



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

# Representative List

ICH-02 – Form

## REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2020  
for possible inscription in 2021**

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.

State of 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

The art of embroidery in Palestine: practices, skills, knowledge and rituals.

#### 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

فن التطريز في فلسطين: الممارسات والمهارات والمعارف والطقوس.

#### 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.

Traditional "fallahi" Cross-stitch,  
الغرزة الصليبية

## 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.  
Not to exceed 150 words

The art of traditional embroidery is spread all over Palestinian cities, villages and camps. It is common to see women of all ages and girls gather in each other's homes and spend their time embroidering traditional dresses. In addition to these primary communities, many communities can be found in several charitable societies working in embroidery as independent and informal groups.

In the city of Amman / Jordan, Palestinian women in camps meet to work in embroidery and display their products in bazaars held to support and improve the conditions of needy families.

In Ramallah, there are many charitable societies concerned with embroidery, where women work with embroidering coverlets and dresses in order to improve their family's income.

In Bethlehem, the Centre for Palestinian Cultural Heritage Preservation displays Palestinian embroideries on national occasions and official festivals.

## 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 art of embroidery is widespread in all cities, villages and camps of Palestine, and is rooted there since the Canaanite era. The Palestinian embroidery was affected by the multiplicity of places in which it originated or moved to and due to the inter-cultural process after the exodus of the Palestinians in 1948, but the style and method of embroidery remained the same. Palestinian women carried their embroidery art with them to their places of refuge in all parts of the world as a symbol of national identity and pride. In view of the development in the means of communication and outreach, embroidery has become widespread and influential in neighbouring countries, as it has taken modern patterns while retaining the known traditional form that is distinguished from the rest of the forms of embroidery in the world as it carries the story of Palestinian women and summarizes their style and their relationship to land and life.

## 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.

Title (Ms/Mr, etc.): Mrs  
Family name: Junidi  
Given name: Amani  
Institution/position: Director of the National Heritage Registre  
Address: Ministry of Culture – Ramallah -Palestine  
Telephone number: 00972597886174  
Email address: amanijunidi@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.

### 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

Historically, traditional costumes were worn in the villages scattered from the coastal plains to the Jordan river. Women's village dress usually consisted of a long gown, trousers, a jacket, a headdress and a veil. These garments were decorated with embroidery and applique, and indicated marital and economic status, as well as regional identity. The embroidery may show a variety of symbols and figures, or legendary images such as birds, trees and flowers.

The main garment, a loose-fitting robe with sleeves, is called a "thob". The chest, sleeves and cuffs were filled with embroidery, made with cross stitches and cushion stitches. Embroidered, vertical panels ran down the dress from the waist. The embroidery was sewn with silk floss on fabrics of

wool, linen or cotton.

By the 1970s, the regional dress was no longer in traditional use, and very little remained of the Palestinian traditional costume or the weaving industry. Today, however, the art of embroidery is widespread among Palestinian women, thanks to women's associations working to promote and revitalize embroidery traditions. Many women embroider dresses, sheets and bedspreads for their family. Others are proficient in the art of embroidery and work as craftswomen to support their families. Some of these women have joined each other in co-operative societies for the purpose of producing and selling embroideries.

Palestinian embroidery is today a desired commodity among people within and outside of Palestine and embroidered textiles are worn both with traditional costumes and modern clothes.

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

*Not fewer than 150 or more than 250 words*

The art of traditional embroidery is widespread in Palestinian cities, villages and camps. Originally made and worn within traditional village life, the practice is now more widespread across Palestine, as well as among the diaspora. The bearers and practitioners of the element are women of all ages. Women in Palestine gather in each other's homes and practice embroidering and sewing, often together with their daughters. Girls may learn to embroider from the age of eight, or as soon as they can manage the needle. Young girls are encouraged to copy their mother's and grandmother's gowns, which may differ in style and form depending on which region they originate from. Many women do embroidery as a hobby. Other women work to produce and sell embroidered pieces as a way to supplement their family's income, either on their own, or in co-operations with other women. These groups may gather in each other's homes, or at regional centres, where they may also market their embroideries.

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

*Not fewer than 150 or more than 250 words*

The knowledge and skills related to embroidery are normally transferred to the youth in two different ways. The first method occurs in the traditional way within the families, where girls learn the art of embroidery from their mothers, grandmothers and older sisters. Usually young girls begin to learn embroidery from childhood, when they sit near their mothers in order to try to learn the art of embroidery and may start making their first piece of embroidery. As for the second method, it is by formal learning through specialized groups and societies that organize training courses under the supervision of skilled trainers who teach girls between the ages of 16-20 years the art of embroidery, its methods and skills, and how to choose colours, decorations, fabrics, and the way of sewing.

In Palestine, school students, in art education classes, are taught the art of embroidery. For example, Inash El-Usrah Society in Ramallah teaches the art of embroidery and sewing in their college. As for the Birzeit Friends Association, it teaches university students embroidery work for the purpose of selling their products in order to help them pay their college fees.

- (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 craft of embroidery in Palestine enhances the relationship between generations, when elder women teach young girls in their families. Women copy embroidery patterns used by their mothers and grandmothers, as well as old patterns found in museums. Traditionally each individual area had its own distinctive patterns which were a symbol of group identity.

Before a wedding, women in the family gather to embroider the bride's clothes, as well as pillowcases, bed sheets, mirror frames, and curtains. This work culminates in the day of henna, which is a festive day for the bride's relatives who wear embroidered robes, to dance and sing. On the wedding day, the bride wears a white, embroidered wedding dress, which have certain symbolic patterns in geometric shapes.

Ritual use of the dress also occurs when women wear their traditional embroidered garments in the city of Bethlehem and walk in a parade to the Church of the Nativity.

In Palestine, traditional dress has functioned as an important social and political symbol on several occasions. After 1948 the patterns were greatly influenced by the dispersion of the Palestinians and by the radical changes in their traditional, village life. As an expression of both their political rights and their heritage and in response to the uprising in Palestine during the 1980s, the Palestinian women of Hebron area embroidered a symbolic dress, where embroidered patterns of the Palestinian flag and the map of Palestine adorn the costume, now known as the Intifada Dress.

- (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*

The art of embroidery in Palestine: Practices, skills, knowledge and rituals, do not violate existing international human rights instruments. The practise of this element does not threat or violate the ideology, religion or faith of any group. The practise of this element and the products made by this craft promotes mutual respect among communities, groups and individuals in Palestine.

Every aspect of the element is compatible with a sustainable development. The traditional, embroidered garments and other products such as bedspreads and household textiles, are made by village women in Palestine The craft is performed by hand, in a friendly environment and in a small-scale production, and by using natural materials such as cotton, linen and silk.

This informal and inclusive craft promotes mutual respect and cooperation between groups and individuals and contributes to the sustainable development of economic life of the country's residents. The nature of the element, combined with co-operatives and crafts centres, makes it possible for women in Palestinian refugee-camps and villages to support their families with an extra income.

## **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*

In the communities concerned, and for many Palestinians, an inscription will create awareness and knowledge of the 2003-convention of Intangible Cultural Heritage. We expect an inscription to increase the knowledge and awareness of how traditional cultural expressions and practices have a deep impact on our identity, both as individuals and as a community. As an inscription would recognize our embroidery tradition on an international level, it would be important for the communities and the practitioners concerned, often with limited possibilities for international exchange and contact, to be a part of an international ICH-family, in the spirit of the convention. This understanding of the importance of ICH will be important for the safeguarding of ICH in the

communities, and for passing it on to a new generation. Knowledge of the 2003- convention of ICH has already spread among the community in Palestine, because of dialogue and exchanges during the nomination process.

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

*Not fewer than 100 or more than 150 words*

As on the local and community level, an inscription of the living embroidery tradition would be crucial on the national level and important for the Palestinian peoples understanding and awareness of the 2003-convention and Intangible cultural heritage in general. It would help encouraging identification and safeguarding measures of ICH in the Palestinian communities. Even if ICH is a part of our lives, the awareness as a result of in international inscription, would help raising the awareness of the living heritage, and its social and cultural impact on Palestinian lives. The awareness of ICH in general would also be important for Palestinians relation to our own living culture, how it connects us, and is a part our identity. It is well known that the people of Palestine are put in a challenging situation. The knowledge and understanding of living heritage and how it strengthens people's sense of identity and heritage, is therefore particularly important on a national level.

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

*Not fewer than 100 or more than 150 words*

Textile and embroidery traditions are found all around the world, but as intangible heritage, they are often ignored. Also, as women often work from their home, the communities are often small. An inscription will recognize these communities and create a new, worldwide, room for dialogue about textile crafts, as well as the ICH in general. As explained under R1, the embroidery tradition should be seen in a wider context, as it connects generations and promotes dialogue, social and cultural values. An inscription would therefor help promoting these important values in the spirit of the 2003 convention.

An inscription would help recognizing the value of women's living cultural heritage as the Palestinian embroidery is normally a woman's craft. This recognition of women's living heritage will help promote equality and create an understanding of the value of women's ICH worldwide.

*(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*

Textile crafts and embroidery traditions are practiced worldwide, and even though Palestinian embroidery have regional hallmarks, this tradition is also part of an international textile history. Within this field there is diversity, which is very interesting for practitioners, academics and bearers in many countries and communities. An inscription of this element will open up and allow a room for dialogue between these communities. Traditionally unpaid women's work, an inscription will allow for an acknowledgment of women's traditional crafts and encourage bearers and practitioners with a new sense of self-esteem and importance. Dress and textile talk of people's culture, religion, economy and society. By comparing and discussing these traits regionally and internationally, a deeper sense of respect for human creativity and cultural diversity develops. Such dialogue is made possible by an inscription. The cultural exchange will thus encourage dialogue, peace and understanding across the borders and between people.

(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

For the embroidery practitioners the human creativity plays an important role, and in the communities, there are room for individual creativity as a part of the practice when it comes to pattern, colours, and choice of different products. As a living tradition the practice changes and improves over time. An inscription will therefor promote human creativity as an important part of the living traditions.

The art of embroidery in Palestine has related cultural expressions among other communities in different parts of the world and in different civilizations. By an inscription this cultural diversity will be demonstrated, not just according to the embroidery itself, but also in a wider ICH context where the social and cultural aspects play an important role.

### 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

Palestinian NGOs encourage the organisation of bazaars, exhibitions and activities to promote and safeguard the art of embroidery. The NGOs also supports studies and research on the history of traditional embroidery of Palestine.

Many women work within the field of embroidery to support their families, especially since the craft permits them to work from home. These women have themselves formed associations and local centres to safeguard and promote their craft, exchange experiences and to market embroidered goods for sale. Across Palestine there are several such associations, run by Palestinian women. The "Anata Cultural Centre" is concerned with safeguarding and promoting authentic, traditional embroideries from Palestine. The centre copies the embroidery patterns found on old garments, as well as the dress as a whole. The centre is in the village of Anata, near Jerusalem, and women from the outskirts of Jerusalem, Bethlehem and Hebron work there.

Mrs. Umm Ibrahim, named Roqaya al-Suntreisi (1925-2019), from the Al- Baqa'a camp in Amman, devoted her life to teach the younger generations in the camps the craft of embroidery. She was very well known, and young girls would come to her for original patterns of embroidery.

Special efforts have been made to document and research the collections of old, embroidered garments found in the camps. The Teraze museum, owned by Mrs. Widad Kawar, has collected more than three thousand embroidered garments and home furnishings. She has also published a book on the subject together with Mrs. Tania Nasser.

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

Many efforts have been made to safeguard the Palestinian embroidery in the past decades. The State Party support the establishment of festivals and competitions related to embroidery, in addition to assigning the Palestinian Heritage Day on 7/10 and the Palestinian dress day on 25/7 of each year.

Specific chapters of the formal education curricula have been assigned to educate students in the art of embroidery and its importance. As for extracurricular education, the Ministry encouraged organizing exhibitions showing student works in arts classes. The Ministry of Culture supported the youth initiative: "Our Costumes is Our Identity", which is an initiative to preserve the Palestinian heritage and Palestinian embroidery. The Ministry also has supported Dabkeh dance shows, as the dancers wear the embroidered folk costumes.

On the 13th of March each year, Palestine celebrates the National Culture Day, where activities are held to promote the art of embroidery. Furthermore, Ministry of Culture established the Heritage Department in which the National Register of Heritage Service cares for collecting and classifying heritage materials.

Departments have also been established to manage programs for the development of popular arts and crafts, including embroidery, through strengthening and supporting the associations concerned with this field, including the craft of embroidery.

The National Registry Department of the Ministry of Culture is also working on collecting and safeguarding material heritage, including Palestinian peasant embroidery.

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

In order to prevent the element from being jeopardized or over-commercialized the following safeguarding measures are proposed:

1. Measures to protect the art:

The Ministry of Culture plans to establish a private school to teach the craft of embroidery, and intends to cooperate with the Ministry of Economy and the Ministry of Labour to make this craft continuous and its bearers and practitioners capable of facing all its challenges in the future.

2. Study and document the craft:

The Ministry Research Department, in cooperation with non-governmental organizations, will implement field work in order to collecting source materials, identifying the craftsmen or women and documenting the various embroidery designs and photographing/filming the activity of the craftswomen. The documentation will be reflected in photo books, documentary films and

anthropological books.

The Ministry of Culture will furthermore fund in-depth studies of the contemporary condition of the craft in society and the ways in which it is transmitted among groups and communities. Furthermore, these studies should also help to uncover difficulties and limitations experienced by the craftswomen themselves. Through dialogue and discussion with the craftswomen and the bearers of the tradition, one hopes to resolve these issues as well as build appropriate working conditions.

Encyclopaedias of the art of peasant embroidery and detailed explanations of photography will be produced. These encyclopaedias will be published and made available to craftswomen and other interested parties in order to preserve it for the future.

3. The continuation of transfer and reinforcement of the craft:

The Ministry of Culture plans to establish a craft village in order to support craftswomen and marketing their products. This village will include the craft of Palestinian embroidery and will start in 2020-2022. The village aim to create new job opportunities through the safeguarding of Palestinian embroidery as intangible cultural heritage. The village will be teaching embroidery as well as other crafts, with the aim of sustainable development.

Since 2010 until now, the governments also included in its sectorial plan a program for the protection of the intangible cultural heritage. Within the framework of these projects, the art of Palestinian embroidery will be safeguarded and promoted. These projects include documentation programs and printing books for this art, along with other elements of the intangible heritage.

4. Involvement of the Ministry of Education to Introduce the Art of Embroidery in the curricula under different forms as a safeguarding measure.

In this regard, the Ministry of Education has issued a statement on the integration of the Art of Embroidery in curricula. Please refer to Annex VII, the detailed statement.

*(ii) How will the States Parties concerned support the implementation of the proposed safeguarding measures?*

*Not fewer than 150 or more than 250 words*

The safeguarding measures mentioned above will be implemented through a heritage project with the aim of reviving, supporting and sponsoring traditional crafts, supervised by a joint governmental and civil committee. The Palestinian Ministry of Culture, in cooperation with local communities, non-profit associations, and non-governmental organizations, will organize activities to enhance the craft's safety, such as organizing festivals and competitions, shows of popular craft products and photography.

The Ministry of Culture, together with the Ministry of Economy will establish a school for craftspeople in order to support traditional crafts, including the embroidery craft, thus a group of craftswomen will be provided with suitable locations where they may teach this craft to younger generations, who in turn will be able to support their needy families.

The Ministry of Culture, in cooperation with Ministry of Higher Education, will also organize classes in popular handicrafts in secondary schools, including the art of embroidery, and distribute encyclopaedic books printed by the Ministry of Culture, in order to save this the art of Palestinian embroidery, in both public and private school libraries.

*(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*

During the planning of the proposed safeguarding measures, representatives of groups, NGOs and craftspeople participated, first and foremost, in determining the identity of the art of embroidery. Afterwards, a national panel of experts in cultural heritage, and especially within the art of embroidery, was established. Several meetings with craftspeople were held to discuss ideas and

plans for the protection and sustainability of Palestinian embroidery.

The Ministry of Culture collaborated with the communities of the element and held several meetings with them. The panel of experts conducted interviews the practitioners and the bearers of the element, especially exploring the contemporary situation of the element and what conditions craftswomen were working under. Craftswomen also submitted their thoughts and suggested safeguarding measures to the experts for compilation in the general plan of safeguarding of the element. In the second stage after preparation of the general plan, they participated in the edition and submitting processes. The administration in the Ministry of Culture in Palestine also connected with the communities of craftswomen during the nomination process. They jointly will implement the safeguarding measures proposed by them.

The Heritage Department of the Ministry of Culture has been working hard with the different communities and groups within the craft of embroidery, in villages, cities and camps, to protect this craft and the ministry will continue to support this approach as one of the important components of its strategies.

### 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: 1. Palestinian Ministry of Culture  
2. Inash El-Usrah Society  
3. Tiraz Museum

Name and title of the contact person: 1. Amani Al-Junidi /Ministry of Culture, Ramallah  
2. Maysoun Abed / Inash El-Usrah Society, Ramallah  
3. Widad Qiwar / Tiraz Museum, Amman, Jordan

Address:

Telephone number: 1. 00972568886174 (Amani Al Junidi)  
2. 00972598604536 (Maysoun Abed)  
3. 096265677644 (Widad Qiwar)

Email address: 1. amanijunidi@gmail.com  
2. maysoon@inash.org  
3. rubaalthaher@yahoo.com

Other relevant information:

## 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.*

In all stages of the nomination process it has been crucial to include the bearers, the practitioners and the communities. The practitioners have been represented both in the formal meetings, as well as participated in a more informal way, giving their individual opinion during the nomination process.

The first initiative taken was from Ministry of Culture in 2016 as they initiated a process in order to identify ICH elements in Palestine that could be included in the national inventory. Cultural institutions related to heritage and NGO's from all governorates were invited and included in this process.

This process was fruitful, and in order to identify possible elements for a possible international nomination, a meeting was held in January 2017 including ICH-experts, NGOs, Community representatives, and a large group of charities related to embroidery, including the Inash Al-Usra Association and the Folk Art Association, as well as many Palestinian Heritage Centers. Their names are included in the list of signatures attached. This meeting also included representatives from the Ministry of Education.

After a period with brainstorming and listening to different opinions, the opinion settled on the art of embroidery.

A coordination committee was appointed from the attendees; Dr. Sherif Kana'a, an expert in intangible heritage, Mrs. Iman Al Hammouri on behalf of NGOs, Mrs. Raja Ghazawneh, representative of the women embroidery workers, Mrs Mason Abed, an embroidery worker, a representative from the Ministry of Culture, and a representative from the Ministry of Education Mr. Abdel Hakim Abu Jamous, and Mr. Nabil Alqam, a representative of NGOs and charitable societies. The committee had six meetings in total.

As a result of these meetings, the associations working with embroidery also prepared a heritage exhibition of embroideries together with the practitioners. This exhibition was a key for understanding some of the practitioners challenges, and was important in the planning and implementation of the safeguarding measures

A meeting was held monthly with practitioners about preparation of the file, and to share views and information. In particular some of the practitioners have played a crucial role:

- Mrs. Zuhair Zaqtan is the owner of the most important exhibition of embroidery related to the Canaanite culture.
- Mrs. Reem Abu Jabra from Gaza runs the Nawa Association for Culture and Arts.
- Mrs. Wafaa Ahmad Atef Youssef, an embroidery practitioner from the village of Jabiya.
- Mrs. Dalal Abu Shashiya, active practitioner in the embroidery craft in the Jordanian camps.
- Mrs. Aida Nimer Muhammad Ayyad, from the Kaddoura camp.

These women, all Palestinian refugees living in camps, have been participating in the whole nomination process.

The preparation of the file was a collective in order to ensure a file written with the best interests of the bearers and practitioners at heart. As the practice traditionally has been a female activity, the majority of the participants in this project have been women.

The communities and practitioners have actively participated in the conception and preparation of this nomination, as well as in the planning and implementation of safeguarding measures.

#### 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*

The nomination of the art of embroidery has been initiated by some practitioners and groups of embroidery craftswomen in Palestine including villages, cities, refugee camps, non-governmental organization and cultural institutions concerned of the embroidery nomination. They have shown pride in this nomination and have offered to work voluntarily in the preparation of the nomination file. Their involvement was active. They were in constant contact with the coordination committee giving it advice for the file. Majority of them were focused on the safeguarding measures and have introduced good proposals such as the request to the Ministry of Education to include the Art of Embroidery in the curricula. The ministry of Education has responded positively (see **Annex VII**)

They have signed a letter of free and informed consent, attached in **Annex I**. A general meeting with all practitioners and groups, who were involved in the preparation of the file and have signed the letter of consent, took place in the Ministry of Culture on July 25, 2019, the Ministry thanked them for their efforts.

Please refer to **Annex I**, it provides a detailed list of practitioners and groups who were involved in the preparation of the file and who gave their consent to the nomination.

#### 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*

Embroidery art as ICH are spread in different areas of Palestine and in all Palestinian refugee camps outside Palestine.

This element is spread with all its forms among all spectra of the society, as it has no special or common secret, and there is no detailed workmanship secret related to its contents except that each group embroider what suits it and indicates its identity. So, embroidery patterns of villages in the mountains differ from patterns found in coastal villages, and married women have different patterns from those of widows or divorced women. This art moves on from generation to generation and is not exclusive to a specific race or religion, and many tourists and guests buy embroidered products as Palestine souvenirs.

#### 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.

Name of the entity	Name and title of the contact person	Address	Telephone number	Email address
Inash Al Usra society	Mr.Mohammed Khaled	Albireh. palestine	0097022401123	<a href="mailto:mohammed@inash.org">mohammed@inash.org</a> <a href="mailto:info@inash.org">info@inash.org</a>
Palestinian Heritage center	Mrs.. Maha Saca	Bethlehem Palestine	00972599279760	<a href="mailto:mahasaca@PHC.ps">mahasaca@PHC.ps</a> web <a href="http://www.PHC.ps">www.PHC.ps</a>
Birzeit University Friends Association	Mrs.Samah Hamed	Ramallah	0097022959247	<a href="http://www.bzufa.ps">www.bzufa.ps</a>
Popular Art centre	Mrs.Iman Hammouri	Ramallah	0097222403891	<a href="mailto:info@popularartcentre.org">info@popularartcentre.org</a>
Stat of Palestine Ministry of education	Mr.Tharwat Zaid	Ramallah	0097022983280	<a href="mailto:Tharwat.moe@gmail.com">Tharwat.moe@gmail.com</a>
Palestinian Heritage wear	Mrs.Lana Hijazi	Ramallah	00972599744115	<a href="mailto:hijazilana@hotmail.com">hijazilana@hotmail.com</a>
Tiraz Widad Kawar Home for Arab Dress	Mrs.Widad Kawar	Amman, Jordan	0096265927531	<a href="mailto:info@tirazcentre.org">info@tirazcentre.org</a>
Noora Heritage Hous	Mrs.Noora Abdeen	Ramallah, masyoun	0097022989595	<a href="mailto:info@noorahouse.ps">info@noorahouse.ps</a>
Association of womens Action	Mrs.Aida Nimer	Ramalla	0097022961563	<a href="mailto:Aowa2009@hotmail.com">Aowa2009@hotmail.com</a>
Kufur neemeh society	Mrs.Mariam maali	Kufur neemeh . Ramallah	0097022953664	<a href="mailto:mariam@gmail.com">mariam@gmail.com</a>
Umm Sawsan embroidery shops	Mrs.Um sawsan	Ramallah	00970599377904	<a href="mailto:Umsawsan82@yahoo.com">Umsawsan82@yahoo.com</a>
The Palestinian	Mr.Baha Jubeh	Birzeit	0097022941948	<a href="mailto:Info@palmuseum.org">Info@palmuseum.org</a>

Museum				
Yasser Arafat Museum		AL- Bireh	0097022967770	<a href="mailto:info@yam.ps">info@yam.ps</a>
Anata cultural center	Mrs.Shireen allan	Anata, Jerusalem	00970595537909	<a href="mailto:Anata_academy@yahoo.com">Anata_academy@yahoo.com</a>
Al Hannouneh society for Popular Culture	Mrs.Lamis Barghouti	Amman . Jordan	00962795225212	<a href="mailto:hannouneh@gmail.com">hannouneh@gmail.com</a>
D. Sharif Kanaana	Heritage expert	Arraba		<a href="mailto:shkanaana@gmail.com">shkanaana@gmail.com</a>
Mr.Nabeel Alkam	Culture anthropolgy	Turmus aya	00970598252018	<a href="mailto:Nabeel_alkam@yahoo.com">Nabeel_alkam@yahoo.com</a>
Mrs,Tania tamari nasir	Author of books on embroidery	Birzeit	00970599731807	<a href="mailto:tnansir@birzeit.edu">tnansir@birzeit.edu</a>
Mrs.Nadine toukan	Architect and Artist	Jerusalem	00970548043256	<a href="mailto:nadinetoukan@yahoo.com">nadinetoukan@yahoo.com</a>
Shal For Embroidery And Accessories	Mrs.Somoud Jamlan	Nables	00972599338508	<a href="mailto:sumod-2014@hotmail.com">sumod-2014@hotmail.com</a>

## 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:

The National Intangible Cultural Heritage List

(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:

The Intangible Cultural Heritage Department of the Palestinian Ministry of Culture / National Heritage Registry Department

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

Number 02/23, The art of embroidery in Palestine: practices, skills, knowledge and rituals.

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

2018/10/07

(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).

In January 2016, the Ministry of Culture and the National Heritage Registry Department updated the National Intangible Cultural Heritage List and worked on potential nomination files, together with a group of cultural heritage experts, culture workers, craftsmen and -women, popular artists, heads of NGOs, etc.

The element, "The art of embroidery in Palestine: practices, skills, knowledge and rituals", was passionately proposed by the craftswomen from local communities and also charities concerned in protecting this craft. They were invited to the meeting in order to develop the National list of intangible cultural heritage. The invitation included cultural institutions related to heritage that is NGO's from all governorates. They suggested elements that they believed represented their own heritage. Discussions with experts continued. These elements, from multiple regions in Palestine, were listed and their cultural heritage was collected, inventoried and classified during this campaign.

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

The Heritage List is updated every second year.

(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 Heritage List was created in 2016 with 18 heritage elements. In 2017 and 2019 the List has been updated, and five other heritage elements have been included. We are in the process of evaluating the list with the aim of renewing it. Ramallah UNESCO Office was generously providing its support in this regard.

(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 (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of 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 (no more than ten standard A4 sheets) 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:

A paper copy of the inventory for the embroidery elements, practices, skills, and rituals associated with it is attached in addition to the below web-link which bring you to the database

page of the inventory element: <http://www.moc.pna.ps/>

## 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.

Not to exceed one standard page.

Some References on the Palestinian Art of Embroidery:

	Book titel	Auther	Date	Publishing place
1	The Palestinian embroidery, "Al-Falahi Traditional Cross-Stitch"	Tania Tamari Nasser and Widad Kamal Qiwari	1992	Beirut, Arab foundation for studies and publishing
2	Palestinian traditional dresses	nabil Anani and Suleiman Mansour	1982	Inash El-Usrah Society - Al-Bireh
3	The Palestinian Embroidery stitches - a treasure of stitches 1850 -1950	Margarita Skinner in cooperation with Widad Qiwari	2010	Melisend Publishing Rimal Publishing
4	Identity Threads: Preserving Palestinian Thobes and heritage	Widad Qiwari	2011	dar al ramal for publishing, Jordan
5	Palestinian Embroidery Art	Laila Al-Khalidi	1999	Dar Al saqi Publisher, Lebanon

6	The traditional Palestinian Dresses- origins and evolution	Hanan Qarman Al-Munir	2020	Arab Foundation for Studies and Publishing
7	The Palestinian Thobe	Shilag Weer	2007	University of Washington
8	Embroidery from Palestine	Shilag Weer	2006	Fabric folios
9	Palestinian Art of Embroidery Manual	Nabil Anani and Taissir Barakat Suleiman Mansour	2011	Inash El-Usrah Society - Al-Bireh
10	Encyclopedia of the Art of Embroidery (Embroidery on Canvas - Embroidery on Orphans)	Ibrahim Marzouk	1978	Ibn Cinnam Library
11	The Golden Treasures of the Ancestors ذهب السابقين	Zahira Zaqtan زقطان زهيرة	2018	Dar Azmanat Publishing

## 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.*

<p>Name: H.E. Atef Abu Seif</p> <p>Title: Minister of Culture</p> <p>Date: 02/01/2020</p> <p>Signature: </p>
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*Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)*

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