LIST OF INTANGIBLE CULTURAL HERITAGE
IN NEED OF URGENT SAFEGUARDING
WITH
INTERNATIONAL ASSISTANCE
FROM THE INTANGIBLE CULTURAL HERITAGE FUND

Deadline 31 March 2021
for a possible inscription and approval in 2022

The ICH-01bis form allows States Parties to nominate elements to the Urgent Safeguarding List and simultaneously request International Assistance to support the implementation of the proposed safeguarding plan.

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

Nominations and requests not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

New since 2016 cycle: request International Assistance when submitting a nomination for the Urgent Safeguarding List

To nominate an element for inscription on the Urgent Safeguarding List and simultaneously request International Assistance to support the implementation of its proposed safeguarding plan, use Form ICH-01bis.

To nominate an element for inscription on the Urgent Safeguarding List without requesting International Assistance, continue to use Form ICH-01.

A. State(s) Party(ies)

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

Republic of Albania
Republika e Shqipërisë
B. Name of the element

B.1. Name of the element in English or French

*Indicate the official name of the element that will appear in published material.*

Not to exceed 200 characters

**Xhubleta: skills, craftsmanship and forms of usage**

B.2. Name of the element in the language and script of the community concerned, if applicable

*Indicate the official name of the element in the vernacular language, corresponding to its official name in English or French (point B.1).*

Not to exceed 200 characters

**Xhubleta si teknologji dhe dijebërje artizanale dhe format e përdorimit të saj**

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

*In addition to the official name(s) of the element (point B.1.), mention the alternate name(s), if any, by which the element is known.*

**Xhubleta si teknologji dhe dijebërje artizanale unikale dhe të formave të përdorimit të saj-“Kcimi i Logut”, etj.” ; Xhubleta e Maleseise se Madhe; Xhubleta pultake**

C. Name of the communities, groups or, if applicable, individuals concerned

*Identify clearly one or several communities, groups or, if applicable, individuals concerned with the element.*

Not to exceed 150 words

The communities, groups and individuals interested in the proposed element are: women who inherit the knowledge of making xhubleta mostly from the County of Shkodra - Municipality of Malësia e Madhe but also displaced in other regions of the country; artisan associations and artisans who carry the knowledge and revitalize it with new materials; public cultural and educational institutions including the knowledge on xhubleta in their programs and curricula.

Apart from the mentioned bearers carrying specific knowledge on producing xhubleta, the community concerned includes also female and male residents of different ages, who identify xhubleta as part of their cultural heritage, carry knowledge about its symbolism, the forms of use or the order of wearing of its parts.

D. Geographical location and range of the element

*Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations and requests should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.*

Not to exceed 150 words

**Xhubleta craftsmanship is known as the distinctive element of women in Northern Albania. There are two main variants of xhubleta covering two main geographical regions:**
The first variant is widespread in Malësia e Madhe (north of Shkodra) including highlanders displaced from these areas and located in the plain of Ulcinj, Trieşpsh and Hot (Montenegro), in Breg i Bunës (Velipoja), in Breg i Matit, island of Lezha, island of Shengjin, in some villages of Zadrima up to Gurrëz and Milot and in Rugova in Kosovo.

The second variant is what is called "xhubleta pulëta", is spread in the northeast of Shkodra (Dukagjin, Pult, Shllak and Temal), and also in a part of the district of Puka to Nikaj-Mërtur of the district of Tropoja.

E. Contact person for correspondence

E.1. Designated contact person

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

<table>
<thead>
<tr>
<th>Title (Ms/Mr, etc.):</th>
<th>Mrs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family name:</td>
<td>Kumbe</td>
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<tr>
<td>Given name:</td>
<td>Meri</td>
</tr>
<tr>
<td>Institution/position:</td>
<td>Deputy Minister of Culture</td>
</tr>
<tr>
<td>Address:</td>
<td>Rr. Aleksander Moisiu, Nr.76, ish Kinostudio</td>
</tr>
<tr>
<td>Telephone number:</td>
<td>+355692131092</td>
</tr>
<tr>
<td>E-mail address:</td>
<td><a href="mailto:meri.kumbe@kultura.gov.al">meri.kumbe@kultura.gov.al</a></td>
</tr>
<tr>
<td>Other relevant information:</td>
<td>ICH’s FOCAL POINT OF ALBANIA</td>
</tr>
</tbody>
</table>

E.2. Other contact persons (for multinational files only)

Provide complete contact information below for one person in each submitting State, other than the primary contact person identified above.
### F. Name of the implementing agency for the International Assistance requested (if financial assistance is requested)

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

| Name of the agency, institution or organization: | Ministry of Culture |
| Name and title of the contact person: | Mr. Arian Avrazi  
Directorate of Conception and Feasibility of Cultural Projects |
| Address: | Rr. Aleksander Moisiu, Nr.76 (ish Kinostudio) |
| Telephone number: | |
| E-mail address: | arian.avrazi@kultura.gov.al; info@kultura.gov.al |
| Other relevant information: | |

**Other agencies (for multinational files only)**  
*Provide below complete contact information for one implementing agency in each submitting State, other than the agency identified above.*

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### G. Name of the proposed partner agency for the International Assistance requested (if a service from UNESCO is requested)

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

| Name of the partner agency: | |
| Name and title of the contact person: | |
| Address: | |
| Telephone number: | |
| E-mail address: | |
| Other relevant information: | |

**Other agencies (for multinational files only)**  
*Provide below complete contact information for one proposed partner agency in each submitting State, other than the agency identified above.*

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

H. Duration of the International Assistance project (safeguarding plan)

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

24 months

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

SECTION TO BE FILLED IN BY THE SECRETARIAT

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

☐ No
☐ Yes

1. Identification and definition of the element

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

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick ‘other(s)’, specify the domain(s) in brackets.

☐ oral traditions and expressions, including language as a vehicle of intangible cultural heritage
☐ performing arts
☐ social practices, rituals and festive events
☐ knowledge and practices concerning nature and the universe
☐ traditional craftsmanship
☐ other(s) ( )

This section should address all the significant features of the element as it exists at present, and should include:

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

The Committee should receive sufficient information to determine:

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

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

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

Not fewer than 150 or more than 250 words

Xhubleta is a handcrafted garment characterized by its undulating bell form made from several strips of felt, sewn into horizontal line united with ‘spiku’, a type of thread made from sixteen separate strands of wool.

Xhubleta is regarded as the identity element of highland women in Northern Albania. Due to the distinctive morphology and semiotics of xhubleta, its craftsmanship is highly appreciated. It includes specific skills in preparing the shajak (woven felt), cutting, sewing and embroidering symbolic figures as well as assembling all the elements constituting xhubleta. Nowadays xhubleta is predominantly black with colorful embroidered motifs.

Xhubleta was once used in everyday life since the age of puberty indicating the social (maidens, married women, widow) and economic (decorations) status of a woman. Its semiotic dimension has been inherited and it is nowadays reflected in the usage of the dress in important life events such as marriage, festivities (especially Logu i Bjeshkëve, a social event envisioned as a meeting platform and revitalized in the 1990’s) and death rituals.

In the past, knowledge and skills of making and wearing xhubleta were transmitted by demonstration within the family as girls were meant to prepare their dowry. Today, few women possess the knowledge of the entire process of producing xhubleta; all other bearers focus on skills to preserve and restore the xhubletas they have inherited and learn the way of assembling its elements to be worn during festive events highlighting its symbolic and ritual meaning.

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

Not fewer than 150 or more than 250 words

The bearers and practitioners of xhubleta craftsmanship are mostly elderly women based in rural areas of the North Albanian Alps (Shkodër County, Lezhë), where this element is still present within families. Only few women possess the knowledge of the entire process of producing xhubleta; all other bearers focus on skills to preserve and restore the xhubletas they have inherited and learn the way of assembling its elements to be worn during festive events highlighting its symbolic and ritual meaning.

The other important group of bearers includes craftswomen and professional tailors, both in rural and urban zones, usually organized in associations like “Shkoder Artisan (Craft) Association”, “Lezhë Artisan (Craft) Center” etc. These craftswomen produce xhubleta according to the different market demands nationally and internationally.

Practitioners are also students who acquire some aspects of the hand-craft knowledge from educational curricula.
One of the main materials used in producing xhubleta is woven felt (shajak). Even though there are bearers who have the knowledge of producing shajak, nowadays it is not produced because new, easily-accessible, industrial wool has entered into use. Giving that the felting process was carried out by men of the community, their active role in xhubleta making has dramatically declined.

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

Not fewer than 150 or more than 250 words

The transmission of xhubleta craftsmanship today is mostly done among individual artisans and through artisan associations. Unlike elder bearers still having the knowledge of the entire process of producing shajak and xhubleta, these craftswomen usually use industrial materials that are available in the market and adjust the design according to market demands.

Besides artisans and crafts associations, the transmission is done through the Departments of Textile Engineering at the University of Tirana and at the Design and Fashion Atelier at the University of Arts. Here students gain knowledge regarding the aspects of handcraft production such as realization of yarn, weaving, coloring, cutting and sewing of the xhubleta. Also, they learn and practice numerous sewing techniques and the symbolic aspect of motifs.

Family and community-based transmission is rare and only partial. It includes yarn spinning, weaving, various embroidery techniques and copying or improvising the motifs of the xhubleta. This partial knowledge is transmitted through the gender line and mostly oriented towards maintenance of inherited dresses.

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

Not fewer than 150 or more than 250 words

The social function of xhubleta is primarily reflected in its ceremonial and festive use and the inheritance process. It is very significant for the bearers as they regard it part of their identity and an element that strengthens the sense of belonging to the community.

Xhubleta has also a strong cultural meaning forming part of the mountaineer spiritual world. It is often regarded as “veshje malsorce”, meaning that it’s related deeply with the identity of being a highlander. Also, legends about the skills transmitted from fairies to highland women, are present and transmitted within the community.

Xhubleta embodies the connection with the past and family heritage. This is especially evident when elements of the xhubleta are inherited through generations in the gender line are reused and revitalized in a new xhubleta.

Sharing of the working tools between women in the community to make missing parts of the xhubleta, as today a good part of these tools has been lost, brings cooperation, interaction and mutual respect among them.

Also, women share the best practices of knowledge in terms of complementing the elements and decorative techniques of xhubleta. Today, xhubleta plays an important role in the relationship between the local community and the diaspora group, as a connecting identification point with the country of origin. An expression of this healthy relationship is also the “Logu i Bjeshkëve” the meeting point of different social groups where the presence of xhubleta dress promotes the connection with the practices and cultural values of the area.
Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?

Not fewer than 150 or more than 250 words

Nothing in the process of making xhubleta, from the clothing itself as a product to the cultural and social expressions of its use, is incompatible with any of the existing international human rights instruments, or with the requirements of mutual respect between communities, groups and individuals, or with sustainable development.

The main resource for making xhubleta is the sheep wool from the local races, a renewable and clean source. Also, the whole making process is environmentally friendly and creates a wider economic impact by encouraging the cultivation of the country's wool for other uses as well.

The xhubleta dress is used by Catholic and Muslim population both, becoming a symbol of religious harmony. This dress has become a symbol of the mountains of north Albania making its residents proud and attracting visitors interested in learning about modes of its production and usage.

Xhubleta craftsmanship is a well-known and valued craft, not only by Albanians but even beyond, including different cultural events such as concerts, exhibits, museums, artisan and professional workshops, conferences and scientific publications, where people can learn more about the handcraft knowledge and the traditions related to it, thus being enriched with new cultural knowledge and experiencing the beauty of this garment.

2. Need for urgent safeguarding

For Criterion U.2, States shall demonstrate that ‘the element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned’.

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of its traditional modes of transmission, the demographics of its practitioners and audiences and its sustainability.

Not fewer than 375 or more than 500 words

The viability of xhubleta craftsmanship is low due to different socio-political and economic reasons starting in the 1960’s when xhubleta stopped being worn in everyday life. The new policies set by the socialist system, altered the traditional cultural patterns, bringing changes in the daily life of the mountain community, consequently also in the production of xhubleta. As women had to work in the agricultural socialist cooperatives, xhubleta was not practical for everyday life. The state collectivization led to the lack of raw material, domestic wool for the production of xhubleta.

Besides the reduced xhubleta production, also the Logu i Bjeshkëve (known before as “Logu of the church’”), a festive event where xhubleta was often worn, ceased to exist. Xhubleta began to be produced by state craft enterprises or costume designers for the purpose of its use in artistic events.

Even though the dress came out of everyday use its spiritual dimension is inherited and is considered as an integral part of the cultural identity of mountaineer people. For bearers, xhubleta retains a special significance articulating patterns of belonging of the Malësore women. Bearers and locals identify with it not only as part of their heritage, but also as part of their forma mentis. Women devotedly preserve these dresses for family celebrations and transmit knowledge on maintaining and repairing its parts. Some of them even keep the xhubleta to be worn on their afterlife journey.

The first steps in the revitalization of xhubleta started during the 1990’s when the local population succeeded in reorganizing Logu. Nowadays, Logu i Bjeshkëve serves as a meeting place for the community as well as a platform where traditional practices and xhubleta are demonstrated and
exchanged among community members paying specific attention to trans generational dialogue. Young girls take pride in dressing xhubleta.

Also, about a decade after the fall of the socialist system, the political and economic situation gradually stabilized, allowing the growth of interest to use and produce the garment, mostly for the needs of the local community. Associations of artisans were established, learning and raising awareness on the xhubleta craftsmanship. The transmission to younger generation has not been effective due to the lack of tools, organic materials, and the low level of awareness among young generations.

Community members realized that inheriting and wearing xhubleta is not enough. The knowledge of producing xhubleta using traditional materials and techniques as well as its modes of transmission are highly threatened as only a few elder women have this knowledge. Acknowledging the efforts of crafts associations keeping xhubleta craftsmanship continuously present in Albania, all identified bearers are concerned that by losing the traditional knowledge of the whole process using shajak as the most suited material, will eventually lead to the degradation or even complete loss of the xhubleta craftsmanship.

Believing that xhubleta related knowledge was passed down to them by mountain fairies, highland women have a strong will to acquire skills from elder members of the community and master the craft of making xhubleta.

Identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats. The threats described here should be specific to the element concerned, not generic factors that would be applicable to any element of intangible heritage.

Not fewer than 500 or more than 750 words

The transmission of xhubleta craftsmanship in north Albania is facing the following threats:

1. A limited number of elder women who have the knowledge to produce the whole xhubleta using traditional techniques.

   This threat needs to be addressed urgently as there is a high chance the knowledge will be lost when these bearers are gone.

2. Lack of active transmission (both community-based or among associations of artisans).

   Although the knowledge is present its transmission is slow and there is a low level of awareness of its importance as many younger bearers work only on maintenance techniques which are important but do not include all processes and techniques needed for the viability of the craft.

3. Lack of organic wool which ensures the specific volume of the garment

   The specificity of the structure of xhubleta, lies within the skillful craftswomen but also in materials allowing the garment to take this specific form. The expression “the good xhubleta stands” is an indicator of its handmade quality craft creating its form through local material. It is important to raise awareness of this threat and encourage local wool production because the current situation is leading to the use of inadequate or industrial materials easily found in the markets altering the structure and characteristics of xhubleta.

4. Degradation of shajak (woven felt) production

   The skills of producing shajak are closely connected with wool supply and the viability of xhubleta craftsmanship. Thus, the revitalization of xhubleta craftsmanship depends also on wool and shajak production. It is important to note that addressing this threat would have a spillover effect in economic and social (gender balanced activity) terms.

5. Lack of artisans producing tools needed for xhubleta craftsmanship processes

   Today the tools for producing xhubleta are scarce. It is of great importance to ensure accessibility of tools such as looms, koshi spikut (the basket used for the spinning of the yarn), for the
revitalization of xhubleta craftsmanship especially due to internal migration processes affecting the
country. The skills and knowledge for producing these tools also form part of the corpus of
knowledge of the xhubleta craftsmanship.

6. The complexity of the skill

Although today the interest in using this dress has greatly increased, the interest of women to learn
the craft is decreasing due to the above-mentioned reasons but also due to the complexity and
elaboration of handicraft techniques which requires time (6-12 months), effort, patience and
practice. The xhubleta craft knowledge is threatened by more advanced and easier technologies
but which are not suitable in the production of every part of xhubleta. These processes need
strong national and international acknowledgment providing in this way support to practitioners.

7. Lack of awareness on the value of xhubleta as source of creativity and sustainability for
wider communities

Xhubleta craftsmanship is environmentally friendly and integrates different skills and knowledge. It
promotes cooperation, socialization, exchange of experiences and mutual respect and would be
the focus of the growing interest of today's society in the use of environmentally friendly
technologies. Awareness about this traditional knowledge, its transmission, promotion and the
revitalization of it as an element of cultural diversity and as a wealth of human creativity is an
immediate need and an asset for sustainable future.

8. Lack of inter-sectoral partnership

In order to ensure the viability of xhubleta craftsmanship there is a growing need to strengthen the
partnership between cultural and agricultural / natural sector as well as between the community of
bearers, public and non-governmental organizations and the private sector for the sake of sharing
of information, the implementation of cooperation agreements regarding the revitalization of this
handcraft knowledge and its cultural expression.

3. Safeguarding measures

For Criterion U.3, States shall demonstrate that ‘safeguarding measures are elaborated that may enable the
community, group or, if applicable, individuals concerned to continue the practice and transmission of the
element’. The nomination and request should include sufficient information to permit the Evaluation Body and the
Committee to assess the ‘feasibility and sufficiency of the safeguarding plan’.

3.a. Past and current efforts to safeguard the element

(i) The feasibility of safeguarding depends in large part on the aspirations and commitment of the community,
group or, if applicable, individuals concerned. How is the viability of the element being ensured by the communities,
groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?

Not fewer than 150 or more than 300 words

Even in limited numbers, the bearers continue to practice xhubleta craftsmanship, mainly by
repairing damaged parts and teaching young girls the order and way of its assembling. All
identified bearers are willing to transmit their knowledge to other women inside the community and
even beyond. In this regard it is worth mentioning Drane Rukaj, Gjyste Bici (born in Theth village
and resident in Shkoder) and File Kolaja (from Kelmendi and resident in Shkoder). Dila Vaçaj (from
Tamara village) is one of the bearers that knows the way of assembling xhubleta and makes sure
that this knowledge is passed on to the young girls who wear the xhubleta at the festive event of
the Logu i Bjeshkëve.

The community itself has tried to produce xhubleta according to the community’s growing
demands for its use. A number of activities and projects have been held in an attempt to revitalize it. Especially active is Ms. Rita Shkurtaj who was working on a project sustained by the Ministry of Culture with the aim to engage the community in transmitting xhubleta craftsmanship and other traditional textile techniques.

A number of activities and project were also conducted by craftswomen associations in order to revitalize the craft. These attempts haven’t been much successful, since the craftswomen themselves are convinced from practical experience that in order to ensure the structure of xhubleta, it’s very important to revitalize the original craft processes and the use of its base material. Worth mentioning is Tereza Gega from “Lezha Craft Center” and Edlira Sulaj from “Tradita Center” in Tirana.

Luljeta Dano leads NGO “The anthropological Xhubleta centre” promoting xhubleta through exhibitions, publications, ethnographic documentaries and different educational and promotional events. The study of xhubleta craftsmanship has enabled the inclusion of this knowledge in the curricula of vocational schools and at Universities.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:

☐ transmission, particularly through formal and non-formal education
☐ identification, documentation, research
☐ preservation, protection
☐ promotion, enhancement
☐ revitalization

(ii) What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard.

Not fewer than 150 or more than 300 words

After the introduction of the 2003 Convention, the Albanian Ministry of Culture has been encouraging bearers to transmit and promote craftsmanship (including xhubleta) with the introduction of National Council of ICH as foreseen by the law No. 9043 date 07.04.2003 “For Cultural Heritage”.

The Ministry of Culture supported the initiatives of local communities, researchers and artisans including in 2013 “Xhubleta skills, craftsmanship and forms of usage” in the “List of Masterpieces”. Since 2016 the Ministry has been financially sustaining individuals and NGOs in promoting Xhubleta around Albania such as:

- “Logu i Bjeshkeve” festivity
- Workshop “Revitalizing Xhubleta and Çakçir craft knowledge”
- “Qendra TI” design school’s workshop “Wear your culture”
- Anila Zajmi’s workshop “Revitalising Xhubleta working techniques” in 2017 and research and documenting of weaving techniques in 2019
- “Tradita Popullore” Foundation’s workshops on techniques of traditional artisanal work in 2018, “We protect cultural heritage” on embroidery and weaving techniques in 2019
All of these activities included information and some practical knowledge on xhubleta.

The Ministry of Environment and Tourism declared Thethi (region where xhubleta is present) as a National Park area and during 2017 it was declared as a Protected Historic Center. This is especially important because it gives opportunities for sustainability of inclusive and integrative approaches to cultural (tangible and intangible) and natural heritage.

The Ministry of Agriculture sustains farmers by subsidizing them 10,000 – 500,000 euro per year in order to sustain agriculture. In this way farmers are encouraged in enriching their activity and also producing raw material for xhubleta.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:

☐ transmission, particularly through formal and non-formal education
☐ identification, documentation, research
☐ preservation, protection
☐ promotion, enhancement
☐ revitalization

3.b. Safeguarding plan proposed

This section should identify and describe a feasible and sufficient safeguarding plan that, within a time-frame of approximately four years, would respond to the need for urgent safeguarding and substantially enhance the viability of the element, if implemented. It is important that the safeguarding plan contain concrete measures and activities that adequately respond to the identified threats to the element. The safeguarding measures should be described in terms of the concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities. States Parties are reminded that they should present safeguarding plan and budget in line with the financial assistance requested and other resources that can realistically be mobilized. Financial assistance from the Intangible Cultural Heritage Fund can only cover a period of up to three years (36 months).

3.b.1. Objectives and expected results

Identify in terms as clear and measurable as possible: (i) what medium-term effects would be achieved by the implementation of the project (objectives) and (ii) what kind of positive impacts and concrete accomplishments would be seen after implementing the proposed project (expected results). Both need to be spelled out in detail and linked to the information included under section 3.b.2 below (Activities).

Not fewer than 100 or more than 300 words

After meetings with community members were held and a SWOT analysis framed, in order to assess the threats that the knowledge of making xhubleta is facing nowadays, the following objectives, along with the expected results, were identified:

Objective 1 (medium term effect): Ensuring needed infrastructure for the revitalization of xhubleta craftsmanship

Results 1: a) mapping with network of bearers established, b) established training center, c) weaving looms installed and materials and tools purchased, d) documentation produced and available for future activities, assessment and sustainability of the project.

Objective 2 (medium term effect) : Enhancing the capacities of making xhubleta

Results 2 a) organized 4 workshops related to the 2003 Convention and the value of ICH for communities and groups, 37 craftsmen, community members, textile university students and pupils
through a system of training courses,
b) knowledge transmitted and job opportunities created through formal and non formal education

c) capacities of 22 bearers increased both on the value of xhubleta craftsmanship as ICH and the
actual art of producing xhubleta.

Objective 3 (medium term effect): Increasing the visibility of xhubleta and ICH values among the
community members.

Results 3

a) informative brochure produced, b) digital platform established, c) local event as meeting point
for sharing knowledge and demonstrate the art of making xhubleta organized, d) awareness raised
nationally and internationally

3.b.2. Activities

What are the key activities to be carried out or work to be done in order to achieve the expected results identified in
section 3.b.1? Activities need to be described in a logical sequence, explained in a detailed and narrative manner and
their feasibility demonstrated. The information included in this section should be consistent with that provided under
sections 3.b.5 (Timetable of the International Assistance project) and 3.b.6 (Budget) and in the attached timetable and
budget, prepared using Form ICH-04 Timetable and Budget. The information should include enough details
demonstrating that the budget amounts and descriptions included in Form ICH-04 Timetable and Budget are
appropriate.

Objective 1

Activity 1.1. The identification and analysis of the present situation will be conducted prior to the
Capacity Building workshops. Since community members have moved in other parts of the
country, the mapping activity will identify more bearers widening th

e network. The activities will be
documented through photos and videos, which, given the consent, will be available in a digital
platform and social media. These will contain interviews with participants, xhubleta tools
production (watermills location, artisans producing the tools), experiences of the bearers,
organizations and organic wool producers.

The results of the activity will also serve as:

a) medium connecting community members
b) information for the assessment of the project;
c) model for future initiatives.

A booklet will also be produced narrating the whole process of making xhubleta, exemplified with
figures (photos and/or design) and, along with the digital platform, will assure the sustainability of
the project and future activities.

The identification and analysis process, lasting 2 months, will be coordinated by an expert and a
community member, while the programming of the digital platform will last 1 month.

Results: 1.a),1.d) 3.b)

Activity 1.2. The purpose of the Establishment of Xhubleta Training Center is to safeguard the
culture of xhubleta, and the processes associated with this dress. This center aims to strengthen,
revitalize and transmit the knowledge of xhubleta, according to traditional techniques and forms, to
artisans and the younger generations. This, in the long term, will be achieved through cooperation
and communication with the stakeholders, the community, institutions and researchers. Xhubleta center will be equipped with tailoring tools, weaving loops, blackboard, projector, computer etc. Some of the trainings (see 2.1, 2.2, 2.3, 2.5) will be held at this center.

Results: 1.b),1.c)

Objective 2

Activity 2.1. In order to enhance the capabilities concerning the importance of ICH and encourage the active participation of local communities, ICH Capacity Building activities will be organized. Community members, local officials, community-based NGOs, artisans and bearers will be encouraged to participate. The workshop will focus on: a) The importance of ICH, b) Safeguarding measures, c) Policies and Project development, fundraising, etc (especially focused on the young generation, NGO’s and local officials). This activity will be hosted by 2 ICH facilitators. Concrete examples will be demonstrated and the participants will be encouraged to put forward their opinion about future scenarios concerning safeguarding ICH.

Results: 2. a), 2. c)

Activity 2.2. The Training of Trainers activity, which is an idea generated from the community itself, will provide female artisans (7), who already possess practical knowledge in sewing and embroidery, with the skills (sewing, shajak making, embroidery of symbols, treatment of wool etc) applied to make xhubleta. The training will be held under the guidance of a bearer and all the participants, by the end of the training, will be expected to have acquired the skill of making xhubleta. This will be a fast way of increasing the community, possessing the knowledge of making xhubleta, who can support future activities.

Results: 2.b) , 2. c)

Activity 2.3. Training for community members, upon the guidance of a bearer and a trained artisan (see 2.2) will teach the skills of making xhubleta describing the whole process. Participants (15) will comprise women (specifically the unemployed ones who receive state subsidy), and young people, mostly graduating from high schools. This way, besides the sustainability, there will also be an added value of social importance. The activity will last 8 months and, by end, participants will be expected to have made at least 3 xhubletas.

Result: 2.b)

Activity 2.4. Vocational school students will be offered a training program, lasting 5 months, providing them with the skills of making xhubleta. The training, in partnership with "Hamdi Bushati" school, will be conducted by a bearer assisted by a teacher, who has already been part of the Training of Trainers. To support this activity, the school will receive a weaving loom, and other tools and materials (wool, fabric etc), while, upon the successful completion of the training, a curricula will be developed addressing the process of making xhubleta. Targeted students (15) will be among those who attend the last year.

Results: 1.c), 2. b)

Activity 2.5. Summer School for students and the younger generation of the community will provide training sessions about ICH, linked to Xhubleta production knowledge and related practices. This activity will be organized at the same time as Logu i Bjeshkëve providing practical support to theoretical discussions. Special attention will be given to actual threats and the safeguarding measures embodied in this project. The workshop will last 7 days, under the guidance of 2 experts, and participants will be trained to exercise on safeguarding measures for other elements, focusing on those pertaining to the community.
Results: 2.b), 2. c)

Objective 3

Activity 3.1. Promotional activities, enhancing Xhubleta’s visibility and knowledge linked to its production, for a wider audience, will increase the interest among the younger generation of local communities. This will be achieved:

a) through the design and production of awareness raising and educational materials such as booklets, leaflets, stationeries etc. They will depict historical information, nowadays usage, meaning to the bearers, through photos and/or paintings underlining the pertinence with the community, and will offer more accessible information concerning Xhubleta. These materials will be freely distributed to the cultural offices of the Xhubleta geographical location, public schools, tourism offices, hostels (mostly in Malësia e Madhe) etc.

b) Radio and TV programs, focusing on the values, past and current, of Xhubleta, with the participation of local bearers, community members, scholars, local authorities, cultural and tourism operators. The problems and risks, threatening the intergenerational inheritance will also be discussed, while the audience will have the possibility of expressing its opinion through messages and comments.

Results: 3.a), 3.d)

Activity 3.2. Logu i Bjeshkëve festivity will be organized in partnership the municipality of Malësia e Madhe and, as part of the project, skilled community members, trained in previous activities, will demonstrate processes of making xhubleta as embroidery of symbols, stitch of wool etc.

Results: 3.c), 3.d)

3.b.3. **Strategy of implementing agency and/or partner agency**

1. Describe the background, structure, mission and relevant experience, etc. of the implementing organization, the body that will be responsible for carrying out the project indicated under section G or the proposed partner agency indicated under section H. Identify the human resources available for implementing the project or supporting its implementation and indicate their division of tasks.

2. Describe how the implementing agency or the proposed partner agency will manage or support the project implementation.

3. Describe, if applicable, the coordination arrangements with any other partners and their responsibilities in the implementation of the project. Identify the human resources available in each of the entities involved.

Not fewer than 150 or more than 1000 words

The Ministry of Culture (MoC) is the only national institution that designs, programs and develops the national policy on culture, tangible and intangible cultural heritage in accordance with the government’s program.

One of the most important tasks of MoC is to develop and coordinate the safeguarding policies for cultural heritage; to promote investments (public and private) in these sectors; to monitor the use of public funds in order to support cultural development, to elaborate education through cultural platforms.

Ministry of Culture, As the only national Institution that designs, programs and develops the national policy on culture, among others tangible and intangible cultural heritage, MoC has almost 70 depending state Institutions in these fields such as: Institute for Cultural Monuments, National Center of Traditional Activities (NCTA), National Institute of Inventory of Cultural Heritage (NIICH), National Theatre of Opera and Ballet; National Museum; Regional Directories for National Culture; Archeological Parks, etc.
In 2005, the Ministry of Culture has ratified the UNESCO Convention of 2003. Since then, several activities have been undertaken by the MoC and depending institutions. Most of the activities have been organized aiming the promotion and safeguarding of Intangible Heritage.

In order to update inventoring and enhance the participation of local communities, MoC has undertaken an important project entitled “Show your own Culture”. This activity encouraged interested parties in providing, through an interactive platform, digital materials (audio and video) through which ICH elements, belonging to their families and/or communities could be documented.

In Cooperation with UNESCO Regional Bureau for Science and Culture in Europe (Venice, Italy) and the Secretariat of the 2003 Convention, in 2014, Albania piloted an analysis of the ICH situation prepared by and expert of UNESCO. As a result, a report was compiled which addresses the needs and benefits for safeguarding of the ICH and its practitioners. Moreover, MoC is focused on building partnerships with different groups and communities developing participative management.

Also, in cooperation with Regional Centre for the Safeguarding of Intangible Cultural Heritage in South-Eastern Europe under the auspices of UNESCO, was organized two workshops. The first on the "The implementation of the 2003 Convention" in September 2015 and the second on “Safeguarding of ICH and Community-based ICH Inventorying” in June 2019. This workshop was jointly organized by Ministry of Culture of Albania and the Regional Centre for the Safeguarding of Intangible Cultural Heritage in South-Eastern Europe under the auspices of UNESCO.

In order to assure the implementation of the project, the Ministry of Culture, through the Directorate of Conception and Feasibility of Cultural Projects, will monitor the activities and partner organizations. All partner organizations, whether public institutions or NGO, have been chosen upon their specific expertise. The Municipality of Malësia e Madhe and “Jehona e Kelmendit” association will provide their experience in order to maximize the local communities involvement. “Gruaja tek Gruaja” association is an experienced NGO, specialized in social activities with women and the younger generation, while “ARTE” will provide it’s expertise in education activities focused on Cultural Heritage.

Every partner will be responsible for one or more activities. The budget will be allocated to each partner, granting them, full responsibility for the financial management of the activity/activities as described below. In order to accomplish detailed supervision, MoC and partner organizations will appoint one coordinator for each specific activity/activities. This will be organized upon an agreement signed between MoC and every partner. The main coordinator of the project will be nominated by MoC and he/she will supervise and evaluate the ongoing activities as described in 3.c.1.

The responsibilities for partner organizations will be as follows:

1. The Ministry of Culture will monitor the implementation of the project.

2. The Municipality of Malësia e Madhe will be responsible for the Xhubleta Training Center (1.2) and the promotional activities. They will nominate the coordinator who will monitor the implementation of the center and organize the procedure for the purchase of tools. Furthermore, the coordinator will manage the awareness raising activities (3.1).
3. “Jehona e Kelmendit” Association will organize the crafters for demonstrating processes involved in making xhubleta (3.2). The chairman of the association will coordinate the participants (7) and it will report to the Malësia e Madhe Municipality as the main organizer of Logu i Bjeshkëve Festivity.

4. “Gruaja tek Gruaja” association will organize the training (activities 2.2, 2.3, 2.4) in partnership with “Hamdi Bushati” vocational school. In order to assure the management of the activities, an expert coordinator will be engaged, who will provide monthly reports.

5. “ARTE” Foundation will manage the Identification and Analysis activity (1.1), as well as the ICH and Summer School workshops (2.1, 2.5).

### 3.b.4. Forms of assistance requested

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

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

- X a. Financial assistance
- AND/OR
- ☐ b. Service from UNESCO

### 3.b.5. Timetable of the International Assistance project

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

The information provided should be coherent with the detailed activities and their sequences as included under section 3.b.2 (Activities). Please note that the activities can only begin approximately three months after approval of the request, at the earliest.

The information provided should also be in conformity with the budget overview in section 3.b.6. Please note that assistance and service from the Intangible Cultural Heritage Fund can only cover a period of up to thirty-six months.

- X timetable attached

### 3.b.6. Budget

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

The amount requested from the Intangible Cultural Heritage Fund should be clearly distinguished from the amount to be contributed by the State Party or other sources. The information included in this section should be consistent with that provided under section 3.b.2 (Activities) and the Form ICH-04 Timetable and Budget.

**Total project budget: US$**

- Amount requested from the Fund: 91,092 US$
- State Party contribution: 10,350 US$
- Other contributions (if any): 10,510 US$

- X Form ICH-04 Timetable and Budget attached
3.c. Monitoring and follow-up of the safeguarding plan, if implemented

3.c.1. Monitoring, reporting and evaluation

Describe how the implementing organization indicated under section G or the proposed partner agency indicated under section H and described under section 3.b.3. plans to carry out the monitoring, reporting and evaluation of the project and how the communities will be involved in this mechanism. For larger or more complex projects, external monitoring and evaluation are preferable.

Not fewer than 50 or more than 250 words

The Ministry of Culture will monitor the ongoing activities. Preceding the start of the project, an agreement among all partners will be compiled and signed by each of them, stating the responsibilities. The MoC, once a month, will carry out field monitoring during the activities, while, every 4 months, joint meetings with the expert/facilitator/consultant (conducting the activity), partner organization and the community involved, will be organized evaluating the current stage of the ongoing process and, where possible, attempt further actions to improve the activities results.

Upon the end of each activity there will be a written report from the expert/facilitator/consultant conducting the respective process, addressed to the responsible partner/organization asserting the outcomes and, if possible, proposing future mechanisms in relation to the respective activity. The partner organization will conduct a survey with the participants of the activity and draft the final report, along with the expert’s, reflecting also the surveys outcomes.

Two UNESCO certified experts will be asked to present an evaluation report to the Ministry of Culture, while the final report will also be accessible as a brochure. By the end of the project a joint meeting will be organized with the participation of partner organizations, community members, local authorities, representatives of the Ministry of Culture, Ministry of Tourism, Cultural Heritage Directory and UNESCO representatives in Albania. A complete review of the project will be presented stating it’s objectives and supporting activities.

3.c.2. Capacity building

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

Not fewer than 100 or more than 300 words

Most of the activities, which will be implemented within this project, are focused in training programs. The targeted groups are

a) community members - mostly residents of the County of Shkoder,

b) 2 generations of textile students

c) craftsmen

Also, the workshops on Implementing the 2003 Convention with focus on safeguarding measures and policy development, alongside the aforementioned, include the participation of local authorities and NGO-s.

The trainings strategy will build up upon existing resources, relying on the bearers who possess the knowledge of making xhubleta and the old ways of transmitting, inherited from their predecessors. Thus, the new practitioners who, as described in the Timetable, have learned the skills of making Xhubleta, will be capable of safeguarding the knowledge related as well as the procedures of passing it down to the future generations. Furthermore, including vocational schools, constitutes a concrete measure to develop curricular programs in order to expand the knowledge
to a wider range of future practitioners and provide mid to long term effects.
All the materials produced in order to raise the visibility of Xhubleta (digital platform, leaflets, brochures, banners, etc), will be displayed in public places even beyond the projects geographical area, arousing thus, further, the interest of community members (especially young generation) to participate in future trainings.

Workshops on ICH will support local authorities, NGOs, community members etc, with the necessary expertise on evaluating ICH elements, its importance and value in relation to the community’s best interests. The Center of Xhubleta will serve future activities and trainings. The tools, with which this center will be supplied, will serve the community for workshops, trainings aimed at making Xhubleta and renewing old ones.

Number of people trained on ICH: 37
Artisans acquired knowledge on xhubleta craftsmanship: 22
Student attending Summer schools: 40
Vocational school students involved: 15

3.c.3. Sustainability after the assistance ends

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

Not fewer than 50 or more than 250 words

The increased number of the practitioners will be the backbone for safeguarding the knowledge and continue the transmission of xhubleta craftsmanship. The established network of knowledgeable and skilled people assures the sustainability of the project proposal. The results of the awareness raising activity ensure sustainability because the main aim is to produce a platform accessible at all times and financed (technical issues) in the future by the Ministry. Also, printed material will reach other target groups informing them on opportunities and their rights as a basic step in democratic and participative heritage management. The engagement of bearers will be stimulated in two main ways:

a) growing demand for new xhubletas;
b) skills needed to repair, preserve and maintain inherited xhubletas.

With the establishment of the Training Centre, purchased and installed looms and tools as well as skills improved of many practitioners, these demands will be easily accommodated, ensuring the needs for continuous production processes.

Once the project is completed, The Xhubleta Training Center will be accessible to everyone and administered by the Municipality of Malësia e Madhe. Students from the University of the Arts and Cultural Heritage programs will attend various workshops (included in their curricula) at the Xhubleta Training Center, which will be a good opportunity given the tools that this center possess. This way the interaction among creativity and ICH could be of mutual interest and not discriminating. All of these collaborations will be formalized by agreements during the implementation of the project.
3.c.4. Multiplier effects

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

Not fewer than 50 or more than 250 words

The project will enhance the visibility of Xhubleta, provide new skilled practitioners and tools for future training and production. The activities carried out will thus have multiplier effects. The new practitioners, trained during this project, will be able to offer their services to the community, maintaining old xhubletas and making new ones, and thus generate financial support for themselves. Given the training activities, bearers will be able to assess threats and opportunities in order to develop strategies to support their work and livelihoods. Moreover, NGO-s, or even socially responsible businesses, being aware of the skilled practitioners, could be interested to invest in its production by supporting Startup initiatives. All the above mentioned could encourage more community members and beyond, through the collaboration with vocational schools, to enroll in training programs increasing further the number of the practitioners. This would also be encouraged through the awareness raising activities and their long-term effect, as explained in 3.c.3, as well as the availability of production tools.

ICH workshops and summer schools could be organized on a permanent basis. Universities or other institutions, upon the model provided by the ICH workshops and being aware of the already available environment and tools, will also be interested to organize other ICH activities focused on best practices of safeguarding measures. The Xhubleta Training Center could inspire other regions in the country to replicate this model.

4. Community participation and consent in the nomination and request process

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

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

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

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

Not fewer than 300 or more than 500 words

Community members have always been the main supporters and collaborators in the efforts to safeguard the element for future generations.

Women, young girls and artisans, collectors, and scholars have been especially engaged in proposing the nomination of xhubleta craftsmanship on the List of intangible cultural heritage.

Through the organization of various promotional activities such as radio and TV programs, these
communities have supported the wide involvement of bearers in the nomination process of xhubleta to be included in the List of ICH in need of Urgent safeguarding. The communities thought these were the most appropriate ways to raise awareness on xhubleta skills and knowledge and in this way a bottom-up approach was demonstrated.

The community has contributed to the provision of materials, information, statements and practical evidence of the skills and knowledge of making xhubleta.

In addition to the requests expressed through written statements, interviews, audio-visual evidence, for the candidacy of the craftsmanship, the community has been taking an active part in the ongoing process, providing support for the compilation of the file. Based on individual and community meetings with various interest groups, necessary and essential data have been collected for the file, contributing to this application form.

The NGOs involved in safeguarding this knowledge, expect that this project will increase the awareness and sustainability of development projects in general and in the long term.

This project will contribute to the preservation of the identity of the areas where this skill is enacted and it will safeguard its values and meaning. State and private institutions that have supported the proposal of the file have also played an important role. The project and its further progress will include various stakeholders, individuals, institutions who are interested in strengthening women's role in participation not only by raising awareness of the element and sustainability of the project in the future, but also in the economic development of the area.

4.b. Participation of communities, groups and individuals concerned in the implementation of the safeguarding plan proposed

Describe the mechanisms for fully involving the community, group or, if applicable, individuals concerned in the implementation of all the proposed activities and in their evaluation and follow-up, including in terms of the role of gender. This section should describe not only the participation of the communities as beneficiaries of the project and of financial support, but also their active participation in its implementation. Their involvement in the project design is described in section 4.a above.

Not fewer than 300 or more than 500 words

Community members have been active since the beginning, proposing specific activities and approving the Safeguarding plan. They are also taking part in the implementation of all proposed activities. Elderly community bearers are the ones who will share and spread the knowledge and explain the skills of making xhubleta. Within organized workshops in the Xhubleta Training Center (to be established during the project) the bearers will train community women and youth, craftswomen, professional/vocational school and university students.

The Xhubleta Training Center will be set up in Malësia e Madhe, whose municipality will be the one that will provide the necessary spaces and management for its operation.

During the meeting organized in the premises of the Municipality of Malësia e Madhe with the members of the community and the artisans, they committed to supplying raw wool to the residents of the area. Carpenters and craftsman in the area have agreed to take part in the revitalization of work tools such as loom and spik baskets.

Community leaders approached the NGO’s to take responsibility and support them in their commitment of revitalizing the felt process and shajak production organizing workshops for the transmission of knowledge.

The NGO’s and community members will work together for the long-term goals of creating tools, supplying raw materials, forming target groups (women and young people from the local community, artisans, student groups) to create a center with sustainable functionality. This
cooperation will serve in the revitalization of all steps of the process of making the xhubleta, documenting these processes and increasing the number of bearers to achieve the viability and sustainability of the element.

Workshops will include bearers, community members, artisans, and public officials concerned with activity. The writing of the report and its evaluation will be the responsibility of the main consultant and will be monitored by the NGO’s board members and Community representatives.

4.c. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimen of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.

Attach to the nomination and request form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

The nominated element to be submitted as an application to the UNESCO list comes as a need and a ongoing call from the local community, various associations and researchers nationwide. This is because the xhubleta is considered by all these communities as an important element of the intangible heritage of Albania, which is in danger of extinction.

Based on the statements, meetings with the community, their sensitivity about the loss of knowledge of the xhubleta, and lack of transmission to the younger generations has been clearly put on evidence.

In the meetings held with the municipality of Malësia e Madhe, its mayor expressed his readiness to support the application, as well as finding a building which will serve as the training centre for Xhubleta.

There are a number of bearers, associations and institutions in the application form, who point out the need for immediate protection of the element, which is facing the disappearance of craft knowledge of xhubleta day by day.

The whole community showed their appreciation, enthusiasm and support for the project and offered their help in the implementation and continuity of the project. The community sees the acknowledgement of the xhubleta craftsmanship by UNESCO as a strong necessity supporting their efforts to safeguard it.

4.d. Respect for customary practices governing access to the element

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of certain knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the proposed safeguarding plan would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.

There are no practices that restrict the accessibility of the knowledge of making xhubleta or the
secret preservation of knowledge and the specific skills of its craftsmanship.

The traditional knowledge and skills related to the knowledge of making xhubleta are developed throughout the region where the xhubleta is used, but also in other regions of Albania by artisans, costume designers and various professionals. Mountain women themselves have often shared this knowledge with the women of other communities with whom they have lived or from one generation to the other.

The mountain women who carry this knowledge willingly share it, not only within the family or community but for all who are interested. This knowledge has long been spread in various interest groups and is no secret. This information as well as the practices that make it up are open and accessible to all. This knowledge has been included in various studies and publications and some of them are also accessible online or in other sources.

### 4.e. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

| a. | Name of the entity |
| b. | Name and title of the contact person |
| c. | Address |
| d. | Telephone number |
| e. | Email |
| f. | Other relevant information |

- **“Jehona e Kelmendit” Association**
  - Mrs. Dilë Vacaj
  - +355693506580
  - Municipality of Pukë
  - Mr. Gjon Gjonaj-Major
  - Sheshi “Gjergj Kastrioti Skënderbe”
  - +35521222427
  - bashkiapuke@yahoo.com
  - www.bashkiapuke.gov.al

- **“Shega Lezhjane” Association**
  - Mrs. Tone Gjoka- Director
  - Municipality of Lezhë
  - Tourism and Culture Affairs Office
  - Mr. Pjerin Ndreu-Major
  - Lagjia Skenderbeg, Sheshi Gjergj Kastrioti, Lezhë
  - kryetari@lezha.gov.al
  - www.lezha.gov.al

- **Lëzhë County**
  - Mr. Eduard Ndreca – Chairman
Bulevardi “Gjergj Fishta”, Lezhë
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garkulezhe@gmail.com
www.qarkulezhe.gov.al
- The Palace of Culture “Ndue Lazri”
Mr. Mark Gjoka – Director
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+355682298774
- Malësia e Madhe Municipality
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- Regional Directory of Cultural Heritage Shkodër
Majlinda Laçaj- Director
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drkkshkoder@kultura.gov.al
- Tre Mariat Foundation
Mrs. Luljeta Dano- Director
Rr. Sami Frashëri, P. 5/1, Shk. 1, Ap. 1/1. Tiranë
+355683033033
luljetadano@gmail.com
- Cultural Heritage Without Borders Albania
Mrs. Lejla Hadzic- Director
Rr. Ismail Qemali, P.34/1, Kt. 3, Zr. 15, Tiranë
+355694037087
Albania@chwb.org
http://chwb.org/albania/
- Women’s Museum
Mrs. Elsa Ballauri- Director
Rr. “M. Shyri”, p.44, sh.4/37, Tirana – Albania,
+355 682023950
el.ballauri@gmail.com
http://mig-al.org
- History Museum Shkodër
Mrs. Alma Gjyrezi - Director
5. Inclusion of the element in an inventory

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

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

Provide the following information:

(i) Name of the inventory(ies) in which the element is included:

1-Inventory: “Masterpiece of National Spiritual Culture” 2013.

2-Inventory: “National Register of Cultural Property (NRCP), 2015.

3-Inventory “National Register of Cultural Property” 2021.

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those)
INSTITUTI KOMBËTAR I REGJISTRIMIT TË PASURIVE KULTURORE,
NATIONAL INSTITUTE FOR REGISTRATION OF THE CULTURAL HERITAGE, under the auspices of the Ministry of Culture of Albania.

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

Ministry of Culture with ministerial order No. 170. 12.06.2013 declared “Xhubleta, skills, craftsmanship and forms of usage" as “Masterpiece of Intangible Cultural Heritage”. This element was included in the list of “National Intangible Cultural Heritage Masterpieces” in 2015 and as foreseen in the law 9048/ 07.04.2003, in the “National Register of High Values of Intangible Cultural Heritage” and in the - “National Register of Cultural Property", with number 79451, part of the State Database "National Register of Cultural Property (NRCP), updated in 2021, with ministerial order. No. order No. 136 date 17.03.2021 in the “National Register of Cultural Property”.

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

12.06.2013- 01.11.2015-17.05.2018- 17.03.2021

(v) Explain how the element was identified and defined, including how information was collected and processed ‘with the participation of communities, groups and relevant non-governmental organizations’ (Article 11.b) for the purpose of inventorying, including reference to the roles of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centers of expertise (max. 200 words).

There has been great interest in the element especially by craft NGOs and researchers, predominantly women. The valorization processes started two decades ago and actively included the practitioners who would explicitly and continuously ask for state support and acknowledgement being aware of the complexity of the skill and lack of youth awareness. Informed by the law related to Intangible cultural heritage, the NGO’s along with individual bearers, researchers and professionals, members of the, back then, National Committee of Intangible Cultural Heritage, proposed xhubleta craftsmanship to be included as part of Albania’s intangible cultural heritage in the list of Masterpieces of Spiritual culture in 2013. The needed information was prepared by experts and ethnographers working in the field in close collaboration with community members providing a detailed description and argumentation of this element.

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

This inventory’s specific elements are updated based on community needs, changes identified or new law procedures. Concerning xhubleta, the updates were made in 2015 based on new policy requirement and after the Minister order in for the nomination in UNESCO 17.03.2021. The requests for update are proposed by bearers, NGOs, or professional institutions and addressed to the National Committee of Intangible Cultural Heritage which gathers once or twice a year, depending on the requests.

In 2020 the Ministry was granted International assistance by UNESCO to develop the Community-based inventory and first steps have already been implemented.

(vii) Explain how the inventory(ies) is(are) regularly updated. The updating is understood not only as adding new
The request and proposals for changing and updating come from different community members, professionals in the field of intangible cultural heritage, freelance, NGO, local governance, experts in the Ministry of Culture.

The request must contain a short narrative description and activities conducted to safeguard the element including photos and videos and signed declarations from the interested parts.

The National Committee takes in consideration their requests and votes for the changing.

(viii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such documentary evidence shall include, at least, the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of the relevant sections of the content of these links. The information should be provided in English or French, as well as in the original language if different.

b. If the inventory is not available online, attach exact copies of the texts (no more than ten standard A4 sheets) concerning the element included in the inventory. The texts should be provided in English or French, as well as in the original language if different.

Indicate the materials provided and – if applicable – the relevant hyperlinks:

Extract from the inventory dated in 2015 and lastly updated in 2021

6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination and request. The photographs and video will also be helpful for visibility activities if the element is inscribed. Tick the following boxes to confirm that related items are included with the nomination and request and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

X complete timetable and budget, using Form ICH-04 Timetable and Budget

X documentary evidence of the consent of communities, along with a translation into English or French if the language of community concerned is not English or French

X documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language if different

X ten recent photographs in high definition

X grant(s) of rights corresponding to the photographs (Form ICH-07-photo)

X edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is not English or French

X grant(s) of rights corresponding to the video recording (Form ICH-07-video)
6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination and request.

Not to exceed one standard page.


Bruhn, Tilke, (1941) “Das Kostümwerk”, Berlin: 106;


Hamberland, Arthur (1919) “Volkskunst der Balkanländer”, Wien;


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

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

<table>
<thead>
<tr>
<th>Name:</th>
<th>Elva MARGARITI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title:</td>
<td>Minister of Culture, Republic of Albania</td>
</tr>
<tr>
<td>Date:</td>
<td>30 March 2021</td>
</tr>
<tr>
<td>Signature:</td>
<td>[Signature]</td>
</tr>
</tbody>
</table>

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