REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

Deadline 31 March 2022 for possible inscription in 2023

Instructions for completing the nomination form are available at: https://ich.unesco.org/en/forms
Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

A. STATE(S) PARTY(IES)

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

Palestine

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

Dabkeh, the Palestinian popular dance with traditional performing arts.

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 the official name in English or French (point B.1).
Not to exceed 200 characters

الدبكة الشعبية الفلسطينية والفنون الأدائية التقليدية المصاحبة.

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

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

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 nominated element.
Most Palestinians, both men and women of all ages, practice this traditional dance as an expression of joy voluntarily at social ceremonies. Dabkeh with traditional performing arts is a dance accompanied by traditional songs and music. It is an important part of the national identity and intangible heritage of the Palestinians. It is a way of expressing pride in their cultural identity and attachment to their land.

In addition, this cultural element “dabkeh with popular singing and music, as well as the traditional dress of the dancers, are popular arts rooted in their culture, and have also been recognized by organizations, municipalities, community institutions and state institutions.

This cultural element is practiced by all Palestinians wherever they are in Palestine and the Diaspora, and they have practiced it for many generations until now. Also, this element is important for everyone who values traditions, including those who do not practice this element.

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 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

The element is practiced and developed among Palestinians wherever they are in villages, cities and camps, as well as among the Bedouins from southern Palestine, the Gaza Strip and its camps. Dabkeh teams spread from south to north from Hebron and its villages, reaching Bethlehem, Al-Bira, Ramallah and their many villages, as well as the cities and villages surrounding the Marj Bin Amer Valley: Jenin, Tulkarm, Qalqilya and Nablus, and in the Palestinian Diaspora camps.

The Palestinians make traditional playing instruments, such as the yergul and the shubbaba, in the areas adjacent to the fertile valleys and springs, including Wadi al-Baidan, and the areas near the Jordan River in Jericho, where reed trees grow.

The majority of Palestinians practice the traditional dabkeh as a cultural heritage that expresses joy and patience. They practice it professionally through popular centers scattered all over Palestine.

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

<table>
<thead>
<tr>
<th>Title (Ms/Mr, etc.):</th>
<th>Ms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family name:</td>
<td>Al junaidi</td>
</tr>
<tr>
<td>Given name:</td>
<td>Amani</td>
</tr>
<tr>
<td>Institution/position:</td>
<td>Director of the National Register of Intangible Heritage</td>
</tr>
<tr>
<td>Address:</td>
<td>Palestine - Ramallah - Ministry of Culture</td>
</tr>
<tr>
<td>Telephone number:</td>
<td>0097056886174</td>
</tr>
</tbody>
</table>
Email address: amanjunidi@gmail.com

Other relevant information:

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

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

Mrs. Iman Al Hammoury,
Director of the popular centre
Al Beire city
00972599674564
iman@popularartcentre.org

1. Identification and definition of the element

For Criterion R.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 meaning 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 files need not address in detail the history of the element, or its origin or antiquity.

(1) 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
The Palestinian dabkeh is a popular group dance and kinetic performance art, it is accompanied by the playing of the traditional wind instrument, particularly the Yagul, the Shubbaba, and the Mijwiz. The dance is accompanied by popular zajal singing. The arts of dancing, playing and singing are intertwined with each other in the traditional social context to express joy. The physical movements of the dancers are called dabkeh because they are jumping and hitting the ground with their feet. Most of the tunes belong to the category of songs by Dalona, Jafra and Zarif Attoul. The lyrics of the song are in the Palestinian folk dialect, and belong to its environment in the way the letters are pronounced. The lyrics of the songs express the emotional state of the community in proportion to the celebrations, and have connotations that encourage, strength, heroism and love, as well as expressing national identity and belonging to the land.

Dabkeh is practiced by a group of dancers to the tune of folk songs, performed by no less than 11 dancers, consisting of women only, women and men together, or men only. Without taking into account gender and age, accompanied by the argull player and the zajal singer.

When the team lines up in a straight line or semicircle, hands and shoulders are clasped side by side to indicate cohesion. The dance troupe is led by the troupe's manager named 'AL Laweeh" through verbal sentences that the dancers understand to identify the dance moves during the party.

(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

- Most Palestinians, men and women of all age groups, practice the Dabke dance, singing and playing accompanying their celebrations.
- There are a large number of professional dabkeh practitioners, including dabkeh dancers, zajal singers, and yargul players. They belong to the well-known Dabke bands, and perform artistic performances in the celebrations.
- Schools also teach Dabke in sports classes, and establish Dabke teams for Palestinian universities, which has contributed to the spread of Dabke dramatically.
- The zajal poets are interested in this cultural element and compose zajal poems and teach them to the talents of young people.
- Yargul makers pay attention to this cultural element and still make it in the traditional way.
- Many groups participate in the practice of dabkeh, such as families, neighborhoods, performance centers for folk arts, as well as the public in celebrations, competitions, and performances. This encourages generations to professionalize the Dabke dance, and to form teams for regional and international performances, which contributes to preserving the element.
- Researchers and collectors of popular cultural heritage are interested in this element, as folklore is what preserves the national identity, as they work on the possibility of accessing this cultural element through preserving audio or visual recordings, as well as through writing books, and conducting controlled studies.
(iii) How are the knowledge and skills related to the element transmitted today?
Not fewer than 150 or more than 250 words

Knowledge about this cultural component is maintained by trained practitioners belonging to popular training centers, who are familiar with the folklore archive through audio and video recording, making educational CDs, dealing with dabkeh movements and accompanying songs and plays.

Much of the legacy of the accompanying popular songs has been collected in books and disseminated among students and scholars. There are many manuscripts and research published on the Dabkeh and accompanying theatrical arts.

The schools are also looking for talents in performance who are distinguished by the agility of dancing, as well as vocal talents, talents for writing zajal poetry, and talents for playing yargul.

The traditional form of individual transportation by participating in social celebrations such as weddings in villages and cities, the young imitate the adults, which made most members of the Palestinian community participate in the transfer of this element, because the dabkeh dance is an important part of the Palestinian wedding practices, which makes all the friends and families of the grooms participate in the dance Dabkeh to show joy.

Hence the education and social transmission of this traditional performing art (dabkeh). Popular Dabkeh groups contribute to imparting this cultural element through summer vacation activities, where students join these teams to learn Dabkeh as a lively summer activity. They also belong to the courses of playing the yargul and singing the zajal. Faculties of Education and Arts in Palestinian universities organize activities and competitions for their students to dance Dabkeh, write zajal poetry in local dialects, and play traditional musical instruments.

(iv) What social functions and cultural meanings does the element have for its community nowadays?
Not fewer than 150 or more than 250 words

This culture element "the dabkeh "is a social activity enjoyed regionally and nationally in festivals, celebrations and events, and it is an important part of the common culture between spectators and dancers.

The Dabkeh identifies with the prevailing customs and traditions and serves as a cultural heritage manifestation of the national identity. Because it protects the traditional dress of women and men, the dancers must wear the traditional dress: the men wear the qombaz and the hatta. Women wear the embroidered Thobe, each according to his or her region.

Accompanying singing helps protect the Palestinian dialect and spread its vocabulary, and thus the lyrics are preserved in the local dialect for generations. The listeners also learn the literary arts from the singing poetry of zajal because it is within a special popular poetic form.

This cultural component gives a strong sense of pride to the cultural and national identity of both practitioners and society as a whole, thus promoting respect between cultures, as Palestinians identify themselves through this cultural component.
- Dabkeh and the accompanying popular arts such as singing and playing, are a means of expressing national identity and a means of celebration in national and social occasions, and increase social ties between members of society.
Also, this culture element is a social activity enjoyed with it regionally and nationally in festivals, celebrations and events, and it is an important part of the common culture between spectators and dancers. Dabkeh is dance linked to the personality and aspirations of the Palestinians.

(v) Is there any part of the element that is not compatible with existing international human rights instruments or (vi) With the requirement of mutual respect among communities, groups and individuals, or with sustainable development?

Not fewer than 150 or more than 250 words

This element does not conflict with international human rights instruments in all respects and does not contradict the requirements for mutual respect between people, and also supports sustainable development and the exchange of cultures. This element is known to all, there is no secret knowledge of it, and no one objected to the nomination process because it is part of the traditional heritage of dance, music and singing of the Palestinian people. Across generations, this item is traditionally considered common property, although new songs, melodies, and new zajal poetry can be protected under intellectual property rights. This element promotes mutual respect between people, encourages dialogue, and it is a collective social activity encourages creativity in performing dances, composing new songs and melodies. Bearers of this element enjoy cooperation and exchange with local communities and gatherings in order to spread this element between generations in traditional ceremonies, the first social celebrations such as success celebrations. This element teaches individuals the importance of teamwork and the need for unity for team cohesion. It instills good values in the souls and thus they attain success together.

2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For Criterion R.2, the States shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

(i) How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?

(i.a) Please explain how this would be achieved at the local level.

Not fewer than 100 or more than 150 words

The initiative of the Palestinian Performing Arts Network, represented by the Popular Art Center, to submit to the Ministry of Culture a request to nominate this element on the Representative List of the Intangible Cultural Heritage of Humanity is a good example of the spread of awareness of the importance of intangible cultural heritage. This encourages the Diverse Heritage campaign to consider nominating other cultural elements to show the extent of cultural diversity in Palestinian society. Awareness of the importance of the Convention for the Safeguarding of the Intangible Cultural Heritage has encouraged many to take the cultural heritage they carry seriously,
The nomination process for intangible cultural heritage elements, in cooperation with associations, cultural institutions and popular groups, led to a clarity of vision and awareness of the Convention 2003 and the Representative List at the local level, especially after the inclusion of Palestinian embroidery art on the Representative List in 2021.

(i.b) Please explain how this would be achieved at the national level.

Not fewer than 100 or more than 150 words

Many practitioners with NGOs participate in popular kinetic arts forums for traditional dance and music. These institutions knew the importance of nomination through participation in activities related to intangible cultural heritage, and the 2003 Convention. Their participation in writing this nomination raised awareness of intangible cultural heritage.

NGOs help strengthen economic and social frameworks for the practice of cultural expressions, and they inspire other cultural heritage activists to seek out their cultural heritage, preserve it through their practice, and pass it on to generations.

This cooperation also contributes to highlighting the national work in preserving the intangible cultural heritage through the Dabkeh dance, music and accompanying singing, as many centers and institutions work on documenting, protecting and disseminating this performing art, and the media also contributed to highlighting the status of intangible cultural heritage as well. The nomination highlighted the importance of the media's role in the success of the nomination.

(i.c) Please explain how this would be achieved at the international level.

Not fewer than 100 or more than 150 words

Practitioners of this element of non-governmental organizations and technical teams participated in the activities of the dabkeh in all neighbouring countries, and other countries from all over the world, which contributed to the dissemination and exchange of their culture with other cultures.

Popular performing arts groups try to spread the beauty of their national identity in a creative way in order to exchange knowledge and cultures. The nomination can have positive results in raising awareness of the importance of safeguarding the diversity of the world’s intangible cultural heritage as a collective human culture.

The inclusion of the item will also inspire others from the folklore campaign associated with music, song and dance to safeguard their heritage. It also works to raise awareness of the 2003 Convention on the Intangible Cultural Heritage.

(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?

Not fewer than 100 or more than 150 words

The process of element transfer contributes to the promotion of intergenerational dialogue. The process of training in cultural centers of the intangible cultural heritage, as well as the collective participation of dabkeh in weddings among all groups of people promotes dialogue and immersion in the feelings of pride in ancestral heritage among groups and communities and individuals.

This demonstrates the ability of intangible cultural heritage to strengthen social ties and encourage dialogue. Diversity of cultural expressions.
Popular dancing, singing and playing are well suited to exchanging and sharing local traditions, promoting dialogue and mutual respect between different groups and society. After the inscription of the element, a clearer picture can be formed of how to dance and use the melody: music, singing, poetic words. Traditional lyrical poetry is suitable for expressing feelings, opinions and other topics of interest to society. This contributes to the introduction of local traditions and the strengthening of ways of expression and dialogue among them.

(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?

Not fewer than 100 or more than 150 words

As a result of its natural development over the years, many practitioners of this element participate in national, regional and international celebrations of traditional dance and song. Popular arts is constantly evolving as a result of its response to the influences of mutual inspiration due to the different social conditions that have affected the Palestinian people.

This element is constantly influenced by what it derives from the cultural heritage of the surrounding world, and what it derives from other practitioners (communities, groups and individuals) locally, regionally and internationally.

The inscription of the element on the Representative List can enhance the element’s ability to promote respect for cultural diversity and human creativity through the exchange and sharing of cultural expression with other traditions at the national and international levels.

3. Safeguarding measures

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

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

(i) How the viability of the element being ensured by the communities is, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?

Not fewer than 150 or more than 250 words

Practice: A large percentage of Palestinians practice parts of this cultural component. The majority of people dance dabkeh in their traditional way, and a large number practice it through education and training, for this reason they dance with more professionalism. Dabkeh is popular among the younger generations, and school and university bands can teach the principles of zajal singing. Many zajalers have recorded their songs and played them on CDs for use.

Transmission: Experienced practitioners continually transfer the techniques, content, and social values related to practice. As it organizes workshops, competitions, training courses, festivals and social celebrations with the aim of transferring this cultural element professionally and exchanging experiences and knowledge between all.

Documentation and Research: Many heritage activists have documented and studied this traditional cultural element, including the accompanying popular arts such as yargul and zajal.

Promotion: There are many documents and publications on this element which facilitates the dissemination of knowledge about it. Awareness was raised and spread across the internet and social media. And permanent shows on Palestine TV.
The nomination process and the preservation plan had a positive impact in promoting this component, and the accompanying arts.

**Revitalization:** In 1994, people's interest in popular arts has increased, and the interest in cultural heritage in general increased among Palestinians.

Societal institutions have emerged that have worked to revitalize these interconnected heritage arts (dabkeh, playing and singing), with a focus on diversity and sustainability, which showed the diversity of popular troupes in Dabkeh and its popular performing arts.

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 250 words

Palestine “at various levels of the government” supports Dabkeh dance through the following protection measures:

- **Transmission:** Among the provisions of the sectoral plan of the state: Preserving the cultural heritage. That is why the Ministry of Education worked to form Dabkeh teams from its students, trained them through sports classes, and participated in competitions between the teams yearly. The Ministry of Culture supported Dabkeh bands by participating in regional and international celebrations, and encouraged Dabkeh teams to perform during the summer vacation.

- **Definition:** The Ministry of Culture has included the heritage dabkeh element in the National List of Intangible Cultural Heritage "NLICH", and it has been counted and published on its website.

- **Research and studies:** popular arts centers archive their own art performances, also universities conduct scientific research and controlled studies on and traditional popular arts related to dabkeh, such as playing and singing in various popular dialects in Palestine. Palestine TV has compiled a complete archive of the Dabkeh with other popular arts.

- **Protection:** popular arts centers and Dabkeh bands organize successive training courses for Dabkeh dancing, playing and accompanying singing, then holding festivals and parties on national and social occasions.

- **Promotion:** the arts centers, in cooperation with local communities, government institutions, associations, individuals, and researchers, publish audio and video recordings of this component on social networking sites. There are CDS for dabkeh dancing, singing and playing for those who want to learn, and leaflets are issued to raise awareness of the importance of this element, and to encourage amateurs.

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:
3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

(i) What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?

Not fewer than 500 or more than 750 words

The element is well documented and researched. Experienced academics and practitioners are found throughout the local community, as well as professional zajalers who have produced a wide range of recordings documenting variations on traditional songs.

- An archive of the Dabkeh dance is being prepared on Palestine TV, containing a local collection of dances, music and songs for 120 Dabkeh band, and a searchable database of zajal songs with lyrics in the Palestinian dialect, which will be available to researchers.
- The most obvious concern for the feasibility of the element is the prevailing global effects on the cultural interest of society such as the recent COVID-19 pandemic.
- The age of the element increased during the inscription process. Therefore, the final inscription is unlikely to lead to a decrease in the viability of the element. Final inscription is expected to raise awareness locally, regionally, nationally and internationally. This would enhance its value as a societal identity mark, and enhance the interest of the youth in the community to protect the element.
- Conservation measures are proposed by practitioners, experts, popular art centers, municipalities and local businesses. All actions are underway today. Some of them are new since the community started the registration process, showing the strong influence of the nomination process. Final inclusion is expected to increase the results of the listed measures and initiate new ones.

Transmission:
Practitioners are stimulated to continue the traditional transmission of the element, and many talents in folk dance and singing are sent to workshops organized by schools and folk art centers.

- Awareness and the Recruitment
  1. Mahmoud Darwish Museum Theater and other theaters present artistic performances by popular dance troupes in cooperation with interested local community institutions, in order to awareness young people the importance of this popular dance in its artistic form. This leads to the recruitment of a new arena to promote awareness of the tradition and to recruit interested beginners. Offers are advertised in local newspapers and online. These performances, no doubt, reinforced these forms of cultural expression, and made them even more important. This arena also helps reduce the number of inexperienced practitioners by encouraging them to join dabkeh centers.
  2. The wedding platforms took over the performance of various dances of dabkeh in front of a large crowd of the audience, which contributed to the spread of popular arts "dancing, singing and music" over many years. The audience sometimes participates in and interacts with these movements by playing yargul and listening to zajal songs and they can participate in chanting songs.
As well as organizing parties that show the Dabkeh dance and zajal songs to the rhythm
of yergul in national and social occasions for official institutions or local community associations.
4 • Provide a sound studio with good recording facilities.
5 • Produce popular music CDs.

Documentation and promotion:
The Department of the National Register of Intangible Cultural Heritage of the Ministry of Culture regularly documents various expressions of the element, thus following the development of traditional dance, music and song. The archive provides material for publication, and makes it available to practitioners. In the circle are published books on popular poetry zajal.

**Upgrade functional:**
Dabkeh dance, yargul playing, z jal singing, and women traditional costumes such as 'Al Thobe' and men costumes as 'Al Hatta' are important parts of the local identity. These symbols are used by NGOs, municipalities and local businesses in order to identify Palestinian heritage. Culture as a means of expressing national identity.
The popular Art Center in Ramallah organizes a festival to display Palestinian popular music and dance, give beginners the opportunity to learn all kinds of Dabkeh, and give them freedom of expression. Through the performances of different bands
- Municipalities and summer camps organize cultural events for students, through which talents are discovered in dancing, playing or singing, introducing them about popular arts and their value in sustainable development, and motivating them not to practice them randomly.
- Community members and practitioners actively use social media to promote and disseminate this folklore, such as websites and Facebook.

(ii) How will the States Parties concerned support the implementation of the proposed safeguarding measures?
Not fewer than 150 or more than 250 words

1. **The State party** supports measures to safeguard the intangible cultural heritage through the provision of funding and grants to various governmental and quasi-governmental levels.
2. - The Ministry of Education supports the formation of Dabkeh bands and the participation of its students in performances on national and official occasions.
2- The Ministry of Culture supports festivals and Dabkeh dance performances in various governorates. The campaign of this heritage also supports those interested in collecting and documenting the poetry of z jal and the books published for them. CDs are being printed to teach the playing of Dabkeh and Yargul. It encourages researchers to conduct accurate studies on Palestinian folklore. The Ministry of Culture also supports dabkeh troupes in performances outside Palestine, grants licenses to popular arts centres and troupes to organize their establishment, and supports their programs and activities financially and morally.
3. - The Supreme Council for Youth and Sports supports summer camps for children specialized in folklore programmes, teaching Dabkeh, playing yargul and singing z jal.
4. - The gym in Hebron Municipality supports housewives to learn the Dabkeh dance through continuous training programs throughout the year in order to properly practice this dance in the wedding rituals.

(iii) How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?
Not fewer than 150 or more than 250 words

The initiative to nominate the element on the representative list came from several
popular centers that submitted a request to the Ministry of Culture regarding their desire to do so. This has been discussed with experts. The motive behind the heritage campaign of the Dabkeh dancers was to spread awareness and preserve the Dabkeh, thus strengthening the national identity, and enhancing the interest of the youth of the community in practicing and protecting the element.

The proposed protection measures are based on long-term cooperation with various funding bodies such as the Ministry of Culture, the Ministry of Education, the Supreme Council for Youth and Sports, municipalities as well as local companies. And cultural centers. The People's Center was chosen as their representative in order to prepare the file.

The Popular Center has contributed a part-time job to one of the center's employees who is also a dabkeh trainer to work with the Ministry of Culture to prepare the nomination file in October 2020. This support is provided to the groups, communities and individuals concerned. With the center. The element reflects the importance of tradition and the importance of preventive measures for it.

All the specialized popular arts centers participated in preparing the nomination file attachments, including pictures, films, and approvals. They reviewed the component inventory file and the nomination form, and expressed their opinion on it, and some of their opinions were taken into account because they are good.

3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body (ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

<table>
<thead>
<tr>
<th>Name of the body:</th>
<th>Palestinian Ministry of Culture / Heritage Administration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name and title of the contact person:</td>
<td>Amani Junidi</td>
</tr>
<tr>
<td>Address:</td>
<td>Ramallah</td>
</tr>
<tr>
<td>Telephone number:</td>
<td>00972597886174</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:amanjunidi@gmail.com">amanjunidi@gmail.com</a></td>
</tr>
<tr>
<td>Other relevant information:</td>
<td>Ms. Iman Al-Hammouri, Director of the popular Art Centre, she was elected as a focal point between the ministry and the Dabkeh dance centres.</td>
</tr>
</tbody>
</table>

4. Community participation and consent in the nomination process

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

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

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

States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, 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.
The initiative to nominate this element in the representative list came from the traditional practitioners themselves, a group of Dabkeh trainers and dancers working in the Dabkeh troupes, and with the help of the Folk Arts Center, preparatory meetings were held to prepare for 2020, mostly via zoom, and the practitioners who initiated the nomination were represented throughout the entire process.

The file was formally and artistically prepared in partnership with representatives of popular Centers, but the wording and changes to the text were reviewed by the selection committee. And also by sending them a text message via email and discussing it using zoom.

Practitioners represented a committee of 6 heritage campaigns (zajal singer, yargul player, two dancers and tow dabkeh coaches).

4 Zoom meetings were held during 2021. They participated in preparing the inventory file for the element. The process became known through local, regional and national media coverage in newspapers, magazines, and radio. The nomination process is known and supported by the government.

The popular Arts Center contributed a part-time job for a Community Representative to work with the nomination file in October 2020.

Many representatives of the local community participate in various social activities related to the element. Also Local teachers and students in schools, trainees at Dabkeh training centers, and local practitioners also participate in national popular dance competitions.

Community representatives helped test the national inventory registration form for the intangible cultural heritage, and contributed to the description of their items. This item was among the first elements included in the NLICH.

Those concerned with the element also participated in preparing the film, assembling the required documents in order to complete the nomination requirements, providing us with photos, and the photos were selected in a group manner. There was also great assistance in collecting messages of support from relevant community institutions, popular art centers, dabkeh groups and individual. Collecting signatures required from the heritage campaign in several different cities and villages. Experts were consulted on many matters related to the preparation of the nomination file, and the Heritage Campaign provided accurate information about the element.

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

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimes 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 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.

Not fewer than 150 or more than 250 words

Many people from the Heritage campaign have participated in the activities of the nomination process since 2020. All heritage activists, including Dabkeh dancers, yergul players, zajal singers, and poets, heritage experts, and academics, welcomed this nomination, and expressed their free and informed consent to the selection and nomination of the element, and expressed
their willingness to participate in the preparation of the nomination file.

A group of heritage campaigners attended six preparatory meetings to prepare the file, including 4 via zoom due to Corona. 30 dancers described their heritage. The nominee became known to them through meetings. No groups and communities or individuals issued any opposition to the nomination process.

Support for groups, communities, and individuals involved in the element reflects the importance of Dabkeh dance. And the importance of conservation measures for them.

The recording will ultimately have a positive impact on folklore, and on practitioners, collectively and individually, nationally and internationally.

Letters of approval were signed by the Heritage Campaign, experts, practitioners, government institutions, popular art centres and Dabkeh groups.

4.c. 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 specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

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.

Not fewer than 50 or more than 250 words

Dance the folkloric dabkeh and the accompanying traditional expressive arts, by playing traditional instruments such as the Shabbaba and Yarabul, and singing Zajal poetry that does not include any hidden science.

These traditional arts have always been shared among members of the community, as well as with neighbors from Arab countries, especially Syria and Lebanon, and with people interested in popular dance from the world.

All contents of this category are popular poetry, Dabkeh dances

The zajal singing and yargul melodies and educational performances are all open and free to all as part of the traditional heritage of dance and music influenced by diverse practitioners across generations.

This popular arts has been documented in audio recordings, films, books, publications, articles, and monographs. There is a bibliography of the intangible cultural heritage, many of which are available on free and commercially available digital websites.

There are social events and common customs that organize dancing, playing and singing and they are open to all.

Participants usually consist of beginners and experts of both sexes and of all ages. Structured training is available for children and youth of both sexes.

4.d. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, 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 address;
f. Other relevant information.

1- Sareyyet Ramallah
Director: Mr. Khaled Alyan
Em. sareyyet@sareyyet.ps
T. +970 597 777 096
http://www.sareyyet.ps/

2- Popular Art Centre / Al. Belre
Director: Mrs. Iman Hamory
Em. info@popularartcentre.org
www.popularartcenter.org
Tel. 00970222403891

3- El-Funoun Dance Troupe / Ramallah
Director: Mrs. Khaled Qatamesh
Em. info@el-funoun.org
http://www.el-funoun.org
Tel. +972 2-240-2853

4- Estqial Dance Group / Jericho
Director: Mr. Mohammed Qandah
Em. mohammadkindah@gmail.com
Tel. 00970598 992 222

5- Dalal Band / Bethlehem
Director: Mrs. Nelly Naama
Em. Dalalculture@yahoo.com
Tel. 00970993996929

6- Ghorbet Lagee Organizatio./ Bethlehem
Director: Mr. Mahmoud Sweiti
Em. Glo.6.14@hotmail.com
Tel. 00970597153139

7- Naqsh popular art troupe / Jenin
Director: Mr. Louay Tafesh
8- Elyaa Palestinian Youth / Jerusalem
Director:
Em. elya.palestinian.youth
Tel. 00970546300833

9- Asayel Troupe / Ramallah
   Director: Mr. Naji Abu Shkhidim
   Em. asayelasayel@yahoo.com
Tel. 00970599266822

11- Bayader Qarawela Bands/ Ramallah
   Director Mr. Mohammed Gabr Ladado
   Em. bayaderqarawia@gmail.com
   m1974ladadweh@gmail.com
Tel. 00972599722359

12- Wishah Popular Dance troupe / Al.Beire
   Director Mr. Mohammed Ata
   Em. Mohamad@wishahtroup.org
Tel. 00972022426113

13- Fununiyat Dabkeh and Folklore Ensemble / Al.Beire
   Director Mr. Moataz Qaraosh
   Em. Funonyat.t@gmail.com
Tel. 0097591008000

5. Inclusion of the element in an inventory

For Criterion 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 the 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:

National List of Intangible Cultural Heritage (NLICH)

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

Department of Intangible Cultural Heritage in the Ministry of Culture.

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

In the NLICH National Inventory, we find this cultural element under the number 6

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

2nd Jan. 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 role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

The Inventory is an open platform where communities, NGOs and tradition bearers are invited to submit items. NLICH will ensure a representative selection of elements that include a cultural component relating to populations of all groups, congregations, castes and minorities. NLICH will regularly monitor items already in stock, ensuring that the platform is online and constantly updated.

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

The registration form is based on an initiative of a group of heritage experts in the Arab group "ALECSO". The goal was to develop an easy-to-use, low-threshold model for all interested communities, groups and individuals to describe their diverse intangible cultural heritage. Dabka folklore was one of the first cultural items to be described in the national inventory, and was recorded on the day the inventory began. 2017. Liaisons will update the item every two years.

(vii) Explain how the inventory (ies) is (are) regularly updated. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 200 words).

The Inventory is an open platform where communities, NGOs and tradition bearers are invited to submit cultural items. NLICH will ensure a representative selection of elements that include a cultural component relating to populations of all groups, communities, congregations, castes and minorities. NLICH will monitor items already in stock regularly, usually every two years, ensuring that the platform is online and constantly updated.

(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 evidence shall at least include 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. Attach to the nomination print-outs of 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 texts concerning the element included in the inventory. These 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:

The item's inventory list has been attached

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. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

☑ documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;

☑ 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;

☑ ten recent photographs in high definition;

☑ grant(s) of rights corresponding to the photos (Form ICH-07-photo);

☑ edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;

☑ Grant 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, the 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.

Not to exceed one standard page.

Books, references and resources:

1- Scientific studies prepared by the Ministry of Culture: “Dabkeh is a language for Palestine”, researchers: Hamza Al-Aqrabawi and Sharaf Dar Zaid 2021, and Professor Hanna’s research entitled. Linking folklore to Palestinian identity and culture.


4- The Good Days Book / Beer Folk Songs / Presented by Mrs. Raghaa Abed / Artistic supervision: Lights for Design 2017.

5- A series of popular Dabke songs / Al-Dalouna, Ghazal, Al-Jafra, Zarif Al-Twal and Al-Zughrid by Professor Hussein Salem Al-Atari / digital publishing for electronic publishing and distribution 2018.
6- Searching for the Palestinian folk dabkeh from the "Al-Samer" booklet to teach the Palestinian folk dabkeh: dabkeh, tira, sahja, and taghribe, Rollin's research for Sharaf Dar Zaid / Production: Folklore. Center, Al-Bireh, Palestine 2013.

7- Dance and theater in Palestine and the diaspora towards a cultural strategy, by Mrs. Sirine Huleleh 2010.

8- The popular Palestinian educational film "Al-Dabkeh" directed by Sharaf Dar Zaid.

9- An article on folk dance by Professor Nabil Alqam was published in the Journal of Heritage and Society.

10- A search for Palestine through folk dance (Dabkeh) by Professor Khaled Qatamesh.

11- Researches in the Heritage and Society magazine about the detention of Professor Hossam El-Din Al-Abed / No. 27, Professor Muhammad Jabr, No. 16, Mrs. Nadia Al-Batma, No. 27. Sayed Muhammad. Girls number 55. And Mr. Abdul Latif Barghouti No. 17.

12- Nights of popular zajal and the Palestinian wedding by Professor Taher Seif Al-Safouti / Amna House for Publishing and Distribution 2019.


17- Conditions of Marriage in the Palestinian Village Written by Professor Hilmi Granqvist and translated by Mrs. Khadija Qassem and Mrs. Ikhlas Al-Qanatra. Published by the Arab Center for Research and Policy Studies, first edition, Beirut, September 2015.

18 Manifestations of joy and happiness in ancient Iraq (in light of technical observations) d. Hind Shehab Al-Obaidi (article published in 2020).

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

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

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

<table>
<thead>
<tr>
<th>Name</th>
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<tr>
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Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)