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: traditional dance in Palestine

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 التقليدية في فلسطين

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.
Palestinian men and women of all ages across Palestine and the Palestinian diaspora, practice the group dance “Dabkeh” as a spontaneous expression of joy at social celebrations and ceremonies. Dabkeh is a traditional dance accompanied by traditional songs and music, and is an important part of regional identity and intangible cultural heritage of the Palestinians.

This cultural element is practiced by many Palestinians wherever they are in Palestine and the Diaspora and have done so for many generations. The performing arts of Dabkeh dance and music is important for most Palestinians who values traditional culture, also by those who do not practice the element themselves. The majority of Palestinians practice the traditional Dabkeh as a cultural heritage that expresses joy and patience. They also practice it professionally through popular centres scattered all over Palestine.

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.

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>
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<tbody>
<tr>
<td>Family name:</td>
<td>Al Junaidi</td>
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<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>00970568886174</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:amanjunidi@gmail.com">amanjunidi@gmail.com</a></td>
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<td>Other relevant</td>
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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.

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 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 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

Dabkeh is a popular group dance, accompanied by traditional wind instruments, particularly the Yagul, the Shubbaba, and the Mijwiz. The dance is also accompanied by popular zajal singing. The arts of dancing, playing, and singing are intertwined with each other in the traditional social context. The physical movements of the dancers are called Dabkeh because they are jumping and hitting the ground with their feet. The songs mainly belong to these three types of traditional songs: Dalona, Jafra and Zarif Attoul

Dabkeh is practiced by a group of dancers to the tune of folk songs, performed by 11
female or male dancers, or both genders at once. The dancers are 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 verbal instructions given by the troupe’s manager named 'Al Laweih'.

The lyrics of the songs are in the local Palestinian folk dialects, different in each community. The lyrics of the songs express emotions in proportion to the celebrations, such as courage, strength, heroism, and love, as well as expressing a sense of belonging to their land.

The traditional musical instruments used, rely on winding, such as the flute, in different varieties. They are instruments made of reed trees that grow on the banks of the Jordan River and near the springs and are traditionally made manually.

(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 Dabkeh dance, singing and playing accompanying their celebrations. Many groups participate in the practice of Dabkeh, besides the informal practice of the element among families and neighbourhoods. There are performance centres for folk arts, as well as public celebrations, competitions, and performances. This have encouraged earlier generations to professionalize the Dabkeh dance, and to form teams for regional and international performances, which contributes to safeguard the element. There are a large number of professional Dabkeh practitioners, including Dabkeh dancers, zajal singers, and yargul players. They belong to the well-known Dabkeh bands and perform artistic performances.
- The zajal poets are interested in the element's cultural history and compose zajal poems and transmit this knowledge to the younger generations.
- Yargul makers still make the instruments in the traditional way.

Researchers and collectors of popular cultural heritage are interested in this element. They work on the possibility of accessing this cultural element through preserving audio or visual recordings, as well as through writing books, and conducting studies.

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

Not fewer than 150 or more than 250 words

The traditional form of transmitting knowledge, by one-on-one learning and training, is still an important way of safeguarding the element. By participating in social celebrations such as weddings in villages and cities, the young imitate the adults. The Palestinian communities naturally participate in the transfer of the element, because the Dabkeh dance is an important part of their wedding practices.

Popular Dabkeh groups contribute to transmit this cultural element through summer vacation activities, where students join these teams to learn Dabkeh as a lively summer activity. They also join courses of playing the yargul and singing the zajal. 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. 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.

Knowledge about the ICH element is further maintained by trained practitioners belonging to popular training centres, 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.

(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 practice of Dabkeh dance and music produces a strong sense of local, cultural identity for the Palestinians; both within and outside Palestinian borders. Dabkeh and the accompanying music, such as singing and playing traditional instruments, are a means of expressing cultural identity and celebrating family occasions and increase social ties between people.

Weddings is probably the most important traditional celebration in Palestine, and it includes many of the traditional customs, however there are also many other celebrations. The Dabkeh dance is a social activity enjoyed in several regions within Palestine, during festivals, celebrations, and events such as graduations and new-born celebrations, and it is an important part of the common culture between spectators and dancers. Most of the Palestinian people know the Dabkeh dance. They dance in public squares, perhaps in the yard of the house, and the participation of Dabkeh means sharing their joy with neighbors, family, and friends. One usually differentiates between the Dabkeh groups with professional performances and the festive, spontaneous dance amongst ordinary people.

The accompanying, traditional songs help to protect the Palestinian dialects 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 an especially popular poetic form.

Dabkeh promotes the use of traditional dress for women and men, the men wear the qombaz and the hatta. Women wear the embroidered Thobe, each according to his or her region.

(v) 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

This element does not conflict with international human rights instruments in any respect and does not contradict the requirements for mutual respect between people and supports sustainable development and the exchange of cultures.
This element is available to all interested parties, there is no secret knowledge concerning the element and there were no objections to the nomination process. This is because the element is an important part of the traditional heritage 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 is a collective social and peaceful activity, which encourages creativity in performing dances, as well as composing new songs and melodies. The poetry in the zajal is in most cases about love: Love to the land, and love among people. Another theme is heritage, and to be proud of one’s roots. Each of the Zajal songs has a special theme that relates to cultural identity.

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 cooperation and the need for cohesion. It inspires good values in community 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 a request to nominate this element, is a good example of the spread of awareness of ICH which has already occurred at the local level. An inscription will encourage the Palestinian people to consider nominating other ICH elements. Awareness of the importance of the Convention for the Safeguarding of the ICH has encouraged many to take the cultural heritage they carry seriously, and to work more determined for its survial and safeguarding.

The nomination process and subsequent inclusion of the Art of Palestinian embroidery on the Representative List in 2021, led to a clarity of vision and awareness of the 2003 Convention and the Representative List at the local level. An inscription of this element will undoubtedly contribute to more knowledge and interest in the convention, as an important tool for safeguarding.

(i.b) Please explain how this would be achieved at the national level.
Not fewer than 100 or more than 150 words

Many bearer’s and practitioner’s participation in writing this nomination raised awareness of both ICH in general, as well as ICH in their national context. They inspire other NGOs, cultural bearers and practitioners to seek out their cultural heritage, to preserve it through their practice, and strengthened by their knowledge of the 2003 ICH Convention.
The previous work to nominate the traditional, Palestinian dress “Thobe”, as well as this nomination, both contribute to spread the word of the convention, and thoughts and methods of safeguarding. The media also contributed to highlighting the status of intangible cultural heritage in general as a part of the nomination process. In case the element is inscribed, more knowledge of the convention and it’s work will spread.

(i.c) Please explain how this would be achieved at the international level.
Not fewer than 100 or more than 150 words

Practitioners, NGOs and performing teams, have already participated in Dabkeh activities in neighbouring countries, and other countries all over the world, and an inscription of the Dabkeh element will undoubtedly further contribute to the exchange of cultural heritage within this network, as well as sharing of experience and knowledge of ICH and the 2003 convention.
Popular performing art groups work in creative ways in order to exchange knowledge of ICH and culture. The inscription of the element will 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, since it will also inspire people working in other fields of folklore to safeguard their heritage. This process will further work 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

Nominating Dabkeh to the Representative list, forces one to look forward and plan for the future, thus promoting intergenerational dialogue within and between communities. Training in ICH at culture centres, as well as participation in Dabkeh in popular celebrations among all groups of people, promotes dialogue and immersion in the feelings of pride in ancestral heritage. This demonstrates the ability of ICH to strengthen social ties and encourage dialogue, which will be strengthened by an inscription of the element.

After the inscription of the element, a clearer picture can be formed of the importance of all the variations on 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 will further strengthen ways of expression among groups and communities within Palestine and the diaspora.

(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

A greater diversity of cultural expressions fosters creativity and respect for fellow artists and bearers. Popular dancing, singing, and playing are therefore well suited to encourage exchanging and sharing local traditions, promoting dialogue and mutual respect between different groups and society.

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. 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 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 250 words

As a majority of Palestinians take part in the practice of the Dabkeh, the tradition is vibrant and alive. Most people dance Dabkeh in their traditional and informal way, in the families, the villages and in the communities concerned. In this way the practice is passed on to a new generation. In weddings a new generation go with their parents, and learn through imitation. Experienced practitioners organize workshops, competitions, training courses, festivals, and social celebrations with the aim of transferring this cultural element and exchange experiences and knowledge among practitioners and communities. There are also more formal training: Dabkeh is popular among the younger generations, and school and university bands teach zajal singing. Many zajalers have recorded their songs and made available. NGOs like the Arts Centres and Dabkeh Centres plays an important and active role in the safeguarding process. They have documented and studied the tradition, including the accompanying musical practices. The documentation is important for facilitating the dissemination of knowledge about Dabkeh. Awareness has also been raised and shared widely both in social media and in Palestinian TV. The nomination process and the safeguarding plan had a positive impact in promoting the Dabkeh and the accompanying practices.

Since 1994, when the Palestinians became more free to express their culture, peoples interest in cultural heritage and diversity have increased. NGOs have emerged, and they have worked to strengthen ICH in general, and Dabkeh in particular, with a focus on diversity and sustainability.

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

The Palestinian government supports Dabkeh dance through several safeguarding measures:

Transmission: The Ministry of Education have encouraged the students to form Dabkeh teams, included Dabkeh in the sports classes, and supported competitions between these Dabkeh teams yearly. The Ministry of Culture have supported Dabkeh bands and
teams so they can participate and perform in regional and international celebrations.

**Definition:** The Ministry of Culture has included the heritage Dabkeh as an element in the National List of Intangible Cultural Heritage "NLICH". The element has been reviewed, approved and are published on the inventory's website.

**Research and studies:** Popular arts centres archive their own performances, also universities conduct scientific research and controlled studies on traditional popular arts related to Dabkeh, such as playing and singing in various dialects. Palestinian national TV has compiled an archive of the Dabkeh tradition, which reflects the diversity of the practice. **Protection:** Arts centres 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 centres, in cooperation with local communities, government institutions, associations, individuals, and researchers, publish audio and video recordings of this component on social networking sites. Musical CDs for practicing Dabkeh dancing, singing, and playing for those who want to learn are made available, and leaflets are issued to raise awareness of the importance of this element, and in order to encourage amateurs to improve their practice.

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 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 by the Palestinian TV, containing a collection of dances, music, and songs from 120 Dabkeh bands, and a searchable database of zajal songs with lyrics in the Palestinian dialects, which will be made available to researchers, practitioners, and communities.

The most obvious concern for the feasibility of the element is the prevailing global threats that effects the cultural practices of the society such as the recent COVID-19 pandemic.

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. The strong community involvement and ownership are crucial in order to avoid unintended results of inscription.

Safeguarding measures are proposed by practitioners, experts, popular art centres, municipalities, and local businesses. These proposed safeguarding measures are already operative.
Some of the activities have emerged since the communities started the nomination process. This shows the strong positive impact and 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 centres.

Awareness and Recruitment
1. Mahmoud Darwish Museum Theatre and other theatres present artistic performances by popular dance troupes in cooperation with interested local community institutions, in order to make the younger generations aware of the importance of this popular dance in its artistic form. This leads to the establishment 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 centres.
2. Weddings demonstrate and promote the performance of various dances of Dabkeh in front of a large crowd of the audience in an excellent way. Weddings contribute to the distribution of Dabkeh dancing, singing and music, and invites participation. The audience sometimes participates in and interacts with these movements by playing yergul and listen to zajal songs. They can also participate in chanting songs.
3. Organizing parties that demonstrates the Dabkeh dance and zajal songs, to the rhythm of traditional instruments as the yergul. In national and social occasions for official institutions or local community associations.
4. Provide a sound studio with good recording facilities.
5. Produce Dabkeh 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.

Practical upgrades:
Dabkeh dance, yergul playing, zajal 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 heritage in Palestine. Culture as a means of expressing cultural identity.
The Popular Art Centre in Ramallah organizes a festival to display Palestinian 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 Dabkeh dancing, playing, or singing, introducing them to ICH and the value of sustainable development, and motivating them to practice.
- 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 Non-governmental organizations and initiatives.

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 zajal 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 zajal.

4- The gym in Hebron Municipality supports women to learn the Dabkeh dance through continuous training programs throughout the year in order to properly practice this dance in the wedding rituals.

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 the Dabkeh practitioners and communities concerned, represented by several NGOs and Arts centres that submitted a request to the Ministry of Culture. The motive was to create awareness of the Dabkeh, and share it with a new generation.

The proposed safeguarding measures are based on a fruitful and long-term cooperation between practitioners, communities and NGOs concerned, together with various bodies such as the Ministry of Culture, the Ministry of Education, the Supreme Council for Youth and Sports, municipalities as well as local companies.

The Popular Centre has dedicated one of the centre's employees, who is also a Dabkeh trainer, in order to help prepare the nomination file and the safeguarding plan. The support demonstrated the importance of the Dabkeh and the importance of safeguarding measures.

The NGOs concerned participated in preparing the nomination file, including pictures, films, and the community consents. They have reviewed both the Dabkeh inventory file, the nomination form, and expressed their opinions.

In the spirit of the Dabkeh, the practitioners, communities and NGOs concerned will continue to play a main role in the implementation of the safeguarding measures. They will continue to organize training, publish CDs, and continue to promote the Dabkeh in social medias. In order to pass on the tradition to a new generation the practitioners concerned, and practitioners will play a crucial role in the planned summer camps for children, teaching Dabkeh, playing yargul and singing zajal.

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.

Name of the body: Palestinian Ministry of Culture / Heritage Administration

Name and title of the contact person: Amani Junidi
Address: Ramallah  
Telephone number: 00972597886174  
Email address: amanijunidi@gmail.com  
Other relevant information: Ms. Iman Al-Hammouri, Director of the Folk Art Centre, she was elected as a focal point between the ministry and the Dabkeh dance centres.

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.

Not fewer than 300 or more than 500 words

The initiative to nominate this element in the representative list came from the traditional practitioners, a group of Dabkeh trainers and dancers working in the Dabkeh troupes, and with the help of the Folk Arts Centre (NGO), preparatory meetings were held to prepare for 2020, mostly via zoom, and the practitioners who initiated the nomination were represented throughout the entire process.

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

Practitioners were represented in a committee of 6 practitioners (zajal singer, yargul player, two dancers and two Dabkeh coaches).

The popular Arts Centre dedicated a part-time job for a Community Representative to work with the nomination file for one month, in October 2020.

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 file was formally and culturally prepared in partnership with representatives of NGOs concerned, and the wording and changes to the text were reviewed by an elected committee. Bearers 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, NGOs, Dabkeh groups and individuals. Communities, practitioners and NGOs have also assisted collecting signatures required from the heritage campaign in
several different cities and villages.
Experts were consulted on matters related to the preparation of the nomination file.

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 regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. 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

Several people from the “Heritage Campaign” have participated in the activities of the nomination process since 2020: Heritage bearers, 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. The support from, NGOs, groups, communities, and individuals involved in the element reflects the importance of Dabkeh dance, and the importance of the safeguarding measures for them.

The nomination became known to several communities concerned through meetings. A group of heritage campaigners attended 6 preparatory meetings with communities, including 4 via zoom due to Corona. In these meetings 30 different dancers and practitioners described their heritage.

Communities, practitioners, and NGOs have also assisted Collecting signatures required from the heritage campaign in several different cities and villages.

No groups and communities or individuals have had any reservations to the nomination process.
Letters of approval were signed by the Heritage Campaign, individual experts, practitioners, governmental institutions, popular art centres / NGOs 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

Dabkeh and the accompanying traditional expressive arts, by playing traditional instruments such as the Shabbaba and Yarghul, and singing Zajal poetry, does not include any hidden science.
These traditional arts have always been shared among members of the community, as well as with neighbours from Arab countries, especially Syria and Lebanon, and with people interested in popular dance from all over the world.
Dabkeh dances. The zajal singing, the 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.
These popular arts have 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 genders and of all ages. Structured training is available for children and youth of both genders.

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

Provide detailed contact information for each community organization or representative, or other non-governmental organizations, 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- Estqiaj Dance Group / Jericho

Director : Mr. Mohammed Qindar
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
Em. info@naqsh.ps
Tel. 0097099535578.

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 Qaraweia Bands/ Ramallah
Director Mr. Mohammed Gabr Ladado
Em. bayaderqarawia@gmail.com
m1974ladadweh@gmail.com
Tel. 00972599722359

12- Wishah Popular Dance troupe / Al.Belre
Director Mr. Mohammed Ata
Em. Mohamad@wishahtroup.org
Tel. 00972022426113
5. Inclusion of the element in an inventory

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

| 1/1/2021 |

(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...
(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 items 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(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, 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.

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.


5- A series of popular Dabke songs / Al-Dalouna, Ghazal, Al-Jafra, Zarif Al-Twil 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 taghribeh, 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. Khalida Qasem and Mrs. Ikbas 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>
<th>Atef Abu Seif</th>
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<tbody>
<tr>
<td>Title:</td>
<td>Minister of Culture</td>
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<tr>
<td>Date:</td>
<td>1/3/2022</td>
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<tr>
<td>Signature:</td>
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Ministry of Culture

Minister Office

STATE OF PALESTINE

Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)