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# Safeguarding Practices

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ICH-03 – Form

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United Nations  
Educational, Scientific and  
Cultural Organization

Intangible  
Cultural  
Heritage

## PROGRAMMES, PROJECTS AND ACTIVITIES BEST REFLECTING THE PRINCIPLES AND OBJECTIVES OF THE CONVENTION

**DEADLINE 31 MARCH 2016  
FOR A POSSIBLE SELECTION IN 2017**

Instructions for completing the proposal form are available at:  
<http://www.unesco.org/culture/ich/en/forms>

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

### A. State(s) Party(ies)

For multi-national proposals, States Parties should be listed in the order on which they have mutually agreed.

Egypt

### B. Contact person for correspondence

#### B.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for correspondence concerning the proposal. For multi-national proposals provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the proposal and for one person in each State Party involved.

Title (Ms/Mr, etc.): Dr

Family name: Morsi

Given name: Ahmed

Institution/position: EGYPTIAN SOCIETY FOR FOLK TRADITIONS (ESFT) / Chairman

Address: 47 SOLIMAN GOHAR ST – DOKKI - GIZA

Telephone number: 202 37626702 - 202 37624409

E-mail address: amorsi9@yahoo.es

Other relevant information: NGO  
Date of Establishment: 12/4/2003  
Registration Number: 1434  
Accreditation request No. 90182  
Decision-making meeting: 4.GA - 2012

## B.2. Other contact persons (for multi-national files only)

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

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## C. Title

Indicate the official title of the programme, project or activity, in English or French, that will appear in published material.

Not more than 200 characters

DOCUMENTING, PRESERVING, TRAINING AND PROMOTING THE EGYPTIAN INTANGIBLE HERITAGE OF THE ART/CRAFT OF TALLY IN UPPER EGYPT

## D. Geographic scope

Tick one box to identify whether the geographic scope of the programme, project or activity is essentially national, sub-regional, regional or international (the last category includes projects carried out in geographically non-continuous areas).

- national (within a single country)
- sub-regional (more than one country)
- regional (more than one country)
- international (including geographically non-continuous areas)

## E. Geographical location

Indicate the locations in which the programme, project or activity was or is being carried out.

Not more than 150 words

The geographic location of the project is in Upper Egypt; in the governorates of Assuit and Sohag. The project developed over several years and passed through four phases not all of them were in the same geographic location. The first two phases were carried out in the quarter of Walidia at the city of Assuit, and at the village of Gazieret Shandaweel of the governorate of Sohag. The third phase was carried out only in Gazieret Shandaweel. The fourth phase involved activities in non-continuous locations for promotional activities. Besides continuing visits to Gazeiret Shandaweel many of the activities were carried in Cairo and promotion of the art in Europe, USA and Dobai.

## F. Status

Tick one box to identify whether the programme, project or activity is completed or in progress at the time the proposal is submitted.

- completed  
 in progress

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

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the proposed programme, project or activity.

Not more than 150 words

The project is concerned with women of Walidia quarter of the city of Assuit and the village of Gazieret Shandaweel in Sohag.

Phase one of the project, targeted women who still remember the secrets of this art. It also targeted women who are interested in learning the craft. Age, education or marital status was not a limiting criterion for participating in the training.

Phase two also administered in both locations and involved basically two training programs; training of the trainers, followed by training the trainees.

Phase three was limited to the village of Gazieret Shandaweel. It concentrated on a community study involving documenting, observing, and recording the intangible heritage of the craft and its bearers

Phase four is concerned with promoting the craft nationally and internationally this entailed continuous interaction with the tally women in Upper Egypt and agencies in Cairo, in addition to participating in national and international fairs.

## H. Domain(s)

Tick one or more boxes to identify the domain(s) of intangible cultural heritage covered by the programme, project or activity, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'others', specify the domain(s) in brackets.

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

## 1. Description

**Criterion P.1** requires that 'the programme, project or activity involves safeguarding, as defined in Article 2.3 of the Convention.' Article 2.3 states that "Safeguarding" means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage'.

For sections 1.a and 1.b together, provide succinct descriptions of the programme, project or activity and its main components, describing what actually happened or is underway.

## 1.a. Background, rationale and objectives

*Describe the situation that led to the creation of the programme, project or activity – what safeguarding needs were identified and by whom, and how priorities were identified and established. Identify the programme, project or activity's primary objectives.*

*Not fewer than 300 or more than 500 words*

The term Tally refers to an Egyptian type of tinsel embroidery, practiced by women in Upper Egypt. Traditionally this kind of embroidery was used in decorating occasion gallabeyas (traditional dresses) and bridal tarhas (veils). Historic documents indicate that this craft was one of the major sources of the Egyptian economy during the 18th century.

This craft has gone through many phases of ups and downs; ranging from flourishing, slowing, and deterioration to near extinction by the 1980's. However, being backed up by an intangible cultural tradition, the craft of tally was capable of reestablishing its existence whenever a catalyst was available. In 2002, the project initiated a program to document this art, which was once a well-established, famous craft aiming at revitalizing it.

Rural villages of Sohag include the poorest villages in the country. This was the main reason for choosing the village of Gazieret Shandaweel for an intensive study. Training and arousing the interest of more women to engage in this craft are important causes, as well as safeguarding this art as part of the Egyptian cultural heritage. This project offers employment outlets for the women of the village as well as increasing the income of the family, which led to their empowerment.

The National Council for Women (NCW) approached the Egyptian Society for Folk Traditions (ESFT) to document this craft. The priority was to interview elderly women in both governorates. The few elderly women whom we encountered constituted a precious source which safeguarded a cultural heritage transmitted from the older generation to a younger one through informal on-the-job training. A training program was financed by UNESCO and administered by NCW and ESFT. A training program was administered in Walidia and Gazieret Shandaweel. Those who already have knowledge about the craft were chosen to be trainers for other participants. This provided work for some elderly women. The contribution of the project to capacity building was manifested in the training of 360 women.

The project initiated an exhibition for the products of the training in Cairo, which was inaugurated by the First Lady.

The third phase dealt with the intangible aspect of the craft. It was basically accomplished by volunteers of ESFT and the IT personnel of the Archives of Folk Life and Folk Traditions (ARCHIVES). The Industrial Modernization Center of the Ministry of Industry (IMC) supported the initiation of the tally NGO financially by offering sewing lessons and accounting skills to members of the NGO.

The fourth phase was supported financially by the Flora Foundation of USA for the production of promotional material, such as cards and notebooks. Nadim Industries (NADIM) financed the publication of the tally book. As well as importing the tally thread for the workers. Nadim and IMC also introduced these women to national and international fairs. Mary Louis Gallery introduced a line of tally dresses which were exhibited at Paris and USA.

## 1.b. Safeguarding measures involved

*Describe the specific safeguarding measures the programme, project or activity includes and why they were adopted. Identify what innovative methods or modalities were involved, if any.*

*Not fewer than 300 or more than 500 words*

To have an in-depth understanding of the intangible heritage, the project carried out an anthropological community study of the village of Gazieret Shandaweel, using several methods: participant observation, recorded interviews, photographs and videos. Field data was submitted regularly to the Archives for data entry and digitization as part of the data base.

This third phase of the study took a year of partial residency in the village, which resulted in an

in depth study of the community by studying the historic, social, cultural, religious, economic and psychological backgrounds of the community and the bearers of the craft, as well as their spiritual and intellectual world view. All these components deal with the intangible aspects of the craft and contribute to the making of a women's traditional craft. The intangible components of the craft have received much attention, it reflected the continuity and persistence of the Egyptian traditions, and revealed the impact of various cultures on the tally motifs. Some motifs reflect ancient Egyptian influences, others project Coptic and Moslem traditions.

Major characteristics of the community which were encountered by the residents include: excellence in commercial capabilities, competitiveness, persistence, entrepreneurship, pride in their village, love for money, leadership skills, family cooperation and solidarity, and desire for revenge, accompanied with a strict stereotype of conservatism with regards to women.

To find out the reflection of these characteristics on the tally women, we started by getting biographies of leading workers and how they entered into the craft How hindrances, and encouragements are handled; the community's reaction to their work, participation in the family budget, and traveling alone to Cairo or abroad. Was their status affected?

The project investigated the organizational structure of the groups working and their number. This includes understanding leadership patterns, what makes a good leader, number of workers a leader could administer, different types of leaders etc... The project investigated the skills, knowledge and categorization of tally workers.

What is the perception of those working tally regarding their work? Is it a craft or an art? How do they differentiate the good craftsmanship from the bad quality work? How do the different groups relate to each other?

Answers to these questions and similar ones were documented and disseminated. for others to use. All this material was registered and digitized in the Archives of Folk Life and Folk Traditions (Archives). ESFT documented this case study by publishing a book by the name of The Making of a Traditional Artist ). The project documented all the motifs which were recognized by the tally workers and those that were found in museum pieces or in the custody of some individuals. Sixty motifs were registered on cards and distributed among tally workers to safeguard the tradition and the significance of these motifs to the community. A gridded papers note book having squares to facilitate counting of stitches was distributed among those working.

Members of ESFT delivered lectures on this art at Egyptian and foreign universities as well as at the premises of ESFT.

### 1.c. Competent body(ies) involved

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 of the programme, project or activity.

Name of the body: EGYPTIAN SOCIETY FOR FOLK TRADITIONS (ESFT)

Name and title of the contact person:  
Dr. Nawal El Mesiri

Address: 47 SOLIMAN GOHAR ST – DOKKI – GIZA – EGYPT

Telephone number: 202 37626702 - 202 37624409

E-mail address: nawal@nadim.org

Other relevant information: Mobile 01222265484

### 2. Coordination on regional, sub-regional and/or international levels

*Criterion P.2 requires that 'the programme, project or activity promotes the coordination of efforts for safeguarding intangible cultural heritage on regional, subregional and/or international levels'. Explain, if applicable, how the programme, project or activity has promoted such coordination. If the programme was or is conducted exclusively at a national level and has not involved such coordination, state so clearly.*

*Not more than 500 words*

Several recurrent catalysts helped the craft from extinction, mainly through developmental projects which assisted the project. International agencies such as UNESCO and Flora Foundation collaborated with national ministries and organizations for the welfare of this craft and its bearers. The Ministry of Social Solidarity, the Governorate of Sohag, the Social Fund for Development (SFD), the National Council for Women (NCW), the Egyptian Society for Folk Traditions (ESFT), the Archives of Folk Life and Folk Traditions (ARCHIVES), and the Industrial Modernization Center (IMC), Nadim Industries (NADIM) and Marie Louis (ML) all contributed to the revival and sustainability of this craft within their scope of specialization. This project is an example of the efforts and collaboration of international, national, private sector and civil society. They all complimented each other for the benefit of the protection of our cultural heritage and contributing to the national economy by providing jobs to members of the poorest sectors of the country.

The project has promoted such coordination through different channels. Folk traditions scholars convinced the director of NCW that tally as women's craft is near extinction and revitalizing this craft could be a source of income and employment to the women of Upper Egypt. NCW commissioned ESFT to undertake a preliminary investigation of the condition of the craft. The craft proved to have high potential which encouraged UNESCO to finance the second phase of the project which incorporated two training programs, followed by an exhibition for the products of the training. This attracted media coverage with lots of publicity. Director of the Social Fund for Development attended this event and encouraged the tally artists to participate in the subsidized exhibitions of the SFD. IMC found that this traditional element has a great potential for development. It encouraged tally leaders to participate in the annual fair of the Exporters NGO. This approach exposed the tally women to the larger world and its needs. Thus they joined two fairs in Paris, one in Frankfurt and a fourth in USA and a fifth in Dubai. One of the members of ESFT volunteered to exhibit their products in her factory in Cairo and assist them in supplying them with customers. The tally leaders were encouraged by ESFT and IMC and SFD to formulate an NGO. Out of their own initiative the leaders of the groups started the paper work for the NGO and were successful in initiating it. Several developers started visiting the NGO and each offered some help after seeing the perseverance of these girls. An American tourist saw the products and was very much interested in it. She contacted ESFT and showed her interest in contributing to this project. We suggested to her that the craft needs promotional material. ESFT produced the motif cards which proved to be one of the best achievements for

safeguarding this craft.

As the craft got established, and the scope of products expanded, dress designers and furniture dealers got interested. Now the project is sustainable and the artists are exporting the products through the internet.

### 3. Reflection of the principles and objectives of the Convention

*Criterion P.3 requires that 'the programme, project or activity reflects the principles and objectives of the Convention'. Identify the specific principles and objectives of the Convention that are addressed by the programme, project or activity and explain how it reflects those principles and objectives in its conception, design and implementation.*

*Not fewer than 300 or more than 500 words*

The revitalization of traditional craft of tally in Gazieret Shandaweel is consistent with the principles of the convention in regards to the protection and transmission of the intangible heritage.

Tools, thread and material of the craft were recorded and documented as tangible elements of the craft. Museum pieces were photographed and documented for the Archives and the book on the craft, and acquainting the workers with their heritage.

Training women the skill of doing the stitch of this art is not enough. Tally women are proud of their cultural heritage. They were asked by some developers to train women in Cairo this craft. The response was "we are ready to train others but if one wants to see the pyramid they go to it, for us tally is our pyramid".

For centuries this craft has been transmitted from generation to generation. It is more than knowing the skill of the stitch like some other kinds of embroidery. Analysis of the traditional tally motifs reflects the continuity and unity of the Egyptian cultural heritage. There are motifs which replicates ancient Egyptian symbols. The Coptic cross in various forms is a dominant feature of these motifs. Islamic motifs such as the amulet and the mosque are also included. These motifs also reflect the natural environment surrounding the residents. The motifs decorating the veil of the bride projects the journey of the bride to her marital home and the objects she is taking with her. It could be considered as a register and documentation of bridal processions. Pieces of embroidery start with amulet motifs to protect the person wearing it from the evil eye. Such motifs and similar ones show the world view of the users and bearers of this heritage.

The art of tally has become an overwhelming profession that has influenced the structure of the village community. Tally has become the key to understanding of the traditional modes of behavior in the community. This traditional element stands witness to the importance of culture and history in shaping the community. The art of tally led Gazieret Shandaweel to achieve a prominent position among the other nearby villages with similar social and environmental circumstances. This village is now known by the "village of Tally".

With regards to the inventory (Article 12 of the convention) this craft is one of the lists presented by the ESFT and the Archives for the list of 2013 (ESFT 67-2013). The Syndicate of Practitioners and Scholars of Folk Creativity approves registration of the craft in the inventory for the Program, Project and Activity Best Reflecting the Principles and Objectives of the Convention.

### 4. Effectiveness

*Criterion P.4 requires that 'the programme, project or activity has demonstrated effectiveness in contributing to the viability of the intangible cultural heritage concerned'. Describe how the programme, project or activity has demonstrated such effectiveness and how it has contributed concretely to the strengthened viability of the heritage.*

*Not fewer than 300 or more than 500 words*

We recognized at the beginning of the project in the village of Gazieret Shandaweel about 60

women engaged in the production of tally, presently more than 1000 women are involved in the craft of tally, in different capabilities. In spite of the stereotype of conservatism in Upper Egypt, these women are presently supported by their families whose members are directly actively involved in the distribution process or are indirectly supporting and encouraging those involved in the production. On the other hand, tally workers do contribute significantly to their family income; and their input in the household budget has become indispensable.

This cluster of tally workers in one village has contributed to the economic development of that village smoothly and without causing an abrupt cultural change. In addition, it had its impact on some negative social and cultural values, as the community's engagement here in the craft of tally led to the empowerment of its female members. It has offered many job opportunities for its educated and uneducated women without necessarily leaving their village to seek a job in the city.

It is worth noting that in this context the cost of creating jobs in such a traditional craft is minimal in terms of startup cost of formal industry. The startup cost, in the case of tally, is not that of material input as much as it depends on the accumulation of the cultural tradition which gives the product its Egyptian identity. In that case the value added is maximized.

The book on The Making of a Traditional Artist (The Art of Tally an Sustainable Development) was published in English thinking that only foreigners would be interested in such subject. On the contrary, the Ministry of Culture offered to subsidize its publication into Arabic. Also The Institute of Folk Traditions intends to use it as a case study in its courses of Applied Folklore. The translated edition will be in the market within a month.

We also published an Arabic picture book on this art and disseminated it among the children of the village and in other places.

## 5. Community participation and consent

*Criterion P.5 requires that 'the programme, project or activity is or has been implemented with the participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.*

### 5.a. Participation of the community, group or individuals

*Describe how the community, group or, if applicable, individuals concerned have participated in the programme, project or activity at all stages of its planning and implementation, including the role of gender.*

*Not fewer than 300 or more than 500 words*

Previous studies dealing with the tally art were mainly concerned with its tangible aspects; intangible components of this craft did not previously receive due attention. Our approach in studying tally considered the importance of the historic, social, religious and psychological backgrounds of the bearers and their community. These components contribute to understanding the intangible aspects of the community which might positively or negatively affect the sustainability of the project.

Major characteristics of the community which were encountered through field research include: excellence in commercial capabilities, competitiveness, leadership skills, family cooperation and solidarity, and conservatism with regards to women

Community support and participation:

1. Residents of the village are suspicious of outsiders. Prior to any fieldwork, the project acquired all formal clearances, contacts and approvals.
2. Project researchers made themselves visible; attended community celebrations and various other activities. Introductions were made to formal and informal leaders of the community, and the team conducted work in full transparency.
3. The project contacted women that are knowledgeable about the art of tally, and those who attended previous trainings. They were considered as potential trainers.

3.1 With them, the team discussed why previous studies were rejected and not sustainable. The women shared and described the status of the craft; the scarcity of demand



and marketing facilities, and the monopoly of work materials.

3.2 They also made the distinction between good and poor quality work.

4. The project presented an overview of the training program, including: compensations, trainee criteria (e.g. age, marital status, education, etc.). Useful feedback was received, including:

4.1. Preference for training girls that graduated from vocational schools. The project gave these girls priority in selection.

4.2. Limiting the daily training fee to transportation and pocket money. Trainees would receive the rest of the dedicated allowance towards the end of the training to encourage them to start their own business, or buy golden jewels which they highly value as a security asset; in addition to encouraging serious attendance of all training sessions.

4.3. Several members of the community (males and females) suggested administering the training at the trainers' houses rather than in a different town or city. The project trainers and the project managers approved this suggestion.

5. The trainers participated in selecting the trainees, who were also interviewed by the project manager.

6. After training the trainees contributed to their families economy. More conservative families assisted their girls in buying their work materials and selling the products in the city

7. Tally became a family affair. One member produces tally, another member sells it, while another one takes care of the children.

8. Five members of the community attended and participated in organizing the inauguration exhibition in Cairo.

9. Gezeiret Shandaweel acquired the name "Tally Village". This could not have been accomplished without community engagement and participation.

10. A few months after the exhibition, the tally artists collaborated and initiated an NGO for tally.

11. By the end of the first year of training 1000 girls were practicing tally.

#### **5.b. Free, prior and informed consent to this proposal and involvement in its preparation**

*Submitting States Parties shall involve the community, group or, if applicable, individuals whose intangible cultural heritage is concerned in the preparation of the proposal. Describe below how they have participated actively in preparing and elaborating the proposal at all stages, including in terms of the role of gender. States Parties are reminded that the communities are essential participants throughout the conception and elaboration of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.*

*The free, prior and informed consent for the proposal's submission from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal 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 the language of the community concerned if its members use languages other than English or French.*

*Attach 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*

There are two bodies who gave their consent to the proposal.(Attachments). One is the Cooperative Society for the Production of Hand Made and Traditional Elements of Gazieret Shandaweel . This NGO is confined to the resident of the village who work in crafts. The president of this NGO is a tally leader. Membership includes other crafts which she also supervises.

The other body is the Syndicate for Participants of Folk Creativity. The Syndicate was initiated by ESFT in order to bring together scholars and artists interested in folk traditions and craftsmen in one body to cooperate together. Five tally artists are members of this new Syndicate and one of them is a board member representing the Tally craft. This Syndicate is still in its infancy, it was legally recognized in 1/10/2011. Its basic aim is to safeguard the traditional crafts and its bearers. Most of these craftsmen are not part of formal organizations, thus many of them are not part of any social or medical insurance, so are many artists who are believers and supporters of traditional culture. Members are also interested in initiating their own exhibitions and exporting their products, in addition to have legal rights for registering their traditional craft.

### 5.c. Concerned community organization(s) or representative(s)

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

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

Organization/ Community: 1- Society for the Production of Hand Made and Traditional Elements of Gazieret Shandaweel

2- Syndicate for Participants of Folk Creativity

Name and title of the contact person: 1- Amal Hassan

2- Haitham Yunis

Address: 1- Gazieret Shandaweel - Sohag

2- Dokki - Giza - Egypt

Telephone number: 1- +2 01066643455

2- +2 01002146050

Fax number:

E-mail address:

2- folkcreativity@gmail.com

Other relevant information:

### 6. Regional, sub-regional and/or international model

*Criterion P.6 requires that 'the programme, project or activity may serve as a subregional, regional or international model, as the case may be, for safeguarding activities'. Describe how the programme, project or activity may serve as such a model for safeguarding activities, identifying the particular components, methods or practices that would be relevant in other contexts.*

*Not fewer than 300 or more than 500 words*

This project could serve as a model for regional, sub-regional and international entities On the national level tally became visible in many of the shops of five stars hotels and many galleries. Internationally this art is starting to be noticeable and the tally workers are receiving orders through the internet.

This project followed certain practices which contibuted to considering it as a model :

1. A study of any craft should not be isolated from other cultural elements.
2. Unless the study involves Urgent Safeguarding, it is appropriate when studying a craft for the purpose of safeguarding and promotion to choose a geographic location which has a cluster of the craft for investigation. This will help the researcher to quantify and evaluate the input of the cluster in relation to the community where it exists, in comparison to other economic activities available in the same localities.
3. The economic factor is very important. The cluster of tally workers Gazieret Shandaweel has significantly contributed to the economic development of the village, smoothly and without causing an abrupt cultural change. In addition, it had its impact on some negative social and cultural values. The community's engagement in this art led to the empowerment of its female members.
4. The art of tally represents in many ways, women's art. Therefore, in addition to the role of organizations, industrialists, and individuals, we call upon women's organizations, business women's national and non governmental organizations, business women and women's circles in general, to pay attention to the experience of tally production in Gazieret Shandaweel, as a model worth developing and replicating. It is through the revival of the art of tally in this village that a feminine art has been recovered and saved from extinction, in addition to its socio-cultural impact as a means of empowering women and reducing the gender gap, in one of the most conservative parts of Egypt.
5. The whole experiment of documenting, training and understanding the arts' cultural context needs to be taken seriously when undertaking other developmental projects of traditional crafts.

## **7. Willingness to cooperate in the dissemination of best safeguarding practices**

*Criterion P.7 requires that 'the submitting State(s) Party(ies), implementing body(ies), and community, group or, if applicable, individuals concerned are willing to cooperate in the dissemination of best practices, if their programme, project or activity is selected'. Describe their willingness to cooperate in such dissemination.*

*If you attach supporting evidence demonstrating such willingness, especially expressed by the community, group or, if applicable, individuals concerned, indicate below what evidence you are providing and what form it takes. Such evidence, if any, shall be provided in one of the working languages of the Committee (English or French), as well as the language of the community concerned if its members use languages other than English or French.*

*Not fewer than 300 or more than 500 words*

The State, represented by the Ministry of Culture, ESFT the implementing body and the Tally Artists are willing to cooperate in the dissemination of the Best Practice. Actually they are proud to be part of this practice and to have their art exchanged and disseminated. Signed copies of the approvals are attached to this document.

Several developmental agencies are requesting the tally artists of Gazieret Shandaweel to train girls from nearby villages this craft. Several tally artists have participated in these training programs. Training others became a profession for these artists. Gazieret Shandaweel became a model project for any agency undertaking an applied project in the field of crafts.

The tally leaders feel that they have orders that could engage more girls, they are always in need of replacements for girls who quit working for sometime as a consequence of marriage or traveling with their husbands

Furthermore ESFT has been approached by researchers interested in development of crafts to participate and assist in their programs. Local and foreign developmental agencies are now visiting this village to assess its activities. When there exists a project that has proven its success it attracts and encourages participation of others in this same craft or other similar ones.

The cards having the tally motifs which are the basic component of the art are disseminated to the tally artists who share it with their clients and use them as promotional materials. The published English book "The Making of a Traditional Artist: The Art of Tally and Sustainable Development" is available in bookstores. This book documented the project and any other project which was undertaken previously concerning this art. The Ministry of Culture is subsidizing

the publication of this book in Arabic to be disseminated to university students who are studying Applied Traditions and Folk Arts. Furthermore ESFT, Nadim, and tally artists have established web sites for this craft.

## 8. Susceptibility to an assessment of results

*Criterion P.8 requires that 'the programme, project or activity features experiences that are susceptible to an assessment of their results'. Provide concrete examples of assessments that have been or are being carried out.*

*Not fewer than 300 or more than 500 words*

It is not difficult to produce evidences to assess the results of this project:

1. Our first encounter with Gazieret Shandaweel registered 60 girls who were practicing tally. This year there are more than 1200 girls who practice tally out of 2000 who have been trained. This group which is not practicing has acquired the knowledge but due to certain circumstances are not practicing. We call this later group dormant tally artists who are when in need or if their circumstances change they will participate in work again.
2. The formal training program started with three leaders, now there are 13 leaders in addition to individual participants.
3. There are two sources for the distribution of thread. Tally workers of Gasieret Shandaweel consume about 40 kilos of thread per month. The thread comes in two forms; one is a spool having 250 meters of thread and the other comes in bundles. There is preference for bundles since it is easier to control the amount of thread distributed to the tally workers.
4. One of the leaders purchase the mesh material in bulk from a known factory and sells it to rest of the girls. It is possible to calculate the amount of material bought. Sometimes the client supplies the material.
5. The yardstick for estimating the price of a piece of work, is the veil which is 1.8 centimeter long by .90 centimeter wide.
6. The amount of work in the piece, its size and the complexity of the motif determines the price. In addition, if the piece of work is delivered by post and who pays for the postage is also a factor in determining the price
7. In spite of political condition of the country which limits the mobility of these girls, their production have increased tremendously and their product is in great demand. At the beginning of the project they participated in the fairs of SFD once every year. Nowadays they participate in more than five local fairs every year.
8. There are two traders who export tally internationally and they have participated in at least four international fairs.

## 9. Model for developing countries

*Criterion P.9 requires that 'the programme, project or activity is primarily applicable to the particular needs of developing countries'. Describe how the programme, project or activity may be relevant to the needs of developing countries and appropriate to their circumstances, identifying the particular components, methods or practices that would be relevant to them.*

*Not fewer than 300 or more than 500 words*

As a model this project is applicable to other developing countries, not definitely in its details but in its overall sequence. It is based on research; and understanding of the local community and its structure and organization. In a cultural environment that values family life, ( as it is the case with many developing countries) it is a great asset for a craft to be a family affair. When women are capable of supporting themselves financially and/or participate in the family budget , this lead to their empowerment.

The success of this project is based on various agencies which helped the craft from extension

International agencies such as UNESCO, UNICEF, and FLORA FOUNDATION collaborated with ministries and organizations for the welfare of this art and its bearers. The Ministry of Social Solidarity, the Governorate of Sohag, the Social Fund for Development the National Council for Women, The Egyptian Society for Folk Traditions, the Industrial Modernization Center, Nadim Firm and Marie Louis Gallery all contributed to the revival of this craft each in its specialty. This shows that when different agencies support a project from different angles the chances of success is a great possibility.

1.A study of any craft should not be isolated from other cultural elements.

2.Unless the study involves Urgent Safeguarding, it is appropriate when studying a craft for the purpose of safeguarding and promoting to chose a geographic location which has a cluster of the craft for investigation. This will help the researcher to quantify and evaluate the input of the cluster in relation to the community where it exists, in comparison to other economic activities available in the same localities.

3.The economic factor is very important. The cluster of tally workers Gazieret Shandaweel has significantly contributed to the economic development of the village, smoothly and without causing an abrupt cultural change. In addition, it had its impact on some negative social and cultural values. The community's engagement in this art led to the empowerment of its female members.

4. The art of tally represents in many ways, women's art. Therefore, in addition to the role of organizations, industrialists, and individuals, we call upon women's organizations, business women's national and non governmental organizations, business women and women's circles in general, to pay attention to the experience of tally production in Gazieret Shandaweel, as a model worth developing and replicating. It is through the revival of the art of tally in this village that a feminine art has been recovered and saved from extinction, in addition to its socio-cultural impact as a means of empowering women and reducing the gender gap, in one of the most conservative parts of Egypt.

5.The whole experiment of documenting, training and understanding the arts' cultural context needs to be taken seriously when undertaking othe developmental projects of traditional crafts.

## 10. Documentation

*The documentation listed below is mandatory and will be used in the process of evaluating and examining the proposal. It will also be helpful for visibility activities if the programme, project or activity is selected. Tick the following boxes to confirm that related items are included with the proposal 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 concerned community is other than English or French
- 10 recent photographs in high definition
- cession(s) of rights corresponding to the photos (Form ICH-07-photo)
- edited video (from 5 to 10 minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French
- cession of rights corresponding to the video recording (Form ICH-07-video)

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

*The proposal should conclude with the signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.*

*In the case of multi-national proposals, the document should contain the name, title and signature of an official of each State Party submitting the proposal.*

Name: Ahmed Morsi

Title: EGYPTIAN SOCIETY FOR FOLK TRADITIONS (ESFT) / Chairman

Date: 26-03-2013 Last update (03-08-2016)

Signature:

*Name(s), title(s) and signature(s) of other official(s) (For multi-national proposals only)*