



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage



Representat. 0171200027

ICH-02 – Form

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2021
for possible inscription in 2022**

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.

United Arab Emirates

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

Al Talli: traditional embroidery skills in the United Arab Emirates

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

التلي: مهارات التطريز التقليدية في دولة الإمارات العربية المتحدة

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.

Al Talli is also named Talli Bawadil ,Talli Batool and Sein

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

Women from different tribes within the United Arab Emirates, who are engaged in the Talli craft. They hail from different tribes including Mazareei, Dhawahir, Bumhair, Manaseer, Qubaisis, and Dhahari. Records of participation in festivals and female societies suggest that the number of the Talli practitioners is around 4000 women.

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 Talli is found in different parts of the UAE, particularly in the coastal areas such as Abu Dhabi, Dubai, Sharjah, Ras Al Khaimah, and Fujairah, the urban centers, some inland areas, particularly the oasis on the outskirts of deserts, such as Al Dhaid, Falaj Al Mualla, Shamel, and Al Dagdagah in Ras Al Khaimah, as well as in the eastern parts such as Dibba, Khor Fakkan, and Kalbaa. It is also in practice in the Sultanate of Oman and in Egypt.

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.): Ms.
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Given name: AlAnood
Institution/position: Chief Specialist
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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.

N/A

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

Talli is a traditional handicraft practiced primarily by women in various parts of the UAE. It refers to the art of embroidering women’s clothes using brightly coloured threads neatly knitted into the sleeves and other parts of female robes.

Talli was particularly popular in the 1960s and 1970s when it was desirable to embroider the chest, neck, and wrist of women’s garments with Talli. Today, the demand for Talli is at its highest before religious festivals (Eids) and in summer, which is the marriage season in the U.A.E.

Talli, also known as Alseen, is usually a combination of six cotton threads, three on each side,

separated by a silver thread in the middle. These are skilfully woven into colourful formations that lend glamour and appeal to female robes. Sometimes, more cotton threads and silver stripes are used to produce a wider ribbon to suit the wearers preferences and tastes.

The kajuja, which serves as the base on which the Talli threads are braided, is the main tool used for producing Talli embroidery. It is composed of two funnels whose heads are attached together, and an oval pillow made of cotton sits on top of them. Threads of frond are affixed to the oval pillow and spooled into plastic pulleys to produce the Talli threads.

The Talli handicraft reflects aspects of the rich Emirati heritage as it demonstrates how Emirati women paid paramount attention to their beauty and appearance. By its nature, Talli is time consuming, and patience is needed to produce the high-quality embroidery.

- (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

Talli embroidery is almost entirely a female craft. Men might engage in some support roles such as the procurement of raw materials for the braiding and making of Talli and the delivery and selling of the final product. In recognition of their role in safeguarding the element, the Talli craftswomen are receiving great support from social institutions and heritage centres that are encouraging the skill transfer of this craft. They are recognizing its role in enhancing social coherence and embedding a sense of national identity and its role as a source of income to help families meet their needs and improve their economic conditions.

In the past, most of the women of the household mastered the Talli craft and passed their skills on to their daughters and other female members of the extended family. In the 1980s, professional craftswomen appeared on the scene. Nevertheless, the passion for Talli has been kept alive by encouraging women to acquire the skills needed for Talli. Today, women of all ages and different social status and tribal affiliations are practicing this craft by using Talli in embroidering their clothes. Female entrepreneurs and young fashion designers are using Talli in their fashion products and accessories.

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

Not fewer than 150 or more than 250 words

The heritage development centres established in many schools, under partnership agreements between culture and heritage authorities in the UAE, offer numerous opportunities for learning traditional handicrafts. Since Talli is one of the most important handicrafts of interest to the female population, the workshops and courses conducted at these centres, under the supervision of practicing craftswomen, are playing a significant role in transferring the Talli skills to students and the mothers who attend with their daughters. These centres support the craftswomen's communities as they play an integral role with mothers who practice Talli in transferring the traditional skills of this craft across generations through practical learning.

Handicraft centres across the country are contributing to the transfer of the Talli craft skills. In collaboration with schools and universities, they conduct courses and workshops focused on transferring the Talli craft techniques and providing wider opportunities for the creative development of Talli applications. These centres help entrepreneurs and amateurs learn the techniques and ornamentation of the Talli craft as well as its history and materials. This contributes significantly to maintaining a high level of technical quality and authenticity of the Talli craft.

Talli craft skills are also transferred through cultural events and festivals that are conducted each year in parts of the UAE. Such events feature real-time workshops, courses, and competitions in various traditional handicrafts, including Talli. These courses are run live in front of the public, where participants get the chance to learn directly from practicing craftspeople who use original

materials and tools.

(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 gathering of women in houses and residential neighbourhoods for braiding Talli has a social dimension, as it provides a good opportunity for social interaction and showing sympathy to neighbours, extending support, visiting the sick, etc. Such gatherings are also a good opportunity for the exchange of Talli knowledge and serve as cultural forums for communication of folk tales, proverbs, and other verbal forms of the intangible cultural heritage.

The Talli craft serves another social function as it helps in combatting unemployment by providing income for practitioners and jobs for selling Talli threads to fashion and ladies tailoring houses.

Talli making is a creative process that requires a deep understanding of the cultural context and personal traits of clients, which are crucial factors in selecting colours, embroidery patterns, and inscription types and patterns. Hence, there is an invisible link between the Talli maker and the Talli user. Understanding the personal traits and social status strengthens sociocultural bonds between the craftswomen and female clients that use Talli in their clothes, accessories, and other applications.

The Talli craft has a cultural dimension that entails inscriptions, shapes, and colours. These inscriptions and decorations serve as an important source for understanding life in the desert and in the sea, both of which constitute an important part of the UAE society as they reflect different meanings in people's life and the surrounding environment. The inscriptions and decorations on the Talli products and clothes serve as a register of the society's activities, beliefs, livelihood, and lifestyle.

(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

Not only is this element fully compatible with the requirement of mutual respect among communities, groups, and individuals, but it also serves as a catalyst for enhancing mutual understanding and dialogue among the various social and cultural segments, age groups, and individuals. For instance, the heritage and art societies and craft houses act as platforms for joint action and exchange of Talli craft skills and for embedding mutual respect for social traditions and improving interpersonal relations within the local communities. These houses offer their membership and equal opportunity for learning, exchanging, and transmitting the Talli skills to all segments of society. They also open their doors for visitors to take part in all heritage events and handicraft festivals, in recognition of the rights of all individuals and groups to preserve and develop their crafts.

In regard to sustainability, the initiatives, plans, decisions, and measures adopted by cultural and heritage bodies, as well as heritage and craft houses, and approved in consultation with communities, groups, and individuals do support the sustainability of the raw materials, tools, and means used in Talli making. These initiatives ensure that all practitioners can easily obtain these materials and have free access to the markets to sell their products on equal footing.

Based on the foregoing, we can confirm that all the skills, traditions, expressions, practices, and knowledge associated with the Talli craft are compatible with existing international human rights instruments and with the principles of mutual respect among communities, groups, and individuals.

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 inscription of the element will help preserve and enhance awareness of the traditional skills such as local embroidery and inscription patterns and the local characteristics of Talli making and other traditional elements used in everyday life that are associated with the Talli. Embedding this integrated set of concepts, narratives, and activities associated with the Talli craft will enrich the diversity of the intangible cultural heritage at the local level. Furthermore, it will support local initiatives aimed at protecting other elements of the intangible cultural heritage. This is because the element is a deeply rooted practice across many local groups and is inherently connected with the other elements of intangible cultural heritage in various geographical areas of the UAE. In addition, the inscription will enhance dialogue, mutual understanding, and social coherence among local communities; enrich cultural diversity; unleash creative power; and open broader horizons for the recognition of cultural heritage.

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

Not fewer than 100 or more than 150 words

The inscription of the Talli craft will generate greater interest among local communities in this element as well as in the intangible cultural heritage at large. This in turn will foster greater bonds of friendship, tolerance and understanding amongst various cultures and trigger greater preparedness for protecting the elements of the intangible cultural heritage since they are reflective of cultural diversity. The inscription of the Talli craft will enlist public interest in protecting the intangible cultural heritage and deepen awareness of social and cultural connotations embedded in the traditional knowledge practices and habits. This will thus foster more effective nationwide cooperation among cultural groups.

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

Not fewer than 100 or more than 150 words

Inscription of the Talli craft on the representative list will present an ideal opportunity for bringing some salient elements of the rich Emirati heritage to global attention. It will encourage international fashion houses, designers, and embroidery experts to familiarize themselves with the Talli craft and use its inscriptions and fusion the embroidery in their designs, which will enhance cultural exchange between nations.

The inscription will enable Emirati craftswomen to get in touch with designers and creative individuals around the world and gain access to their creative work. Such exposure will allow Emirati craftswomen to improve indigenous Emirati production and will help promote this element of the Emirati culture at the global scene.

The inscription will encourage experts and researchers around the world to conduct research on the UAE cultural heritage and get a closer look at the history and development of the Emirati traditional handicrafts, which will facilitate cultural exchange between nations.

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

Not fewer than 100 or more than 150 words

The Talli craft is built on aesthetic elements drawn from the old Emirati cultural landscape, which allows space for individual artistic expression in creating Talli drawings and inscriptions that reflect the weaver's ability to make Talli threads into attractive, coloured geometric embroidery patterns that win the admiration of female clients. The inscription of the Talli craft on the Representative List of the Intangible Cultural Heritage of Humanity will trigger more interest among communities, groups, and individuals in the Talli-making process and in learning the skills and symbolic significance of the patterns and inscriptions used. It will also encourage creative practices across different communities and foster interaction amongst them for exchange of knowledge and expertise. During annual festivals and seasonal events, it will also encourage dialogue by means of improving marketing techniques and boosting sales of Talli products.

(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

With the increased recognition of the importance of environment protection and sustainability and the trend of using natural materials in fashion and embroidery, the inscription of the element will promote awareness of the traditional skills of Talli making and use of environment-friendly materials. This will promote creativity in preserving and promoting cultural diversity. The inscription will inspire designers, artists, and craftspeople to develop new environment-friendly concepts of Talli making and highlight its perpetual connection with history, culture, and nature. Furthermore, the inscription will encourage more research and studies on the Talli craft and help explain its terms and the symbolic meaning and pave the way for more creative methods of Talli making.

The inscription will inspire international fashion houses of diverse cultural backgrounds to add Talli threads of various inscriptions and colours to their production of ladies' wear and accessories. This will support human creativity and recognition of cultural diversity.

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

Both past and current endeavours reflect an earnest desire among communities, groups, and individuals of the civil society to safeguard the Talli craft against extinction. These multi-faceted endeavours can be summarized as follows:

Grandmothers and mothers in the past were keen to communicate their expertise to their daughters. Today, some mothers are eager to preserve this craft as a salient feature of the Emirati woman's heritage and identity.

Several entities like cultural heritage clubs and societies for art and popular heritage are involved in this endeavour by encouraging women to join training courses run by expert craftswomen who are practicing this craft or who acquired the skills from older generations. These activities and workshops are conducted during the year in collaboration with the Talli craftswomen community.

Talli craftswomen can participate and sell their Talli products at multiple cultural and heritage

events across the seven Emirates. Each year, they can take part in such events as Dubai Cultural Festival (Dubai), Sheikh Zayed Heritage Festival (Abu Dhabi), Al Dhafra Heritage Festival (Abu Dhabi), Qasr Al Hosn Festival (Abu Dhabi), Sultan Bin Zayed Heritage Festival, and the National Handicrafts Festival (Al Ain).

Various media contribute to safeguard the Talli handicraft and increase public awareness about the importance of intangible cultural heritage. TV and the press conduct surveys and publish news articles and videos about the Talli handicraft. In addition, photographs and audio-visual materials are collected. Various brochures, books, and training materials about the element have also been published.

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 state, regarding its part, is putting emphasis on familiarizing the new generations with the different aspects of cultural heritage, including Talli embroidery. Interactive, fun-filled sessions and live performances at exhibits and festivals that demonstrate the Talli-making process help young girls acquire the folk heritage vocabulary and Talli-making skills. Hands-on courses are offered, targeting the various social categories. In 2011, the Government of Dubai established heritage centres in public schools to serve as educational forums for enhancing awareness of the Emirati heritage. These centres host lectures and workshops that train female students and parents on traditional crafts, including Talli. Other activities include pilot workshops focused on the preservation of heritage items. Graduates of these workshops, which include students, teachers, and parents, are selected to train students of other centres and schools. Examples of these centres are Sakina Bint Al Hussain High School, Kuwait Primary School (Second Circle), and Al Hudaibiyah Primary School (First Circle).

Several initiatives are focused on empowering female practitioners in traditional crafts such as Talli. One of these initiatives is the "Irthi, Sawgha and Al Ghadeer" project, which has attracted many citizens of both sexes and turned them into Talli experts. The initiative organizes continuous workshops for craftswomen. It is focusing on the younger female generations, encouraging them to engage in traditional crafts. The trainers share ideas with participants but give them creative expression to create the designs that express the more modern touch.

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

- (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 proposed safeguarding measures echoes a strong commitment of all stakeholders – including individuals and groups and government and semi-government entities – to develop a comprehensive strategy where the roles of the different stakeholders are integrated to ensure calculated and effective intervention to safeguard and protect the Talli craft and ensure sustainable communication of relevant skills and knowledge transfer from generation to generation. The strategy seeks to achieve the following objectives:

1. Institutionalize the process of safeguarding the Talli craft and develop the necessary means and tools to do this.
2. Support strategies for the transfer of Talli skills to younger generations and ensure sustainability of this endeavour.
3. Document and archive inscriptions, decorations, materials and tools used in the Talli craft.
4. Improve the monetization channels of Talli craftswomen and workers involved in this craft.
5. Ensure that the raw materials and tools used in the Talli craft are sustainably available at competitive prices.
6. Support the promotion efforts and raise awareness of the importance of the Talli craft and the need for preserving it.
7. Enable the present practitioners to communicate their expertise and skills to younger generations.

Activities:

1. Develop a strategic national plan for the traditional crafts sector, including the Talli, in consultation with all stakeholders, including civil society, government, and semi-government entities.
 - In preparation for this, and to identify the best practices in the development of traditional handicrafts, several benchmarks with GCC countries were conducted, and many local, regional, and international reference sources.
 - Analyse the handicrafts' current status quo, issues, strengths and weaknesses, potentials, challenges, and opportunities. The results of these benchmarks and analysis will serve as the basis for identifying the strategic framework for the traditional handicrafts and developing the vision and mission, strategic objectives, KPIs, and programs of action.
2. Develop a competence and capability framework for the Talli craft in line with the traditional handicrafts' competencies model.
 - Such a framework shall serve as a reservoir of knowledge, skills, and/or competencies that would help achieve an acceptable, measurable, and trackable performance level. Digitization would be an invaluable tool in this process.
 - Training programs designed for transfer of Talli skills based on the competencies and capabilities.
3. Design and develop a training program for the Talli handicraft.
 - Once the competency framework for the handicraft practitioners in the UAE has been developed, the next step is to develop the learning objectives and the outlines for all the training courses within the program. This document will identify a competence-based learning method and specify how it should be developed and implemented.

- Design and create online master class teaching sessions.
4. Design and develop a Talli online library.
 - As part of the Al Safa Art and Design Library project in Dubai, a space, which will contain illustrated books of the Talli stitches and decorations as well as information about the craft and why it is considered a part of the intangible national heritage, will be devoted to Talli.
 - A Talli databank will be developed to document inscriptions, decorations, materials, and tools used in the craft.
 - The library will allocate a space for a neatly designed art exhibition and a creativity corner where practicing Talli craftswomen and emerging talent can work together and can have access to a large collection of books and references covering all aspects of traditional handicrafts.
 5. Create a Talli Safeguarding Awareness Campaign.
 - Develop a campaign in conjunction with TV's Heritage Programs Departments to raise awareness of the need to preserve the Talli craft as part of the traditional handicrafts in the UAE.
 - Invite the media, social media influencers and celebrities to support the campaign.
 6. Establish the Talli Teaching Houses.
 - Develop and establish the Talli Teaching House within the house of artisans in Abu Dhabi, Mawareeth Centre in the Shandagha Historic District in Dubai and the house of handicraft in Sharjah. The Talli Teaching House is a true translation of the handicraft strategy and a cultural and learning edifice in UAE. One of its primary objectives will be to promote this craft as a practice deeply embedded in the local culture; promote its economic, social, and cultural functions; and use it as a platform for highlighting the need for nurturing cultural heritage and ensuring its sustainability.
 - The Talli Teaching House will serve as a cultural beacon and an educational museum, offering courses in the Talli art based on well-researched methodologies that suit the different ages and levels of its visitors. It will also function as a tourist site where Talli skills can be acquired.

(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 UAE government, through the Ministry of Culture and Youth, is the body tasked with monitoring the implementation of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage and will serve as the main coordinator of all safeguarding measures at the local, national, and international levels. This will be done in collaboration with the local culture and heritage authorities and other stakeholders.

The federal and local governments will allocate a budget to be used to implement the measures stipulated in the safeguarding plans and programs of the cultural heritage element. They will support the element carriers, allow them easy access to festivals, events, and markets, protect their products, and enhance their competitiveness. They will also enable groups and communities to promote their products at the relevant forums, through pamphlets and electronic and print media.

Through the Ministry of Education and the Ministry of Culture and Youth, the state will continue to support knowledge and skill transfer programs on various handicrafts, including Talli, for students and entrepreneurs. Through financial and moral support, it will also attract experienced craftswomen to engage in these programs.

The Ministry of Culture, along with the local heritage bodies, will continue to support cooperation between public corporations and NGOs when implementing the safeguarding measures, in collaboration with groups and individuals from the Talli craft community across the UAE. More incentives and facilities will be extended to NGOs that have already demonstrated an impressive track record of activities geared toward safeguarding traditional handicrafts, including Talli.

(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

Inscription of Talli as a craft on the Representative List of the Intangible Cultural Heritage of Humanity was initiated by the practitioners and their groups who felt the need for safeguarding this genuine Emirati heritage. Communities, groups, and individuals have been involved in planning the proposed safeguarding measures through field works, meetings, workshops, forums, and a consensus of the element. All meetings and discussions occurred during field visits by officials and photo-documented consultative meetings at different occasions. Safeguarding measures have been discussed, reviewed, and agreed on through:

Holding preliminary meetings with communities, groups, and individuals for the purpose of the Talli craft inscription on the Representative List of the Intangible Cultural Heritage of Humanity.

Organizing workshops to discuss the challenges facing bearers and practitioners of the Talli craft. Recommendations and safeguarding measures were provided during the workshops and have been adopted and classified in the proposed safeguarding measures.

Holding a series of meetings and workshops with mothers and craftswomen to monitor the progress of the cultural heritage development centres in public schools that provide Talli training courses for students. Recommendations and safeguarding measures were adopted by those meetings and added to the proposed safeguarding measures.

Realizing that the mentioned activities, workshops, and meetings, groups, communities, and individuals concerned in the submitting state have expressed their willingness to implement the proposed safeguarding measures. To this effect, various bearers and practitioners have shown a willingness and readiness to implement the proposed safeguarding measures and encourage each other to safeguard the element.

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: Dubai Culture and Arts Authority

Name and title of the contact person: AlAnood AlShaikh
Chief Specialist
Cultural and Heritage Programs Department

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Telephone number: +971 4 5155019

Email address: alanood.alshaikh@dubaiculture.ae

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.

Not fewer than 300 or more than 500 words

Preparing the nomination to include the craft of Talli in the Representative List of the Intangible Cultural Heritage of Humanity involved the wide participation of individuals, groups, and communities, including local governments, local communities, NGOs, research institutes, and others.

In consultation with civil society groups and individuals, a task group was created in 2017 and was entrusted with preparing the nomination file. The group was comprised of representatives of the Talli craft community, handicraft houses, the Ministry of Culture and Youth, local culture and heritage authorities, heritage and art societies, women's associations and NGOs.

A series of meetings, workshops, and roundtable sessions were held in different parts of the country to discuss the nomination file. These meetings, which continued for three years, brought together members of the task group, local representatives of the Talli craft community, local governments, cultural and educational NGOs, and members of the local handicraft houses. The discussions focused on descriptions of the cultural heritage element, knowledge transmission methods, and the past, current, and future safeguarding measures. Pictures, videos, and consent letters were collected from communities as well as from practitioners of the craft. The cost of all local meetings was shared by members of the local communities.

Representatives of the Talli craft community and bearers of traditional knowledge about the meanings and symbols of Talli were highly proactive. They wholeheartedly helped with preparing the Talli craft checklist as part of the nomination file and presented copies of their own archival materials.

The task group received significant organizational and logistical support from youth groups who were actively involved in all stages of the preparation process, from the preparation of the video and photography materials to the collection of consent letters and other tasks.

The draft nomination file was tabled on the agenda of the Emirati Cultural Heritage Safeguarding Forum, held in Dubai in 2019. The two-day forum was part of prolonged discussions among various segments of civil society on the content of the nomination file. After incorporating all the relevant comments, the file was unanimously approved by participants.

Before putting it in its final form, the file was sent to groups and communities across the UAE for feedback. The file received unanimous approval from all those parties who expressed hope that the Talli craft will be included in the Representative List of the Intangible Cultural Heritage of Humanity. This is demonstrated in the letters of support received from the various Talli stakeholders.

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

Enclosed with this nomination form is written and signed consent from the bearers and transmitters of Talli embroidery, who expressed their free, prior, and informed consent to the nomination of this cultural heritage element for the Representative List of the Intangible Cultural Heritage of Humanity. All attestations of consent are given in Arabic and translated into English.

Enclosed with this nomination form are all collected consent letters from various institutions, groups, NGOs, and individuals, as specified below:

Members of the Talli handicraft group, RAK

Members of the Talli handicraft group, Fujairah

Members of the Talli handicraft group, Dubai

Ministry of Culture & Youth, Abu Dhabi

Family Development Foundation, Abu Dhabi

Emirates Schools Establishment, Abu Dhabi

Hamdan Bin Mohammed Heritage Center, Dubai

Dubai Culture and Arts Authority, Dubai

Office of the Vice President, Zayed University, Dubai

Sharjah Institute for Heritage, Sharjah

Social Services Department, Sharjah

Dibba Society for Culture, Arts & Theater, Fujairah

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

There are no customary practices governing access to the cultural heritage element or maintaining the secrecy of certain knowledge or skills related to the element. The traditional knowledge and skills of Talli are part of a developed type of traditional craftsmanship that is common in all regions of the UAE and is accessible to everybody.

All representatives of the Talli craftswomen community, including individual craftswomen, willingly share their knowledge and skills of the element and work to popularize the element and its components. The methods and skills of the element are accessible through the books and published by the bearers on websites and in other sources.

Accordingly, we confirm that there are neither any confidential aspects nor any customary, social, or cultural obstacles/restrictions that could prevent practice or ban access to relevant information and facts as identified and presented in this file.

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.*

Al Ghadeer UAE Crafts, Abu Dhabi

Phone: +971 2 619 7444

Dibba Society for Culture Arts and Theatre

Phone: +9719244 2224

General Women's Union, Abu Dhabi

Phone: +971 2 616 1111

Sharjah Business Women Council – SBWC

Phone: +971 6 594 1140

Women's Union Association, Sharjah

Phone: +97165672646

Abu Dhabi Folk Art Society - Abu Dhabi

Phone: +97124431387

Al Badia Association for Culture and Arts - Fujairah

Phone: +971566499469

Sharjah Heritage Institute, Sharjah

Phone: +97165092666

HOUSE OF ARTISANS THE HERITAGE OF CRAFT, Qasr Al Hosn, Abu Dhabi

Phone: +97126976400

Al - Reef Centre for training in ancient handicrafts - Al Ain

Phone: +97153263231

Women's Crafts Centre - Women Union Complex, Abu Dhabi

Phone: +97127445466

Emirates Heritage Club (EHC), Abu Dhabi

Phone: +97124456456

Al Qattara Centre for Arts, Al Ain

Phone: +97137118225

Hatta Society for Culture & Folklore, Hatta, Dubai

Phone: +97148523901

Khor Fakkan Society for Culture, Folklore and Heritage – Khor Fakkan, Sharjah

Phone: +97192385002

Shamal Society for Arts, Folklore and Theatre - Ras Al Khaimah

Phone: +97172238244

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:

- Emirates Inventory
- The National Platform for Heritage and Arts

(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:

- Ministry of Culture and Youth
- Department of Culture and Tourism - Abu Dhabi
- Dubai Culture and Arts Authority
- Dubai Municipality
- Sharjah Heritage Authority
- Sharjah Heritage Institute
- Department of Antiquities and Museums in Ras Al-Khaimah
- Umm Al Quwain Tourism and Archeology Department
- Ajman Tourism and Antiquities Authority
- Fujairah Tourism and Antiquities Authority
- Folklore Societies

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

TALLI - Material Culture - Traditional Crafts

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

September 30, 2019

(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).

Preparing the national inventory list involved wide participation of individuals, groups, and communities, including, local communities, NGOs, research institutes, and other expertise. The team assigned for the crafts inventory documentation project including the Talli, has used the historical field study approach, by adopting the field study approach which involved several stages, as follows:

Stage 1: The basic survey stage encompassing the following steps:

- ☐ Performing an initial comprehensive survey of markets, handicraft markets and craftsmen and women in the UAE.
- ☐ Specifying the handicrafts to be covered by the study.
- ☐ Designing the field survey form containing the following data:
 1. Definition of the craft
 2. Historical Dimension
 3. Raw Materials
 4. Tools
 5. Stages of Production
 6. Utilitarian and Aesthetic Value
- ☐ Raising awareness about the objectives of the study.
- ☐ Fixing the appropriate time for craftsmen and women to make interviews with them.
- ☐ Studying and analysing all the information collected in the field.

Stage 2: Stage of collection of "bibliographical" references.

Stage 3: The field survey to tackle the following aspects:

- ☐ Performing a comprehensive field survey of the handicrafts in the UAE.
- ☐ Documenting all the findings using all the most recent scientific ways

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

The periodic review of the "Talli" element is conducted annually to monitor developments in its practices, particularly with regard to the numbers of heritage experts specializing in this element and the practices of female citizens, new experiences in this field and the development in the used materials, events, competitions, heritage festivals and the posts of the local and foreign ministries to define and promote this element through Emirati Heritage Villages.

(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 process of updating the Talli element included in the National Platform for Heritage and Arts includes a modernization mechanism by the Ministry and partners related to heritage, both tangible and intangible, whereby the original or updated material and relevant information and data are periodically reviewed by the Departments of Tangible and Intangible Heritage and the National Identity of the Ministry to include in the Platform monthly.

(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:

Talli Element (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.

Not to exceed one standard page.

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.

Name:

Title:

Date: 29/3/2021

Signature:

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

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