology, medicine, art, and literature, and may have members in several countries and cooperate with local associations of the same field. The two levels work side by side: the local association knows the community and needs of its region, and the global specialized association connects people and specialized knowledge at the international level.

The structure of the organization is not a closed, decision-making group. Different people can offer views, make suggestions, ask questions, and propose better paths in their own specialized field; if a project is carried out in the field of literature, it is natural that the views of writers, poets, researchers, and literature specialists be heard. But the final decision about the overall structure of the organization cannot rest merely on the view of one specialized group, because building a global infrastructure requires considering a far larger set of factors, experiences, social needs, operating conditions, and the organization's multi-year experience. Specialists are authorities in their own field and their views are taken seriously, but no specialized group alone owns the whole structure. Alongside this structure, a large network of volunteers and collaborators in different parts of the world makes up an important part of its operating capacity; they give their time, experience, and expertise, in many cases without direct financial benefit, and this shows that this movement does not belong to a single person or a particular office.

Maximum transparency is another principle. Anyone can ask a question or put forward a proposal, and many of the programs and future paths are raised publicly as far as possible; a multi-year plan is not kept confidential merely because it is a "future plan." Transparency does not mean carrying out every proposal; it means that a proposal is heard and reviewed and, if it is practical, useful, and fits the structure, it can enter the decision-making process.

The reason for this emphasis is that if decisions are made on the basis of people's interests, relationships, or personal views, a public and global movement gradually turns into a personal organization. No one should gain a special position because of closeness to a manager, membership in a particular group, or a personal relationship. The more the structure relies on criteria, activity, expertise, transparency, and collective participation, the less personal it becomes and the more it can belong to the community.

10-14. From Concern to Real Participation

Among Iranians abroad there are many specialists and capable people in various fields who speak of their concern for Iran and the Iranian community. In the organization's view, this concern is valuable and takes on meaning when it turns into real participation. Participation does not necessarily mean full-time work: one person gives time, another offers expertise, one puts facilities or infrastructure at the disposal of a project, and another uses his or her financial capital. Even a few hours a month, reviewing a specialized section, drafting a chapter, or advising a young researcher can, when placed beside the participation of tens and hundreds of others, produce a large output.

A structural point matters here. If every cultural and social project were carried out only when a budget was allocated for it and people were paid for it, the old cycle would be reproduced: a project is defined, a budget is raised, the work is done, and the project ends, but in many cases the output does not stay widely

available to society. Research projects and encyclopedias that were produced at great cost and time and ended up in libraries, archives, or limited collections are examples. The aim of a cultural project should not be merely "producing a work"; it should be that the knowledge produced is used, shared, and creates value for later generations.

This view does not oblige anyone to do professional work without pay. If a project needs full-time, specialized work, it can have a professional contract and a defined financial model. There is a difference between signing a contract for a professional job and making all social participation conditional on receiving money. The minimum expectation is that everyone, according to his or her ability, make a real contribution to building; when varied capacities of time, expertise, capital, connections, facilities, and managerial experience come together, financial resources can be used for the parts that truly cannot be done without money, and with the same capital a greater output can be built.

10-15. Social Participation: A Two-Way Relationship

Social activity in fields such as children, older adults, and women needs teamwork more than anything else, because each person's capacity is limited and society usually does not take one person seriously at the start of an activity. When a team forms, trust arises, and a social movement continues steadily, different people can each take a role in some form. The extent and form of impact are not the same for everyone; one person works for a long time and continuously and another for a short period, one

person's effect is direct and another's indirect, but every role, even a simple call or follow-up, is part of the collective impact. Motivations differ too: for some, the main interest is social impact itself; some are interested but have limited time and prefer to join an organization whose infrastructure has already been built; and some are ready to give a significant part of their time and energy.

Being part of a credible social organization also brings the individual achievements. The way those around him or her see the person changes, because his or her performance in a particular organization itself becomes a mark of who he or she is, and there is no need to keep explaining one's abilities. Introducing oneself as a member of a specific organization also builds initial trust and makes contact with organizations and institutions, from universities to specialized centers, easier. In the course of the work a person learns many things, far beyond volunteering limited to a few simple tasks: he or she is placed in the heart of the work, sees a real problem, works with different people, takes responsibility, makes mistakes, and corrects them. Social communication skills, knowledge of society and organizations, and a deeper network built on shared experience are among these gains.

Ready-made infrastructure should not be underestimated either. Regular sessions, connections among people, opportunities for learning, and access to information and experience are the product of collective work and might not have been possible if a person had to provide them alone. In society, when a successful movement forms, instead of adding to it, each person sometimes tries to start a similar one separately; the other approach is "road-building": if a path is being built, join that same path and help it

grow bigger and richer. Those who were present in building the road have a different knowledge, experience, connections, and standing from those who, years later, merely use the ready path. Even so, no organization can guarantee that everyone benefits equally from opportunities; the organization builds the ground and opens the path, and how much each person uses it is up to him or her. Social activity is a two-way relationship: a person gives part of his or her time and energy to society and, in the same process, gains experience, learning, connection, understanding, credibility, and new opportunities. Perhaps this is the most important point: those who play a part in building the path do not merely reach the destination; along the way they themselves are built.

10-16. Connecting to International Institutions: From Events to Market-Building

One of the paths of development for Persian Awards projects is creating contact and cooperation with international organizations and institutions: universities, international media and companies, museums, art centers, cultural institutes, and other bodies that can play a part in presenting and developing Iranian capacities. The aim is not only to produce products such as a book, yearbook, magazine, or catalog; alongside producing content, building a network and a new space for offering, connection, and creating a market is also in view.

Every event can be a starting point for cooperation. Instead of a program being held and ending, specialists, managers, professors, representatives of institutions, media, museums, and companies related to the subject can be invited. Their presence is not only for giving a speech or attending a ceremony; it creates ground for getting to know Iranian capacities, for professional contact, and for later cooperation. Beside each event or project, professional introduction tools can also be built, from a catalog and a book to a yearbook, magazine, and digital version, so that information on people, works, and projects is available to a specialized audience in an organized and presentable form and contact continues after the event.

Three examples make this model clear:

- **Cinema:** Alongside the Film Festival, a specialized conference can be held, bringing together filmmakers, producers, critics, industry activists, and representatives of media and of

distribution and exhibition groups. A catalog of Iranian films provides professional information on works and their makers to attendees, and the festival, in addition to screening and competition, can move closer to being a setting for professional networking and a Film Market for Iranian works.

- **Visual arts:** Alongside the Persian Art Expo, artists and their works are introduced with a catalog containing information on the artist, the work, the field of activity, and a way of contact, so that galleries, museums, curators, and collectors become acquainted with these capacities. In this way, the display of works is not limited to the space of the exhibition,

and a permanent tool for presentation and offering takes shape.

- **Science and universities:** In engineering, the sciences, technology, and other fields, a scientific conference can be held and a joint project defined. Cooperation begins at a conference and can reach a joint research project, contact among universities, transfer of knowledge, and new opportunities for researchers. Colleges and educational institutions can also connect with the Iranian community through joint programs and specialized sessions.

What takes shape is not a collection of separate events; the aim is to build an international space for gathering (Gathering) in which people and organizations find one another on the basis of their fields of activity. In this pattern, the event is the starting point of connection, specialists build the network, and the catalog and specialized content carry information into the network, and the connections that result can lead to cooperation, distribution, market-building, and new projects. The philosophy of this model is that no event should have meaning only at the time it is held. These are paths of development, and the result of each connection depends on the agreement and capacity of its parties.

10-17. From the Iranian Community to the Host Community: Trust and Sharing Capacities

The activity of Iranians abroad should not stay only within the Iranian community. Iranians can have an effective presence in the society where they live and introduce Iran and Iranians through

their own abilities: an artist can offer works in new markets, a filmmaker can show films in different countries, a painter or sculptor can hold an international exhibition, a writer can publish in various markets, and an Iranian business can introduce its product and service to a community beyond the Iranian one. One of the functions of this infrastructure can be to help build the market, connections, and opportunities for offering these capacities.

The main problem is the lack of tools and space for cooperation. Many say they want to do something for Iran and for society, but interest alone is not enough: if a person does not know what he or she can do, who needs his or her expertise, how to contact the right people, or has no space to carry out an idea, interest does not turn into action. For this reason, one of the organization's main functions is to build practical tools and space for turning interest and ability into real cooperation.

Trust is the first infrastructure of cooperation. When people know who is active in which fields, what expertise exists, what projects are under way, and how they can join them, cooperation becomes much easier. The Iranian community has many capacities: university professors, researchers, physicians, engineers, artists, filmmakers, writers, managers, entrepreneurs, and technology specialists. The problem is not a lack of these capacities; the problem is that they do not have access to one another. One has knowledge, another experience, another connections, another facilities, and another time; when they come together, projects become possible that none could carry out alone.

Projects are the point of connection among these capacities. A person who does not know how to use his or her expertise for society can enter through a project; a person in search of learning finds practical experience; the owner of an idea finds the people he or she needs; and someone with facilities or capital can put them to use in a specific, usable project. Out of this network, new associations and communities can also form on the basis of expertise, interest, city, country, or a shared subject. This structure is not meant to run all activities from the center; it is a platform so that people can get in touch, build groups, and carry out projects. Wherever an Iranian individual or group is active, they can also cooperate with the local associations, communities, cultural centers, and universities of the same society, so that the project benefits from the capacity of both the Iranian community and the host community.

The whole of these structures can be seen as a cycle: people, expertise, projects, advisers, executive teams, associations and communities, local and international activities, presenting Iranian capabilities, new markets and opportunities, and finally the identification and honoring of achievements. In this view, the award is a showcase and a point of connection of achievements and a part of a larger flow. The cycle gains strength when people enter it and each adds something according to his or her ability: one knowledge, one time, one capital, one connections, one experience, and one an idea or a project. For this reason, specialists, professors, artists, researchers, business owners, associations, communities, and social activists are invited to take

part in this structure by joining projects, becoming members of the advisory network, cooperating in executive work, creating a community, offering expertise, or presenting their own project.

10-18. Benefits of Membership in Specialized Associations and Clubs

The organization has planned benefits for the members of its specialized associations and clubs. The benefits below are described in the organization's introductory material and express direction and plans, not a guarantee that all of them are carried out in every period. The aim of these associations, in addition to building a strong network of like-minded people, is access to valuable resources, information, and opportunities for specialists, researchers, and those interested in various fields.

- **Professional recognition:** a membership certificate or badge of professional credibility, showcasing achievements such as awards and publications, being included in a professional directory, and being introduced in newsletters, blogs, and social networks. Members can also publish their articles and research in the association's specialized journals.
- **Networking:** access to a global or local network of like-minded specialists, exclusive invitations to events and conferences, online forums for discussion and collaboration, specialized groups based on fields of knowledge, contact with trainers and trainees, and virtual networking sessions for international members.

- **Education and resources:** free or discounted access to publications and magazines, a knowledge base or library, specialized courses and certificates, webinars and discussion panels, and expert sessions with leading figures. Valuable educational content, from articles and videos to podcasts and e-books, may be provided to members free of charge, with its cost covered through the sponsorship of Persian Awards.
- **Career path:** career advice and guidance, help improving résumés and professional profiles, workshops and webinars for building skills, career-path assessment, interview-preparation resources, and familiarity with recruitment agencies, hiring platforms, and job fairs.
- **Business opportunities:** referrals and specialized leads from within the group, collaboration on projects or business investments, advertising opportunities for members' businesses, seller-and-customer contact through the association, advice and education about resources available in different countries, and the opportunity to present ideas to potential investors or companies.
- **Leadership and volunteering:** taking part in committees and working groups, hosting events and giving speeches, leadership roles in the association's structure, drawing on volunteers' capacity to launch projects, and leadership development and training programs.
- **Special member activities:** question-and-answer sessions with leaders, focus groups and Brainstorm workshops, access to online collaboration tools and virtual meeting rooms, and

invitations to test new products or tools related to the profession.

- **Social impact:** taking part in charity events, supporting projects that benefit underprivileged communities, and scholarships or financial support for promising students and specialists.
- **Awards and the academy:** members of associations and clubs can be among the nominees for Persian Awards and, if they have the necessary qualifications, can become members of the Persian Academy. Some clubs also have their own specialized scientific academy, in whose specialized and advanced courses members take part.

Membership in these associations, especially for those seeking growth in their own field of work, is an opportunity to reach a network, knowledge, and opportunities that are less accessible alone.

Closing Summary

Persian Awards has a cultural, multi-part structure that places awards, events, projects, media activities, and specialized cooperation side by side. The name "Persian" reflects the organization's cultural range and its link with Iranians and Persian speakers in different parts of the world. The emblem of the golden lotus with twelve symmetrical petals, the Latin text *Persian Awards*, and the ® mark make up the organization's visual identity, and the twelve petals are linked to the twelve main awards; the main awards are separate from the annual categories and the classifications within each award. One side of every medal is always the lotus flower, and the other side bears the symbol of that year: the Griffin in 2024, Mount Damavand in 2025, and the Simorgh in 2026. Persian Awards keeps its distance from political and religious orientations.

The course of the organization's formation passes through earlier activities in Iran, Dubai, and Canada. The first four editions of "Persian Man of the Year" and "Persian Woman of the Year" began in 2006. As activities expanded, new sections were added in cultural, artistic, scientific, social, and professional fields: the "Influential Persian Figures / Social Activists" award, for which medals were presented in 24 classifications in 2025; the

Persian Athlete of the Year awards and Lifetime Achievement awards in 2026; and the Persian Film Awards, whose first edition was held in 2025.

The structure of the awards distinguishes among main award, category, and classification. Introducing nominees, reviewing information, and voting have separate roles, and the academy is made up of specialists from different fields, with its members' specialized vote separate from the role of the research groups, working groups, and advisers. The criterion of selection is the activity of the person or institution in the field of the award, not his or her political or religious leaning.

The events of Persian Awards take varied forms. The Iran International Festival is a cultural, non-competitive program that includes in-person and online participation, and its participants receive a certificate; this festival differs from the competitive Film Festival. In the field of film, the Persian Film Network, the Persian Film Database, the Film Festival for short films, documentaries, and animation, the Persian Film Academy, the Persian Film Awards, and the film conference and market are each a separate section, and Featured works are presented for screening or release and do not take part in the competition.

In the field of social activity, community-centered projects cover areas such as empowering women, education, non-governmental organizations, older adults, and children and teenagers. The "Enduring Figures" program has been held to honor living people and to commemorate the deceased, and five

programs for five people have been reported; each year Persian Awards also pays tribute to deceased figures who rendered social service and were influential.

The digital platform provides the link among the profiles of people and institutions, the encyclopedia, specialized databases, media content, publishing, the shop, the art market, Licensing, Booking, events, and Project. Events and participation fall within the organization's financial model: sponsorship and advertising, donations, funds and grants, commercial cooperation, publishing and online services, alongside voluntary participation and non-cash capital. In the financial framework presented, no financial activity is carried out inside Iran.

The governance of activities takes shape through executive teams, research and communications groups, working groups, the advisory board, the academy, and local teams; the responsibilities of research, consultation, voting, planning, and execution are distinct. The sessions of the working groups and the advisory board are recorded and published, and members' roles are introduced in digital profiles. The outlook of Persian Awards is defined in the link among the awards, cultural programs, social projects, education, media, publishing, and digital infrastructure; the development of specialized working groups, the participation of academics and specialists, connection among local groups in different countries, and the expansion of joint projects are among the paths of this structure.