



United Nations
Educational, Scientific and
Cultural Organization

Intangible
Cultural
Heritage

Requ CLT / CIH / ITH
Le 27 SEP. 2020
N°

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.

Syrian Arab Republic

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-Qudoud al-Halabiya

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

القدود الحلبية

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.

Qudoud

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

In General, all Syrian communities relate to the element, and in particular, the communities of Aleppo. They include singers, composers and musicians from men, women, and children, as well as poets, writers, researchers, musical bands, recording studios, and very importantly the audiences who listen, share and recite the songs across the entirety of Syria.

Organisations and official bodies concerned with the element include:

Ministry of Culture

Ministry of Tourism

Aleppo Directorate of Awqaf (Religious Endowments)

Aleppo Directorate of Culture

Aleppo City Council

Shabab al-Urouba Club

Ain Al-Funoun Association

United Arab Association for Literature & Arts

Sada Association

Aleppo National Choir

Sabah Fakhri Musical Institute

Well-known past and current singers from Aleppo include Safwan Abed, Nadia Manfoukh, Rana Mouawad, Ahmad Khairi, Shadi Jameel, Ahmad Khayata and the late Sabri Mudallal, Hanan and Maha Jabri. Sabah Fakhri is a legendary singer from Aleppo, and considered a pioneer of this traditional form of music.

D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

The element is spread across several Syrian cities such as Homs, Hama, Damascus, Idlib and Lattakia, however, it is mainly practiced in Aleppo, as it has dedicated traditions and cultural spaces in the city. The element originated in Aleppo city due to its heavy exposure to different cultures, music and oral expressions that came through the Silk Road.

Aleppo embraced these cultural influences and flourished into a hub for knowledge, trade, culture and creativity. Aleppo's communities have introduced the element and led its

transmission to other countries in the region from as far back as 1840, when Shaker Afandi from Aleppo travelled to Egypt to teach Al-Qudoud al-Halabiya to Egyptian singers at the time. Forms of the element are practiced in Tunisia, Iraq, Morocco and by the Syrian diaspora in the West.

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
Family name: Sakr
Given name: Reme
Institution/position: Syria Trust for Development- Managing Director
Address: Alexandria Street, Western Mazzeh Villas, Damascus, Syria
Telephone number: +963-951333817, +963-11-6125026
Email address: r.sakr@syriatrust.sy
Other relevant information: remesakr1@gmail.com

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

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

1. Identification and definition of the element

For **Criterion R.1**, States shall demonstrate that 'the element constitutes intangible cultural heritage as defined in Article 2 of the Convention'.

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

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

This section should address all the significant features of the element as it exists at present, and should include:

- a. an explanation of its social functions and cultural meanings today, within and for its community;
- b. the characteristics of the bearers and practitioners of the element;
- c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and
- d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

- a. that the element is among the 'practices, representations, expressions, knowledge, skills — as well as

- the instruments, objects, artefacts and cultural spaces associated therewith —*’;
- b. *‘that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage’;*
 - c. *that it is being ‘transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history’;*
 - d. *that it provides the communities and groups involved with ‘a sense of identity and continuity’; and*
 - e. *that it is not incompatible with ‘existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development’.*

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

- (i) *Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.*

Not fewer than 150 or more than 250 words

The element's records in Aleppo go back to 306-373AD, when Syriac churches recited prayers in certain melodies. Later, Islamic Sufis were using these melodies in their own recitals.

In the alleyways, khans and souks of this historical city, Aleppans continued to recreate these tunes. Influenced by normal social changes, but without abandoning its originalities, the element spread to other parts of the city. Lyrics of a non-religious nature were added, telling stories of life, love, tradition, and honour, sometimes taken from popular poetry.

Today, Al-Qudoud al-Halabiya is a form of traditional music with a fixed melody, sung for religious or entertainment purposes, only changing the lyrics to serve the type of event.

Well-versed singers can improvise lyrics according to what is happening around them. They are known to have 'big' and deep vocals, and reach a peak when holding a long note, or over-repeating a phrase, sending their audiences into what they refer to as 'Tarab' (exaltation). Communities describe the emotional state they experience when performers reach this peak as "being drunk without drinking".

The audience play a key role in bringing out the performer's creativity. They traditionally dance to this music by holding their arms out wide, and moving their upper body.

Qudoud is accompanied by the Arabic musical ensemble (Takht), mostly by the Oud and Qanoun instruments.

Many singers are known to have performed the Islamic call to prayer in Aleppo's mosques, due to the element's Sufi links-where the late Sabri Mudallal was nicknamed the "Sheikh of Tarab".

- (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

It is said that all citizens of Aleppo are either singers, players or good listeners- this only underlines the widespread presence of music in this city, and therefore, most of Aleppo's society can be seen as carriers of this form of art.

In the past, the element was only practiced publicly by men for male audiences, while in private events, women practitioners would entertain females. However, this has since changed, where now all genders practice the element publicly, and women practitioners are amongst some of the lead practitioners, such as Nadia Manfoukh and Rana Mouawad.

Specific roles of practitioners include:

the lead singers- who are the main presenters of the song.

the backup singers- who support the lead singer and recite the chorus of the song at specified intervals

the musical band- who play instruments such as the Oud, Qanoun and others

the writers and poets- who produce the lyrical content of the songs

and the audiences who listen, engage with, and dance to the songs

Sufi scholars in places of worship teach young worshipers the art of religious Qudoud recitals, and teachers in music schools teach the singing to their students.

Long-time singers and practitioners considered by the Syrians, but also regionally, as outstanding singers of Al-Qudoud al-Halabiya include: Sabah Fakhri, Sabri Mudalal, Ahmad Khairi, Ahmad Khayyata, Mohamad Qadri Dalal, Fares Al-Ahmar, Mustafa Hilal, Somar Al-Najjar Safwan Abed and many others.

Child practitioners have also gained public attention and include Abed Rahim Al-Halabi, Yaman Qassar and Ziad Ammouneh.

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

Not fewer than 150 or more than 250 words

Non-formal transmission: The element is transmitted orally and aurally. Mentors in Aleppo, usually singers themselves, mentor groups of young people- they listen to different musical stanzas, and practice singing them until they perfect them. Once they are skilled enough, these students usually become backup singers in a band, and gradually build their skills until they are solo singers.

During this process, the mentor and student spend many years together, where not only singing is taught, but the history of the element and the artistic development of pioneer practitioners, from the poets, Sufi mystics and composers, both past and present. This leads to a strong bond developing between the mentor and student, and hands the community a key role in guaranteeing the transmission of the element.

Formal learning: Musical colleges teach the element as part of their curricula, such as the Ministry of Culture's Sabah Fakhri Institute (named after the renowned singer from Aleppo), as well as several other public and private institutes around the country. Media outlets play a role in producing and broadcasting recordings and programmes which has enabled the transmission of the element from Aleppo to other parts of Syria, and the region. There is also a wide range of academic references and studies that help transmit knowledge on Al-Qudoud al-Halabiya. Research initiatives and documentaries on the history, and current state of the element, act as references for arts students and researchers.

(iv) What social functions and cultural meanings does the element have for its community nowadays?

Not fewer than 150 or more than 250 words

'Halab' from 'al-Halabiya' is the Arabic name for 'Aleppo'- the literal translation of 'Al-Qudoud al-Halabiya' is 'Measures from Aleppo', and so the element has carried the name of this ancient city, along with the memory of its communities for centuries.

To communities in Aleppo, Qudoud is part of their history and a symbol of their collective identity, especially when its practitioners come from different religions, sects and ethnicities, yet share a common belonging. The element is a source of pride to its communities, and many lyrics describe Aleppo's world heritage Citadel, and its different Khans, such as Khan al-Wazeer and Khan al-Harir. Although some of these sites were heavily-damaged in the war, and communities lived years of hardship and displacement, singing these songs was a symbol of their continuity and belonging to home.

Without exception, Aleppans will state that no celebration may occur without Al-Qudoud al-

Halabiya. It is practiced at weddings, street festivals, celebrations, religious sermons, to welcome pilgrims back from the Hajj, and occasion where communities gather. The element is practiced, by children, adults and the elderly. It's practiced by all genders, and it's practiced by the faithful or not- by Christians and Muslims in all their varieties. These events are where all these social categories meet, and when Al-Qudoud al-Halabiya is sung, all of these groups sing together.

The element remains a source of unity and social-bonding for all of Aleppo. During war, it was a reminder of a more promising time, a symbol of hope and home.

- (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

There are no parts of the element that are incompatible with existing international human rights instruments, or with the requirement of mutual respect among communities, or with the concept of sustainable development. Al-Qudoud al-Halabiya actively promotes spirituality and good ethics. Its openness to men, women and children, and to people from different religious backgrounds promotes gender equality, respect between different religions, and unity between all. An important fact about this element is that it has spiritual uses, as well as social and entertainment uses, without any type of discontent from either of these groups about the use of the other.

For example, the late Qudoud singer from Aleppo, Sabri Mudallal, in the middle of one show, suddenly transitioned from a song into performing the 'Adhan' (Islamic call to prayer) to the surprise and great admiration of the audience. This is a prime example of mutual respect between communities, groups and individuals, especially when considering the role that intangible cultural heritage can play in the development of peace.

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 element is deeply ingrained in the history, memory and traditions of communities. An inscription will allow Aleppo's diverse local communities to have better awareness of their ICH and of the objectives of the 2003 Convention, simply by them knowing that they are contributors to these objectives. Younger generations grow up being surrounded by this element, and hearing stories from their parents and mentors about the great legends and pioneers of this tradition. An inscription of the element would communicate to these generations that these stories, skills and knowledge that they have inherited are a vital part of their development and responsibilities, as the future leaders of their communities, and bearers of their ICH. It would serve to reinforce the importance of their efforts in using ICH to maintain their social bonds and create new ones, despite ethnic or religious differences, and encourage greater community-

based ICH initiatives in this regard.

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

Not fewer than 100 or more than 150 words

An inscription of the element will promote other Syrian musical expressions, and encourage them to be seen by communities and national policy makers, not only for their social and entertainment uses, but as ICH expressions with historical makeups that provide communities a collective national cultural identity. An inscription will encourage communities in other governorates, such as Homs, Damascus, Lattakia and Idlib, to learn that ICH is a valuable resource for their social development, and it is a means to stay connected to their families and communities in crises . It will reinforce the purpose of the ICH Convention, which the Syrian government ratified in 2006, and attract greater focus to the ICH sector in the state's national post-war development plans. This will have an impact not only with the Ministry of Culture, but provide a catalyst for inter-ministerial collaborations, especially with the ministries of Social Affairs, Education and Tourism.

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

Not fewer than 100 or more than 150 words

An inscription of Al-Qudoud al-Halabiya will achieve wide recognition and promotion of not only the element itself, but of traditional music as a cultural expression that emanates a concept of belonging for communities around the world, and the importance of its safeguarding at the international level.

The inscription will raise vital awareness of cultural diversity amidst increasing globalisation, and of ICH as a powerful tool for community resilience and recovery. It will provide international bodies, communities and individuals with an example of how communities can safeguard their ICH, and mobilised it as a tool for recovery after armed conflict- whether to gain a better understanding of this experience and learn from it, or to contribute with their own experiences/expertise on the matter.

It will offer recognition to a living example of how ICH can blur the separation lines between religion and secularism in the name of social harmony and coexistence.

(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

Aleppo's communities, in all their differences, have passed on this element for many generations. Its inscription will be a catalyst for these communities to reflect together and engage in dialogue that would focus on their collective strengths and their commonalities, one of them being their intangible cultural heritage, and the element itself. This kind of reflection and dialogue is beneficial in relation to the conflict they endured, and mending any ruptures to their social ties as part of the community's collective healing. This would also attract a dialogue at a different level, in academic spheres, where international recognition of the element, as part of Syria's ICH, would encourage peace and conflict experts to carry out studies on how communities recover, develop and thrive through culture.

(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

Aleppo, a bustling city on the Silk Road welcomed visitors from all over the world. It was a safe

haven for migrant communities fleeing violence and misfortune. It is home to Syria's largest Armenian community, as well as to Circassian, Kurdish, Christian, Shia and Sunni communities, who are all distinctive but equally contribute to the continuous re-creation of the element. The lyrics of certain songs ring praise for Mohamad and Jesus Christ, the holy prophets of Islam and Christianity- as a sign of respect and harmony between religions.

Al-Qudoud al-Halabiya is sung in Arabic- while some of these communities have different languages used in their daily lives, when they celebrate and sing Al-Qudoud al-Halabiya, they sing the same language. Although diverse, they share a unity and identity personafied in Al-Qudoud al-Halabiya.

An inscription will underline this process of human creativity being a product of the diversity and cohesion of communities.

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

-Sabri Mudallal performed in the 1975 Paris Autumn Festival, which was a turning point for Arab traditional music in Europe. He continued to tour internationally until his death in 2006.

-Sabah Fakhri sang for 10-hours straight on stage in Venezuela, breaking a Guinness World Record in 1968.

-Other practitioners including Nadia Manfoukh and Shadi Jameel promote the element regionally and have performed in the Lebanese Beiteddine Festival, Tunisian Carthage Festival, and Jordanian Jerash Festival.

-Safwan Abed, began filming a 7-part series named "A Chain of Eastern Tunes" documenting Qudoud songs that were unknown to the public. The project was cancelled after the first episode because of the war.

-In 2010, Mohamad Qojeh, Ahmad Boubas, and Qadri Dalal developed research works on the element.

-Since 2015, community associations, such 'Sada', have held public events and symposiums, and created digital archives on the history of the element.

-The United Arab Association for Literature and Arts began in 2014 to establish music bands and choirs whom they train on traditional Arabic music, including Al-Qudoud al-Halabiya.

-The Shahba production company produces records for practitioners from Aleppo.

-In 2014, the 'Nawa' group collaborated with an American musician to record a phonograph called 'Ancient Sufi Invocations and Forgotten Songs from Aleppo'-inside a 500-year old house in Aleppo.

-Saadallah Agha and Ahmad Khairi established an educational Youtube channel for traditional music, including Al-Qudoud al-Halabiya.

-The Syria Trust for Development ran social media campaigns in 2018-2019 with filmed testimonies from practitioners, which was met with wide public interest.

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

In recent years, the destruction of cultural spaces and the displacement of some communities impacted safeguarding efforts, however:

-The Ministry of Culture established the Sabah Fakhri Institute for Music since 1963, in honour of the iconic singer, to teach young people the element.

-The Syrian government awarded Sabah Fakhri the Syrian Order of Merit of Excellent Degree, in recognition of his achievements in reviving Syrian traditional music

-In the past 5 years, Aleppo City held 1615 cultural initiatives involving the element, and 12 different festivals.

-The Aleppo Directorate of Culture produced several publications on the element's history, and organises up to 25 Al-Qudoud al-Halabiya cultural events each year.

-The Ministry of Tourism sponsors concerts for local singers. It also restored the Aleppo Citadel amphitheatre to be used for events, and thereby linking tangible and intangible cultural heritage.

-Aleppo Governorate and its City Council provide all logistical and administrative support to public festivals in Aleppo.

-The Ministry of Information regularly broadcasts past and current filmed events on the element, as well as educational documentaries.

-The Ministry of Awqaf (religious endowments) organises recitals using Al-Qudoud al-Halabiya during religious celebrations, such as the observance of the birth of the Islamic prophet, known as Mawlid al-Nabawi. These recitals are broadcasted live on TV.

-Up until 2014, the Ministries of Culture and Information held the annual 'Syrian National Song Festival' in a different governorate each year, which showcased and celebrated all types of traditional music, including Al-Qudoud al-Halabiya.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

3.b. Safeguarding measures proposed

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

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

Not fewer than 500 or more than 750 words

The element has always had wide visibility and public attention, while maintaining its individuality

and community roots, and therefore, an inscription and its resulting public attention will not have any negative impacts on its viability.

1- Transmission:

a) Establish courses and workshops at the national level targeting children within community centres, which are distributed in all areas of the country, and operate at a close community level. This will be a collaboration between the Directorate of Folklore, local NGOs, community organisations and practitioners.

b) Widen activities concerning the element, such as concerts and seminars, to governorates other than Aleppo. Activities will be coordinated at the national level through the Directorates of Culture in each governorate, as well as government cultural centres.

c) Support and develop the equipment in music institutes, such as the Sabah Fakhri Institute for Music, and Shabab al-Urouba Youth Club. Since 2011, the government began subsidising lessons in various institutes, to allow students from low income families to learn for free, and therefore, strengthen the transmission of the element.

d) Integrate the element into music lessons for primary school students at the national level, which would help transmission, especially in areas outside of Aleppo where non-formal transmission is not as strong.

2- Research and documentation:

a) Documenting and archiving traditional music, including past studies, recordings, films, songs, and spoken testimonies from older practitioners as part of a national project named "Continue the Memory", in order to safeguard the collective memory that the Syrian people have towards this form of ICH. The archive will be digitalized and accessible to the public.

3- Promotion:

a) Support the ongoing safeguarding efforts concerning its promotion and enhancement by establishing regular seminars and townhall meetings led by communities in the aim to improve constructive coordination between the needs of communities and state efforts.

b) Integrate Al-Qudoud al-Halabiya into important cultural events in Aleppo, such as the UNESCO associated 850th anniversary of the active life of the mystic and philosopher, Shahab al-Din Suhrawardi, in cooperation with regional countries, especially due to the mystic Sufi links between the element and the philosopher.

c) The National Commission for UNESCO in collaboration with the Ministry of Culture will hold a national 'Syrian Intangible Cultural Heritage Day' to showcase several ICH elements through performances and exhibitions, and promote awareness on the importance of communities taking ownership of the safeguarding of their ICH. Al-Qudoud al-Halabiya was selected as one of the elements to showcase with direct participation from practitioners from Aleppo.

d) Celebrate excellence amongst practitioners and honour individuals who make outstanding contributions to the safeguarding of the element.

e) Use of important heritage sites outside of Aleppo, such as the Salaheddine Castle in Damascus, the Bosra Citadel and Palmyra for Al-Qudoud al-Halabiya events, in order to promote the element in other areas of the country.

f) Strengthen existing, and develop new, regional collaborations in ICH, where joint events will be held with regional countries that share a form of the element, in order to encourage cultural exchanges, and promote the harmony and cohesion that the element has nurtured between diverse religions, sects and segments of society.

g) Establish a permanent exhibition on the element, which would showcase historical recordings, musical instruments, information on its social functions and cultural meanings the exhibition will also honour the element's pioneers and cement its place in society today. It will act as a cultural space for communities and practitioners to interact and develop their awareness on ICH.

4- Cultural policies:

a) Continue ongoing efforts to develop Syria's ICH legislation and enshrine the key participation of local communities in the management of, and investment in, their cultural heritage, including

developing a modern legal framework for the protection of intellectual property of practitioners and the integrity of the element.

5-Revitalisation:

a)The Ancient City of Aleppo is an important cultural space for Aleppo's communities, not only because it is a significant world heritage site, but because a big part of living cultural life was situated there. The rehabilitation of the Old City will enable Al-Qudoud al-Halabiya communities to be reconnected with these significant cultural spaces that they are linked to, such as the ancient Sufi mosques and the khans, and will encourage the return of families that were displaced during the war.

b)Establish a public cultural centre in Aleppo as a creative space for youth and upcoming musicians, fitted with recording and filming equipment, as well as access to research studies and archives, in order to encourage more creative works on the element.

c)Revive the annual National Syrian Song Festival which was cancelled in 2014 because of the war.

(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 network of the Directorates of Culture in each governorate, under the auspices of the Ministry of Culture, will support (1b)

-The Directorate of Folklore (under the Ministry of Culture) will work with the Ministry of information, NGOs and community volunteers on (1a,2a)

-The Ministry of Education will be responsible for (1d)

-The Ministry of Culture will financially sponsor the activities in (1c,3c,5b,5c), and work with NGOs and community representatives to plan these activities. It will also lead (4a) with the participation of community representatives, NGOs and other ministries, and carry out (3g), while (3d) will be carried out jointly with the Aleppo Artists Syndicate.

- The National Commission for UNESCO will be responsible for (3b,3c,3f)

-The Ministry of Information will sponsor the festival in (5c), with the assistance of the Ministry of Culture.

-The Directorate of Museums & Antiquities (under the Ministry of Culture) will facilitate the accessibility and logistical suitability of heritage sites for cultural events in (3e)

-The Syrian government has established the Higher Steering Committee for the Rehabilitation of the Old City of Aleppo (related to 5a), which includes various government ministries, the Aleppo Governorate and Aleppo City Council, as well as, local NGOs, and national and international experts, to plan and manage the restoration of the Old City of Aleppo.

(iii) *How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?*

Not fewer than 150 or more than 250 words

The safeguarding measures were developed after several focus group discussions and workshops with the communities.

These discussions took place in Community Centres in Aleppo's suburbs including Sanawbari, Souk Al-Intaj, Nubbul, Tishreen, Hanano, Jdeide, Seif al-Dawleh, and at the Directorate of Culture. Participation was open to the general public, and the overall participation of females was recorded at 64%.

Communities were invited to discuss the effectiveness and suitability of safeguarding measures proposed by the Committee responsible for the drafting of the nomination, and had a big

influence in diverting some measures and proposing new ones. Communities in general requested that there be more support provided for Al-Qudoud al-Halabiya events, and that support to the creative works of young practitioners is increased. They all expressed their sentimental and cultural connection to their Old City, and the significance its restoration holds as a cultural space for the element.

This method of participation will be followed during the process of reviewing and evaluating the implementation of the safeguarding measures as they progress.

Communities continuously reiterate that the element is a 'badge of honour' that they carry throughout their lives, and their ability and eagerness to safeguard and share this ICH element with the world. This is why a major part of the safeguarding measures are community-based, including its transmission, documentation, promotion and revitalization, meaning that a large part of the implementation will rest with communities. Communities have already established their own social media platforms to begin promoting the safeguarding plan.

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: Ministry of Culture

Name and title of the contact person: Minister of Culture, D. Loubana Mouchaweh

Address: Muhajireen, Damascus, Syria

Telephone number: +963-11-3331556, +963-11-3338600

Email address: info@moc.gov.sy

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

The nomination was conceived by a local group of Al-Qudoud al-Halabiya practitioners, who in 2016 began working on a project to promote Aleppo's traditional music. This group contacted the Syria Trust for Development (NGO) and requested to coordinate on this nomination,

A mapping of local associations and organisations concerned with traditional music, and the element in particular, was carried out to include as many experiences as possible. A formal request was then submitted to the Aleppo Directorate of Culture, who in turn obtained the official

endorsement of the Ministry of Culture for the nomination.

The Ministry of Culture directed that a Committee be formed to support the nomination process, and so this Committee included the Directorate of Culture in Aleppo, Aleppo City Council, Aleppo Governorate, Directorate of Tourism in Aleppo, Directorate of Information, local NGOs, researchers, and various veteran and current singers and practitioners.

Townhall meetings were conducted in the Aleppo Directorate of Culture, where in the first meeting, the group of practitioners who first suggested the idea, performed Al-Qudoud al-Halabiya to the audience before personally introducing the project of nominating the element to UNESCO's Representative List. The idea was widely supported by the community who saw an opportunity to present their heritage to the world. During the same meeting, talks were given to raise awareness about the 2003 Convention, UNESCO's ICH lists and the technicalities of nominating an element, while stressing the main role of the communities.

Tasks were distributed amongst the Committee which convened every 15 days to follow up on the process. Local community organisations were key in providing knowledge on any local events and social functions happening where the practicing of the element could be documented, they also provided links to community representatives and practitioners who contributed to the nomination. NGOs, institutes and associations played an important role in outlining the transmission of the element over the years, and government bodies supported the process logistically, as well as providing data, statistics and studies on the history of the element, the type and impact of past and current safeguarding measures, as well as the future safeguarding plan that was drafted with the community.

While the element has a long documented history in Aleppo, and there were many sources and references to be used, it was found that the emotion, feelings and 'soul' of the element was carried by the individual bearers who weren't necessarily connected to any organisation or body. News of the nomination travelled through Aleppo, and these bearers eagerly adopted the cause and played the most important role in portraying what the element means to their existence as a community. These interactions happened with Aleppans from all social classes, from university academics, to bus drivers and street vendors, whom spoke of a time when the entire neighbourhood would gather around one radio to listen to the sound of Qudoud music ripple out of its speakers.

There were no segregated gender roles- all participants contributed equally.

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

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words

The free, prior and informed written consents of the individuals, groups, communities and bodies mentioned below demonstrate the diverse participation in the nomination process, but also the deep ownership these communities have towards this creatively rich element. Consent letters are provided in original Arabic and in translated English. Some are handwritten, while others are typed. Attention was paid to the participation of people of all genders.

Government bodies:

Ministries of Information, Culture, Tourism

Aleppo Directorates of Tourism, Culture, Awqaf (religious endowments)

Aleppo City Council

Aleppo Artists Syndicate

Aleppo Musical institutes:

Sabah Fakhri

NGOs:

United Arab Association for Literature and Arts

Shabab al-Urouba Youth Club

Syria Trust for Development

Ain al-Funoun Association

Sada Association

Researchers:

Dr. Saadallah Agha Qalaa

Mustafa Arab

Singers:

Sabah Fakhri

Shadi Jameel (George Jameel Gibran)

Nadia Manfoukh

Mustafa Hilal

Fares Ahmar

Rana Mouawad

Ahmad Khairi

Somar Najjar

Ziad Ammouneh (child singer)

Abul Rahim Halabi (child singer)

Yaman Qassar (child singer)

Musicians and composers:

Taher Mamelli

Group consents: Mohamad Sharifa, Mohamed Nadim Natour, Mohamad Nasser, Abdul Hamid Sheikh Basatneh, Zakaria Mohamad Kahhat

Group consents from members of the public:

Group 1

Group 2

Group 3

Music Band:

Aleppo National Choir

Students:

Abed Haylani

Ahmad Rukabi

Mahmoud Kayyali

Majdeddine Abu Zallam

Abdo Fijleh

Fouad Saad

Radwan Jubaibi

Wassim Zein

Laith Sayegh

Adnan Sabouni

Mohamad Adib Yassin

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 conducted by the communities or associated with the element which restrict access to it. Bearers repeatedly state that this element is a cultural expression that is open for all to enjoy and practice- proven by the extensive diversity of these communities themselves and their willingness to widen its transmission.

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

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

- a. *Name of the entity;*
- b. *Name and title of the contact person;*
- c. *Address;*
- d. *Telephone number;*
- e. *Email address;*
- f. *Other relevant information.*

(1)

- a. Name of the entity: Syria Trust for Development
- b. Name and title of the contact person: Mr. Fares Kallas, Secretary General
- c. Address: Nouri Pasha Street, Damascus, Syria
- d. Telephone number: +963-11-3318404 / +963-944666633
- e. E-mail: f.kallas@syriatrust.sy
- f. Other relevant information.

(2)

- a. Name of the entity: Sada Association
- b. Name and title of the contact person: Intisar Adhami, Manager
- c. Address: Mazzeh, Damascus, Syria
- d. Telephone number: +963-11-6126463
- e. E-mail: echo.sada.2017@gmail.com
- f. Other relevant information.

(3)

- a. Name of the entity: Ain Al-Funoun Association
- b. Name and title of the contact person: Fadi Atiyeh, Manager
- c. Address: Damascus, Muhajirin, Afif, near the French embassy
- d. Telephone number: +963-933880500
- e. E-mail: fadoopera@hotmail.com
- f. Other relevant information

(4)

- a. Name of the entity: Shabab al-Urouba Youth Club
- b. Name and title of the contact person: Safwan Abed, Manager
- c. Address: Baghdad Station, Aleppo, Syria
- d. Telephone number: +963-21-2220009
- e. E-mail: N/A
- f. Other relevant information.

(5)

- a. Name of the entity: United Arab Association for Literature & Arts
- b. Name and title of the contact person: Abdul Qader Baddour, President
- c. Address: Western Bus Depot, Aleppo, Syria
- d. Telephone number: +963-21-2641817
- e. E-mail: abdbaddour@gmail.com
- f. Other relevant information.

5. Inclusion of the element in an inventory

For Criterion R.5, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11.b and 12 of the Convention.

The inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to the nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element in an inventory-in-progress.

Provide the following information:

(i) Name of the inventory(ies) in which the element is included:

The National Inventory for Syrian Intangible Cultural Heritage Elements

(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 - وزارة الثقافة
Syria Trust for Development- الأمانة السورية للتنمية

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

Reference No.: 2.7
Name of element: Al-Qudoud al-Halabiya

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

The element was added to the inventory on 6th March 2017, and updated in March 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).

A Committee of over 40 cultural experts, researchers and representatives from different academic, cultural, gender and personal backgrounds were involved in the launch of the National Inventory. Individual teams from local community volunteers from all Syrian governorates were trained on the UNESCO inventory guidelines and the element was one of the first 100 elements to be proposed to the National Inventory in 2017. A sufficient description of

the element was provided by the bearers themselves, and various government and non-government representatives concerned with it. Its inclusion was approved by the Committee on 6th March, 2017, and updated in 2019 through community surveys and interviews- identified as part of the 'Performing Arts' with its secondary domain being 'Oral Expressions'. There were no separated gender roles- a gender balance was maintained at all stages, whether during the field work (interviews with bearers) or within the Committee's supervisory work.

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

The inventory is updated every two years by updating the elements information through the bearers and practitioners, or by adding new elements . The first update of this inventory was in 2019, and now it is being updated for the second time to be approved in 2021.

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

The Inventory is updated every two years, with the full participation and consent of bearers. The Ministry of Culture and the Syria Trust for Development lead this project that mobilises the network of the Ministry's Directorates, as well as local community volunteers and NGOs who work in ICH. During the latest update in March 2019, 19 teams from local community volunteers and NGO representatives were trained on the inventorying process. No new elements were added during this project, where the focus was to update its existing information on the 100 elements and document any changes to the state of the elements.

(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:

Attached is a print out of the relevant section of the element in the Inventory, in original Arabic and an English translation.

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.

The below references are available in Arabic:

- Abbas, Hassan, 2018, 'Traditional Music in Syria', UNESCO
- Al-Masri, Mahmoud, 'Aleppan Muwashahat and Omar Batech
- Boubas, Ahmas, 'The Art of Singing in Aleppo'
- Jabakji, Abdul Rahman, 2006, Arab Folklore and Al-Qudoud al-Halabiya, Arab Eastern Publishing House
- Khayyata, Mohamad Masoud, 'Religious Recitals in Sufi Zawaya in Aleppo'
- Qadri Dalal, Mohamad, 2001, 'Religious Qudoud- Aleppo, the Capital of Islamic Culture, Ministry of Culture, Damascus
- Qadri Dalal, Mohamad, 'The Singing Ways of Hajj Sabri'
- Rajab, Abdul Karim, 'Environmental, Natural and Social Heritage in the Development of Music in Aleppo'
- Syrian Ministry of Culture, 2010, 'Intangible Culture Heritge in Aleppo in the Islamic Era', Damascus
- Wilaya, Jameel, 2008, 'Aleppo The House of Melodies', Tlas Publishing House, Damascus

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: Ioubana Mouchaweh

Title: Minister of Culture

Date: 16/09/2020

Signature:




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

--