



NGO-90463-03

NGO accreditation
ICH-09 – Form

United Nations
Educational, Scientific and
Cultural Organization

Intangible
Cultural
Heritage

Reçu CLT / CIH / ITH

Le 02 MAI 2019

N° 0332

REQUEST BY A NON-GOVERNMENTAL ORGANIZATION TO BE ACCREDITED TO PROVIDE ADVISORY SERVICES TO THE COMMITTEE

DEADLINE 30 APRIL 2019

Instructions for completing the request form are available at:

<https://ich.unesco.org/en/forms>

1. Name of the organization

1.a. Official name

Please provide the full official name of the organization, in its original language, as it appears in the supporting documentation establishing its legal personality (section 8.b below).

TURQUOISE MOUNTAIN TRUST

1.b. Name in English or French

Please provide the name of the organization in English or French.

TURQUOISE MOUNTAIN

2. Contact of the organization

2.a. Address of the organization

Please provide the complete postal address of the organization, as well as additional contact information such as its telephone number, email address, website, etc. This should be the postal address where the organization carries out its business, regardless of where it may be legally domiciled (see section 8).

Organization: Turquoise Mountain Afghanistan

Address: TM Country Office, House 300/301, Pantjan Street, Murad Khani, Kabul, Afghanistan

Telephone number: +1 (646) 525-5208

Email address: contact@turquoisemountain.org

Website: https://turquoisemountain.org

Other relevant information:

2.b Contact person for correspondence

Provide the complete name, address and other contact information of the person responsible for correspondence concerning this request.

Title (Ms/Mr, etc.):	Dr
Family name:	Varoutsikos
Given name:	Bastien
Institution/position:	Cultural Heritage Advisor
Address:	10 rue Lamblardie, 75012 Paris
Telephone number:	+33637559846
Email address:	bastien@turquoisemountain.org
Other relevant information:	

3. Country or countries in which the organization is active

Please identify the country or countries in which the organization actively operates. If it operates entirely within one country, please indicate which country. If its activities are international, please indicate whether it operates globally or in one or more regions, and please list the primary countries in which it carries out its activities.

local

national

international (please specify:)

- worldwide
- Africa
- Arab States
- Asia & the Pacific
- Europe & North America
- Latin America & the Caribbean

Please list the primary country(ies) in which it is active:

Afghanistan, Myanmar, Saudi Arabia, Jordan

4. Date of its founding or approximate duration of its existence

Please state when the organization came into existence, as it appears in the supporting documentation establishing its legal personality (section 8.b below).

March 24, 2006

5. Objectives of the organization

Please describe the objectives for which the organization was established, which should be 'in conformity with the spirit of the Convention' (Criterion C). If the organization's primary objectives are other than safeguarding intangible cultural heritage, please explain how its safeguarding objectives relate to those larger objectives.

Not to exceed 350 words; do not attach additional information

Turquoise Mountain's primary objective is to preserve tangible and intangible cultural heritage, with a particular focus on craft, through a holistic approach fundamentally rooted in the communities of practitioners. We are based in 4 countries (Afghanistan, Myanmar, Saudi Arabia, and Jordan) where local intangible practices are preserved through thorough documentation, accredited training programs, and business support platform, while also being put to use to regenerate of historical urban environment, thus generating employment and revenue. This strategy is supported by a community development program, expressed differently across countries, involving projects such as a family clinic in Kabul or a cultural heritage outreach program for children in the Syrian refugee camps of Jordan.

Our practice is rooted in the belief that traditional craft practices can be protected by becoming economically viable. Therefore, Turquoise Mountain set up a comprehensive approach, first accepting apprentices in a 3-year curriculum learning calligraphy, miniature, woodwork, jewellery, then supporting institute graduates through an incubation business program, and finally connecting artisans within our network to business opportunities all around the world.

Additionally, we are leading two craft-focused intangible heritage inventory programs in Afghanistan and Jordan, training and supporting local government in the documentation of their heritage and the creation of national inventory list. This has allowed our team to thoroughly assess the health of practices such as Nuristani woodcarving, 'Ajami painting, or Rubab making, while identifying current threats and potential risks, hoping to transform our recommendations into country-wide safeguarding strategies.

6. The organization's activities in the field of safeguarding intangible cultural heritage

Sections 6.a to 6.d are the primary place for establishing that the NGO satisfies the criterion of having 'proven competence, expertise and experience in safeguarding (as defined in Article 2.3 of the Convention) intangible cultural heritage belonging, inter alia, to one or more specific domains' (Criterion A).

6.a. Domain(s) in which the organization is active

Please tick one or more boxes to indicate the primary domains in which the organization is most active. If its activities involve domains other than those listed, please tick 'other domains' and indicate which domains are concerned.

- oral traditions and expressions
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other domains - please specify:

6.b. Primary safeguarding activities in which the organization is involved

Please tick one or more boxes to indicate the organization's primary safeguarding activities. If its activities involve safeguarding measures not listed here, please tick 'other safeguarding measures' and specify which ones are concerned.

- identification, documentation, research (including inventory-making)
- preservation, protection
- promotion, enhancement
- transmission, formal or non-formal education
- revitalization
- other safeguarding measures – please specify:

6.c. Description of the organization's activities

Organizations requesting accreditation should briefly describe their recent activities and relevant experience in safeguarding intangible cultural heritage, including those demonstrating the capacities of the organization to provide advisory services to the Committee. Relevant documentation may be submitted, if necessary, under section 8.c below.

Not to exceed 550 words; do not attach additional information

Turquoise Mountain is, across countries, involved in all types of safeguarding activities.

1. Identification, documentation, research: Turquoise Mountain has led efforts to carry out documentation of intangible heritage in Afghanistan and in Jordan. In Kabul, it initiated in 2017 the documentation of 15 traditional practices in partnership with the Afghan Ministry of Information and Culture (see example). It has also been integrated into a national committee involved in the development of a national inventory, contributing in methods and content, and has started a new program focusing on the inventory of practices of Heart. In Jordan, similar efforts have been carried out and are underway, looking here are 4 traditional Syrian craft practices in Jordan.

2. Preservation, Protection: Turquoise Mountain's main goal is the preservation and protection of craft practices, which is achieved through the implementation of documentation, promotion and transmission. One of the model of the organisations is to carry out the restoration of a traditional building relying on the use of traditional craft practices. The restoration process itself becomes a fieldschool which allows the training of a new generation of artisans.

3. Promotion: The organisation has engaged in numerous promotion activities at a local, national, and international levels. At the local level, it has, in Afghanistan, it has and over 13 years, created links with the local communities, organizing cultural and artistic events bringing the community together around celebrated practices such as Nowruz. At the National level, it has engaged in exhibitions, cultural events, radio and television shows to demonstrate the importance of intangible cultural heritage. At the international level, it has organized major exhibitions (e.g. Freer-Sackler Gallery, Smithsonian Museum, D.C., USA) or created innovative online virtual experiences to tell the story of the practitioners and their communities.

4. Transmission: Transmission is at the core of Turquoise Mountain's philosophy. It created the Turquoise Mountain Institute for Traditional Arts in Kabul in 2009, that delivers in 3 years a "City and Guild" accredited curriculum on practices such as Nuristani woodcarving, jewellery and

goldsmith, miniature painting, and has trained more than 500 students over the years. In Jordan, it is pioneering a program of “embedded training” where it sponsors and follows young apprentices joining the workshops of Syrian masters for 6 months.

5. Revitalization: Finally, it directly contributes to the revitalization of the practices. In Afghanistan, it created the Design Institute, helping young artisans to combine traditional design and approach with innovative technologies and patterns, to reach a broader market. It also created incubators that host young artisans willing to develop their workshop and teaches how to lead their businesses.

6.d. Description of the organization’s competence and expertise

Please provide information on the personnel and members of the organization, describe their competence and expertise in the domain of intangible cultural heritage, in particular those that demonstrate the capacities of the organization to provide advisory services to the Committee, and explain how they acquired such competence. Documentation of such competences may be submitted, if necessary, under section 8.c below.

Not to exceed 200 words; do not attach additional information

The organization relies on a diversity of competencies that have allow heterogeneous activities to come together as a coherent project. Dr. Bastien Varoutsikos is an intangible heritage specialists that focused on the development of documentation methods. He created two documentation programs (Afghanistan and Jordan) and has advised Turquoise Mountain on practices since 2016. Hamid Hemat is a manager of the Herat Documentation Project, currently training a new staff in ICH documentation methods and implementing the program.

Nicholas Warner, Boris Bogdanovic and Harry Wardill are restoration architects that have developed a practice deeply rooted in the integration of traditional practices. Their work on built heritage is thus inherently connected to intangible heritage.

7. The organization’s experiences in cooperating with communities, groups and intangible cultural heritage practitioners

The Committee will evaluate whether NGOs requesting accreditation ‘cooperate in a spirit of mutual respect with communities, groups and, where appropriate, individuals that create, practise and transmit intangible cultural heritage’ (Criterion D). Please briefly describe such experiences here.

Not to exceed 350 words; do not attach additional information

Communities are placed at the center of our activities. In Afghanistan, TM has been placed in the Murad Khani neighbourhood. Over 13 years, it has created strong ties with the community, not only by creating outreach programs but also by integrating them into the decision-making process, thus helping us to tailor the evolution of the organisation to their needs. In our Heart program, our “Heritage Youth Club” provides the opportunity, thanks to our sub-grants, to many youth to research an intangible practice of their choosing, and document it with the help of our tutors. In Jordan, our cultural heritage outreach program, providing ICH activities to children in refugee camps, is a program that is taught by community members themselves, and constantly enriched by them. In Amman, the framework of artisan support is led by artisans themselves, and Turquoise Mountain only facilitates discussion, design development, and sales.

8. Documentation of the operational capacities of the organization

The Operational Directives require that an organization requesting accreditation submit documentation proving that it possesses the operational capacities listed under Criterion E. Such supporting documents may take various forms, in light of the diverse legal regimes in effect in different States. Submitted documents should be translated, whenever possible, into English or French if the originals are in another language. **Please label supporting documents clearly with the section (8.a, 8.b or 8.c) to which they refer.**

8.a. Members and personnel

Proof of the participation of the members of the organization, as requested under Criterion E (i), may take diverse forms such as a list of directors, a list of personnel and statistical information on the quantity and categories of the members; a complete membership roster usually need not be submitted.

Please attach supporting documents, labelled 'Section 8.a'.

8.b. Recognized legal personality

If the organization has a charter, articles of incorporation, by-laws or similar establishing documents, a copy should be attached. If, under the applicable domestic law, the organization has a legal personality recognized through some means other than an establishing document (for instance, through a published notice in an official gazette or journal), please provide documentation showing how that legal personality was established.

Please attach supporting documents, labelled 'Section 8.b'.

8.c. Duration of existence and activities

If it is not already clearly indicated in the documentation provided under section 8.b, please submit documentation proving that the organization has existed for at least four years at the time it requests accreditation. Please provide documentation showing that it has carried out appropriate safeguarding activities during that time, including those described above in section 6.c. Supplementary materials such as books, CDs, DVDs or similar publications cannot be taken into consideration and should not be submitted.

Please attach supporting documents, labelled 'Section 8.c'.

9. Signature

The application must include the name and signature of the person empowered to sign it on behalf of the organization requesting accreditation. Requests without a signature cannot be considered.

Name: Bastien Varoutsikos

Title: Cultural Heritage Advisor

Date: April 29, 2019

Signature:



NGO-90463-04

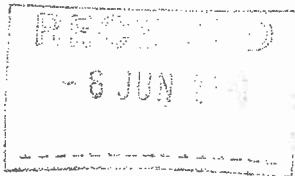
Turquoise Mountain Trust
Staff numbers as at 31 Dec 2018

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Kabul	152
Saudi	16
Myanmar	7
Jordan	9
International projects	1
UK	8
TOTAL	193

Togoche Monthly Total Staff numbers for the year 2018

#	Months	KABUL STAFF				UK STAFF			International Projects (Employee)	Ministerial National staff (local employees contract)	MYANMAR INTERNATIONAL STAFF			SAUDI NATIONAL STAFF			SAUDI INTERNATIONAL STAFF			JORDAN NATIONAL STAFF			JORDAN INTERNATIONAL STAFF			Remarks
		TOTAL Kabul	Employees	Consultant	Volunteer / Intern	TOTAL UK	Employees	Consultant			Myanmar International staff	UK Payroll (Mems)	Min Payroll (Futala)	Total Saudi National Staff	Consultant	Employee via local partner	Total Saudi International Staff	Employee (UK Payroll)	Consultant	Total Jordan National Staff	Employee (UK Payroll)	Consultant	Total Jordan International Staff	Employee (UK Payroll)	Consultant	
1	January	134	125	6	3	8	5	3	3	4	2	1	1	12	6	6	6	2	4	3	1	3	3	3	3	
2	February	135	136	6	3	10	7	3	3	4	3	1	2	14	6	8	6	2	4	3	1	3	3	3		
3	March	134	135	6	3	10	7	3	3	4	3	1	2	14	6	8	6	2	4	3	1	3	3	3		
4	April	155	144	6	5	10	6	4	3	4	3	1	2	14	6	8	6	2	3	4	1	4	4	4		
5	May	154	143	6	5	9	6	3	3	3	3	1	2	14	6	8	6	1	3	5	1	5	4	4		
6	June	158	147	6	5	8	5	3	3	4	2	1	1	14	6	8	6	1	3	5	1	5	4	4		
7	July	158	147	6	5	8	5	3	3	5	2	1	1	14	7	7	6	1	2	5	1	5	3	3		
8	August	155	146	4	7	8	5	3	2	3	2	1	1	14	7	7	6	1	2	5	1	5	3	3		
9	September	157	145	4	8	8	5	3	2	3	2	1	1	13	7	6	6	1	2	5	1	5	3	3		
10	October	154	141	5	8	9	5	4	2	3	2	1	1	13	7	6	6	1	2	5	1	5	3	3		
11	November	151	139	4	8	8	4	4	1	3	1	1	1	12	7	6	6	1	2	5	1	5	4	3		
12	December	152	139	5	9	8	4	4	1	3	1	1	1	13	7	6	6	1	2	5	1	5	4	3		
	Total	154	139	5	8	8	5	3	3	4	2	1	1	14	7	7	6	1	2	5	1	5	4	3		

**OSCR**Office of the Scottish **Charity Regulator**

NGO-90463-05

Reçu CLT / CIH / ITH

Le 30 AVR. 2019

N° 0332.....

Mr Chris Sheldon
Turcan Connell
Princes Exchange
1 Earl Grey St
Edinburgh
EH3 9EE

Our ref: RS/STA/06-00240
Your ref: CS/SAM/S.2250.004

5 June 2006

Dear Mr Sheldon

NOTICE OF DECISION ON CHARITABLE STATUS: TURQUOISE MOUNTAIN TRUST

Further to your letter to HMRC Charities of 27 March 2006 and subsequent correspondence, I hereby give notice to you under section 72 of the Charity and Trustee Investment (Scotland) Act 2005 (hereafter referred to as 'the 2005 Act') that we are satisfied that the Turquoise Mountain Trust meets the charity test as laid out in sections 7 and 8 of the 2005 Act. In particular, it has the following charitable purposes under the Act:

- Section (7) (2) (a) The prevention or relief of poverty
- (b) The advancement of education
- (f) the advancement of citizenship or community development
- (g) Advancement of arts, heritage, culture or science
- (m) The advancement of environmental protection or improvement
- (n) The relief of those in need by reason of age, ill-health, disability, financial hardship or other disadvantage

It will therefore be entered on the Scottish Charity Register as soon as possible, with the charity number SC037343.

As a body entered on the Register, Turquoise Mountain Trust may refer to itself as a 'charity', a 'charitable body', a 'registered charity' or a 'charity registered in Scotland'. If it has been set up under the law of Scotland, or is managed wholly

or mainly here, it may also refer to itself as a 'Scottish charity' or a 'registered Scottish charity'.

I enclose a copy of our consents and notifications guidance which outlines the duties of charities to notify us or seek our consent in the event that they want to make specified changes. We will be in touch shortly with guidance on the duties of charity trustees. For further information on the duties of charities to provide accounting information and annual returns to OSCR, please see our website www.oscr.org.uk.

As a charity Turquoise Mountain Trust may be able to claim relief from various types of taxation. To do so, contact HMRC Charities at the address below quoting the charity number mentioned above and enclosing a copy of this letter:

HMRC Charities
St Johns House
Merton Road
Bootle
Merseyside
L69 9BB

Please feel free to contact us if you need any further information.

Yours sincerely



Martin Tyson
Senior Status Officer
martin.tyson@oscr.org.uk



المملكة الأردنية الهاشمية
وزارة الصناعة والتجارة
دائرة مراقبة الشركات



شهادة تسجيل شركة لا تهدف إلى ربح صادرة عن مراقب الشركات
بالاستناد لقانون الشركات رقم ٢٢ لسنة (١٩٩٧)
الرقم الوطني للمنشأه: (٢٠٠١٧٠٩٠٥)

أشهد بأن شركة (الجبل الفيروزي للتدريب على حفظ التراث) قد تأسست كشركة محدودة المسؤولية
في سجل الشركات لا تهدف إلى ربح تحت رقم (١١٨٨) بتاريخ (٢٠١٩/٠١/٢٠)

* تعتبر هذه الشهادة صادرة عن دائرة مراقبة الشركات بعد ختمها وتوقيعها حسب الأصول

رقم الوصل : ٦٣١٥٥٩

مراقب عام الشركات

مصدر الشهادة: ف. سليم ، مكتب الاصدار : عمان (٢٠١٩/٠١/٢٠ ٢٠٠٨:٠٨:١٠)

رمزي نزهه

ملاحظة

اعطيت هذه الشهادة شريطة الحصول على الموافقات والترخيص اللازمة
لمباشرة أعمالها)



دائرة مراقبة الشركات
Companies Control Department



المملكة الأردنية الهاشمية
وزارة الصناعة والتجارة
دائرة مراقبة الشركات



Ref No:

الرقم: م ش/١٥/١١٨٨/٧٤٤٦

Date:

الموافق:

التاريخ: ٢٠١٩/٠١/٢٠

لمن يهمه الأمر

الرقم الوطني للمنشأه: (٢٠٠١٧٠٩٠٥)

إستنادا للوثائق المحفوظة لدى مراقبة الشركات في وزارة الصناعة والتجارة فإن شركة (الجبل الفيروزي للتدريب على حفظ التراث) مسجلة لدينا كشركة محدودة المسؤولية في سجل الشركات لا تهدف إلى ربح تحت الرقم (١١٨٨) بتاريخ ٢٠١٩/٠١/٢٠ برأس مال (١٠٠٠) دينار أردني

غايات الشركة كما يلي :

- [١١١٦٨٦] نشر الوعي الفكري والثقافي والتراثي من خلال الاعمال الحرفيه المنتجه
- [١١١٦٨٧] عمل ورشات عمل لفناتين من اجل زياده الوعي الحرفي والابداعي لدى العاملين
- [١١٣٥٤٣] التدريب والتأهيل المتخصص في حفظ التراث الوطني
- [٣٤٠٠٤٢] بيع المنتج لغايات الشركه
- [٣٤٠٠٤٣] التدريب على الاعمال اليدويه والحرفيه والخزف وغيرها من الحرف
- [٦٢١٠٨٠] تسويق منتجات الشركه
- [٩٣٩٠١٢] تشجيع الحرفيين على تطوير الحرف الموجوده وابداع التصاميم الجديده لها .

الشركاء فيها ومقدار حصة كل منهم كما يلي :

رقم وطني/جواز	اسم الشركه	صفا الشركه	الجنسية	حصة الشركه د.أ
٢٩٩٥٧٩	توركواز ماونتئين ترست	م/مسؤولية	بريطاني	1,000.000

وقد وردنا محضر يفيد أن الهيئة العامة باجتماعها المنعقد بتاريخ ٢٠١٩/٠١/٢٠ قررت انتخاب السيد :
SHOSHANA CHEEVER STEWART مدير عام الشركة

وقد وردنا محضر يفيد أن الهيئة العامة باجتماعها العادي المنعقد بتاريخ ٢٠١٩/٠١/٢٠ قررت ما يلي :
السيد RICHARD DWERRYHOUSE والسيدة SHOSHANA STEWART منفردين او مجتمعين بالتوقيع عن الشركة في كافة الامور المالية والادارية والقانونية والاخرى وبحق لاي منهم تفويض الغير خطيا

وأن الشركة لازالت قائمة حسب سجلاتنا حتى تاريخه
اعطيت هذه الشهادة بناء على طلب الشركة

رقم الوصل: ٦٣١٨٩٩

معد الشهادة: سماح عيدات

مصدر الشهادة: سماح عيدات ، مكتب الاصدار : عمان (٠٢:١٤:٠٠)

مراقب عام الشركات
رمزي نزهه



هاتف: ٥٦٠٠٢٦٠ - ٥٦٠٠٢٩٠ - فاكس: ٥٦٠٧٠٥٨ - عمان ١١١٩١ - الأردن
Tel. 5600260 - 5600290 - Fax. 5607058 - P.O Box 9192 Amman 11191 - Jordan
Email : info@ccd.gov.jo - Website : www.ccd.gov.jo

صفحة (١) من (١)

NGO-90463-06

Reçu CLT / CIH / ITH

Le 30 AVR. 2019

N° 0332



TURQUOISE MOUNTAIN

Report & Financial Statements

For the Year Ended 31st December 2016

Scottish Charity Number: SC037343
Company Number: SC299579

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Chief Executive Introduction



Turquoise Mountain has now reached ten years working with artisans across Afghanistan, Myanmar and Saudi Arabia. In the vision of our Royal Founding Patron HRH The Prince of Wales, we work to restore historic areas and traditional crafts, to provide jobs, skills and a renewed sense of pride in the communities in which we work. The Trustees, staff and I extend our most sincere thanks to our private and public supporters around the world who have made our work possible. In particular we would like to thank our primary funders in 2016, the British People through the British Council's Cultural Protection Fund and the British Embassy in Kabul, Alwaleed Philanthropies, the American people through the United States Agency for International Development, the Suu Foundation, the Saudi Commission for Tourism and National Heritage, the Said Foundation, the Canadian People through the Canadian Government, Dusty Huscher and Lorne Thyssen.

This year we worked with over 1,400 artisans to bring their pieces to markets around the world, train in and preserve traditional skills and buildings, and generate incomes for families. In Afghanistan, we worked with hundreds of artisans within the Institute for Afghan Arts and Architecture and through supporting businesses, in jewellery, ceramics, woodwork, calligraphy and painting, carpets, textiles, glass, masonry and more. In Myanmar we worked with 275 artisans in jewellery, wood, textiles, decorative plaster and more, to restore our first historic building in downtown Yangon, and establish a jewellery workshop. And in Saudi Arabia we worked with over 450 artisans in plaster carving, wood-work, jewellery, textiles, painting, palm weaving, ceramics and calligraphy, and took on commissions for 5 star hotels across the Kingdom.

These artisans together are part of a global craft revival, preserving traditions, providing incomes, and bringing products to individual consumers that connect people and traditions on opposite sides of the world. \$2 million worth of handmade pieces will make this journey from artisan to customer through Turquoise Mountain this year, and we are growing every day.

Our exhibition, *Turquoise Mountain: Artists Transforming Afghanistan*, at the Freer and Sackler Galleries of the Smithsonian, reached visitor numbers of over 350,000 by the middle of 2017. This is an exhibition, not of objects, but of stories, and has shown us the power of these stories to reach people and bridge cultures. The next stop is the World Economic Forum at Davos in January of 2018.

We also continue to restore historic buildings, and completed our first major restoration project in Yangon's Historic Downtown, in partnership with the Yangon Heritage Trust and the Prince's Foundation for Building Community. This has – as we had hoped – proven that these wonderful buildings can be brought back to life in Yangon, and we have therefore just begun a major regeneration project with the Yangon Regional Government of the historic Tourist Burma Building.

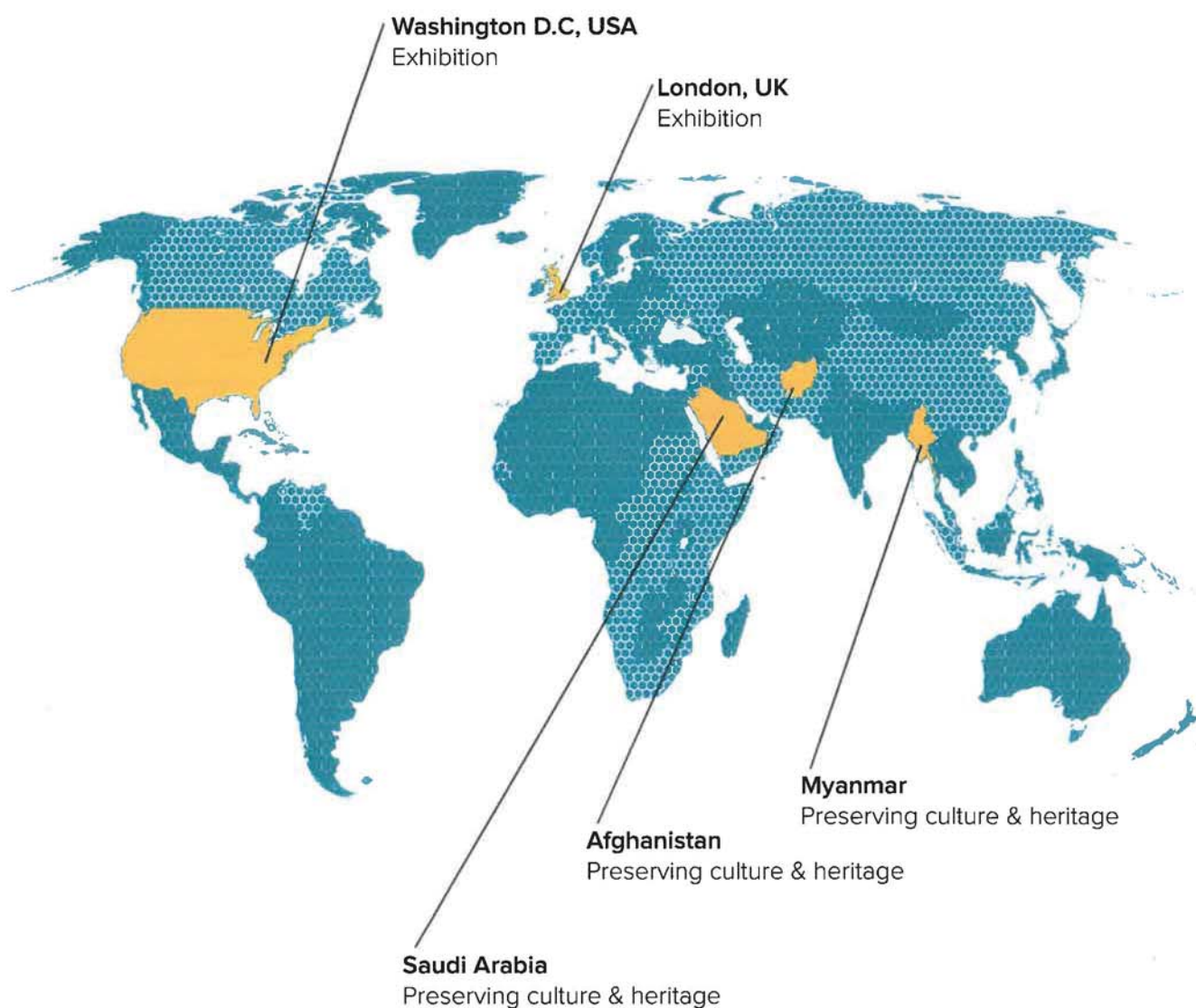
Finally, we are so proud – and grateful – to have won one of the first grants from the British Council's Cultural Protection Fund in Afghanistan. This funding will enable us to restore 50 buildings, and complete the transformation of Murad Khani into a vibrant cultural and economic hub. We will train over 1850 artisans, builders, architects, engineers, volunteers, cultural heritage managers, and government officials in order to protect their heritage independently in the future. The project will protect and promote 15 individual craft traditions, which have narrowly survived decades of armed conflict, and jumpstart a new generation of Afghan designers. And finally we will bring a connection to the Old City of Kabul to over 250,000 visitors, tens of thousands more online, and millions on television, helping to cement the importance of this heritage for future generations. As well as creating a long-lasting legacy of pride in heritage, this project will also demonstrate a unique form of sustainable urbanism in one of the most difficult environments in the world. We hope that this can be the beginnings of a model for old cities that can exist and thrive, even through conflict, and in the modern world, with a blend of historic buildings, new traditional buildings, modern services, craft traditions, and oral histories held together by a community and practitioners that have learned to value and sustain them.

Turquoise Mountain is devoted to preserving culture and heritage around the world and will work to drive incomes and a sense of pride through these traditions. Thank you all for your support.

Shoshana Stewart
Chief Executive Officer
Turquoise Mountain

Turquoise Mountain: Where We Work

In 2016, Turquoise Mountain worked in various location throughout the world and continued its core project work in some of the worlds most conflicted areas.



Trustee's Report

The Trustees present their report along with the financial statements of The Turquoise Mountain Trust for the year ended 31 December 2016. The financial statements have been prepared in accordance with the accounting policies set out on pages 37-38 and comply with the charity's constitution, the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended), and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2016).



1.

*Objectives and
Activities*

Objectives & Activities

The Turquoise Mountain Trust was established in 2006 at the behest of HRH The Prince of Wales. Turquoise Mountain's aim was to revive traditional crafts and to regenerate built heritage, beginning in the old city of Kabul, Afghanistan. Since then we have started projects in Myanmar, Saudi Arabia and Jordan (Opening October 2017) to preserve historic areas and traditional crafts.

Afghanistan

In Afghanistan, Turquoise Mountain has transformed the old city neighbourhood of Murad Khani, from slum conditions into a vibrant cultural, educational and economic hub. Turquoise Mountain has restored over 110 historic buildings, cleared 30,000 cubic metres of refuse and installed full infrastructure and services throughout the community. A primary school and a health clinic serving over 18,000 patients per year ensure that every member of the community, and many from across the old city, have access to quality primary education and health.

The Institute for Afghan Arts and Architecture, an internationally accredited vocational institute, now sits at the heart of Murad Khani training a new generation of Afghan artisans in woodworking, calligraphy and miniature painting, ceramics, jewellery, textiles and gem-cutting.

Murad Khani now serves as a highly visible symbol of cooperation between Afghanistan, the international community, and the residents and students of the old city of Kabul.

Myanmar

In 2015, Turquoise Mountain established itself in Myanmar with a project aimed at the regeneration of downtown Yangon's urban heritage and the revitalisation of traditional crafts. Since that time, the project has completed the first heritage restoration in the downtown area and has begun work on a landmark historic building in adjacent to the famous Sule Pagoda. The project has trained over 250 construction workers in restoration techniques, providing skilled workers for future conservation projects in the country.

Myanmar's rich heritage of craftsmanship has great potential and Turquoise Mountain has begun to realise this by establishing a gold-smithing project. This collective of gold-smiths are returning to handcrafting techniques and have already delivered hundreds of Burmese inspired pieces of jewellery to local and international clients.

Kingdom of Saudi Arabia

In 2015, Turquoise Mountain was invited to work with the Saudi Commission for Tourism and National Heritage on traditional crafts. Through the project, Saudi artisans now have unprecedented access to commercial opportunities and new markets for high quality craft products. The partnership enables international collaboration between artisans and designers across cultures, ensuring access to the best expertise.

Since its beginnings, the project has trained over 700 artisans, many of whom are now benefiting from large orders for nearly 7,000 pieces of artisanal products. Many of which will see these handicrafts presented in luxury locations across the Saudi Arabia.

2.

Strategic Report

Turquoise Mountain identifies 5 key strategic aims

5

To maintain a strong financial base, with sufficient reserves and significant core funding from a diverse range of funders.

1

To restore and preserve historic built heritage at risk in selected sites worldwide.

4

To communicate, both domestically and internationally, the importance of art, built heritage and traditional skills through a range of channels including exhibitions, print and digital media, events and public speaking.

2

To support and preserve the growth of traditional artisan industries in selected countries worldwide.

3

To strengthen existing and build new value chains between affiliated artisans with both domestic and international clients. This will uplift the value of the artisan sector in each country of operation.

2.1 Achievement and Performance

This year has seen real progress against the charity's strategic aims, and the following text looks at those achievements in each of the countries within which we operate.

2.

*Turquoise Mountain
Afghanistan*

Artisan Sector Business Development

Skills – Production Development, Business Mentoring and Networking

In 2016, the Business Development department:

- Provided intensive business mentoring to 21 small and medium-sized artisan businesses across Afghanistan
- Successfully graduated 57 businesses in the Artisan Toolkit Training, a programme providing business guidance to artisans in three provinces
- Supported affiliated businesses to generate over \$2 million in sales
- Recruited international experts to conduct technical training, product design workshops, quality control, and access to finance seminars to artisan businesses

Market-Making – Growth of International Sales

In 2016, the Business Development department commenced and strengthened partnerships with a number of international retailers such as:

- Pippa Small- a UK based socially responsible jewellery designer
- Far & Wide Collective- a North American online retailer
- ISHKAR- a UK/French “social enterprise”, sourcing artisanal products from conflict affected regions
- Smithsonian Enterprises- the retail arm of the Smithsonian Museum in Washington, D.C.

To satisfy international demand, Turquoise Mountain engaged in a variety of design collaborations with:

- Pippa Small
- Jenny Bird for Far & Wide Collective
- Marie Victoire Winckler for ISHKAR
- Christopher Farr- the leading contemporary rug designer with entities in the UK & U.S.
- Eliko Rugs- a U.S. based rug retailer
- Matt Camron Rugs- a U.S. based wholesale business
- Dandelion- a U.S. based rug retailer specialising in contemporary hand-knotted rugs
- Maiyet- a U.S. based luxury fashion retailer
- Rachel Roy- a U.S. based jewellery & home décor retailer
- Monsoon- a UK based fashion and accessories retailer
- Peter Pennoyer Architects
- Zeri Crafts- a Kuwait based interior design retailer
- Sebastian Conran- a UK based contemporary interior design retailer

In 2016, Turquoise Mountain also partnered with LabelSTEP, a socially responsible carpet production monitor, and embarked on a new project to source carpets directly from Afghanistan for international markets. This move will see greater value in the supply chain being derived directly by Afghan artisans.



Strategic Report: Turquoise Mountain Afghanistan

Cultural Programmes

Changing Perceptions of Afghanistan – Advocacy, Awareness-Raising, and Exhibitions

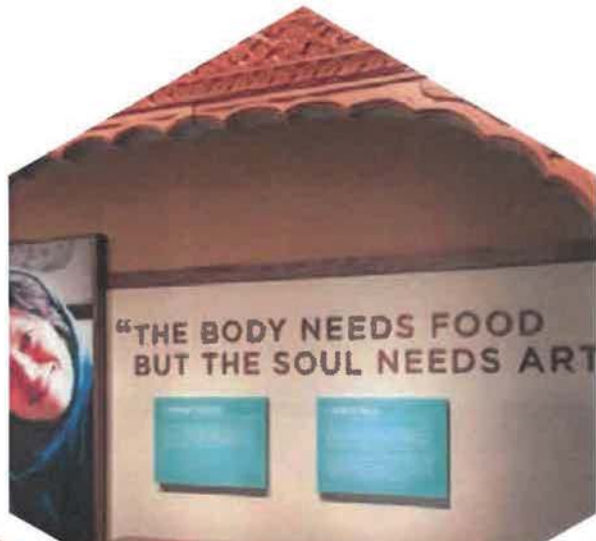
Smithsonian Museum Exhibition – Freer | Sackler Gallery

With over 175,000 visitors over the course of 10 months and 5 million social media impressions, the exhibition has been a great success. It received the second highest visitor satisfaction rating of any show at the Freer|Sackler Galleries over the last five years and changed people's views of both Afghanistan and of products made in Afghanistan.

As part of our collaboration with the Smithsonian Museum, Turquoise Mountain and the United States Institute for Peace also organised a symposium on cultural heritage and peace building in Washington, D.C. in late 2016. The Turquoise Mountain Institute delivered its own personal message to participants of the symposium by holding a carpet design competition in Kabul.

Students were encouraged to design Peace Carpets which were then exhibited at the symposium and the winners were honoured to write their hopes for peace on these carpets.

In addition, Turquoise Mountain curated the "Made in Afghanistan" exhibition for the XXI Triennale in Milan, Italy to advocate new Afghan carpet designs, woodwork, and jewellery. The show was launched during the Milan Design Week in April and welcomed over 168,000 visitors interested in contemporary design and architecture.



Turquoise Mountain Institute for Afghan Arts and Architecture

By December 2016, 103 students (81 male, 22 female) were enrolled at the Turquoise Mountain Institute. The programme, which is accredited through the UK's City & Guilds as well as the Afghan Ministry of Education, provides vocational training in calligraphy & miniature painting, gem-cutting & jewellery-making, woodwork, and ceramics.

In March 2016, 38 students (32 male, 6 female) graduated from the three-year diploma courses, many of them pursuing careers in their craft afterwards. To date, 28% became craft business owners or partners in a craft business, 38% found themselves in a craft-related employment, while another 15% pursued further studies upon graduating from the institute.

Cultural Activities

The institute continued to be a centre for cultural activities and intercultural exchange in Afghanistan. It organised the Annual Calligraphy Competition in Herat, whose awards ceremony in Kabul attracted hundreds of visitors from cultural and educational institutions, as well as government representatives.

Turquoise Mountain also partnered with SharedStudios and launched the first portal project in Kabul. Around 20 portal sessions were held with portals around the world, such as Washington, D.C., Yangon, and Isfahan, providing other countries a glimpse of Afghan culture and every-day life.





The Great Serai was the most ambitious of all Turquoise Mountain's restoration projects in Murad Khani. The original building was grand in scale but in very poor condition. The building was largely derelict. It was being used to store boxes of bananas and electric cables. Goats were living on the roof. Today the Great Serai is the main building of the Turquoise Mountain Institute for Arts & Architecture. In 2013, the restoration won the UNESCO Asia-Pacific Award of Distinction.

Community Development

Socio-Economic Survey

In 2016, Turquoise Mountain conducted a socio-economic survey in Murad Khani, conducting interviews and focus group discussions with more than 500 participants. Compared to the last survey from 2013, results this year indicate a more stable, educated, and medically served community. Murad Khani has attracted more new residents in the past three years than at any other point since the time of Taliban and most respondents intend to stay. Moreover, residents' perceptions of Turquoise Mountain continue to be positive and supportive.

The Ferozkoh Family Health Centre (FFHC) provides medical services to a wide range of patients

The clinic is providing superior health care, and as such the patient demand is growing. In 2016, almost 18,000 patients visited the FFHC. It also provided vaccinations for tuberculosis, polio, diphtheria, pertussis, tetanus and measles for children and those who need this vaccine in the community and surrounding area. In addition, the clinic provided health education on personnel and environmental hygiene, prevention of disease and maternal health issues for families in the community.

Primary Education

The Murad Khani Primary School continues to provide a high standard of education for 105 (64 boys and 41 girls) children of the local community.

Architecture and Engineering in Murad Khani

To date Turquoise Mountain has built or restored 148 buildings in Murad Khani, and installed water supply, sanitation and electricity throughout the community. Over 35,000 cubic meters of rubbish has been cleared from the streets and hundreds of metres of stone pavement laid.

In 2016, Turquoise Mountain continued to support the community in their maintenance of the historic fabric of the neighbourhood. This culminated in the very exciting news of a new grant for the old city which would destroyed buildings rebuilt, the old bazaar restored and the installation of a new Visitor Centre to bring the history of historic Kabul to hundreds of thousands of Afghans. This £2.5m grant from the British Council Cultural Protection Fund will embed the old city's status as a beacon of cultural heritage and a great source of pride for Afghans.

2017 will be the busiest year for some time for the Architecture and Engineering department, with multiple restorations, contemporary builds and community projects launching simultaneously.





2.

*Turquoise Mountain
Myanmar*

Strategic Report: *Turquoise Mountain Myanmar*

Turquoise Mountain has been operating in Myanmar since the end of 2014. Our vision is to save the iconic urban heritage of Yangon's Downtown and to revive the traditional handicraft industry. The impact on Myanmar will be significant; in providing livelihoods, opportunity for reconciliation, safeguarding cultural assets, and providing a boost to national pride.

Urban Regeneration

491-501 Merchant Street

Turquoise Mountain Myanmar completed its first building renovation at the heart of Yangon's historic Downtown in April 2016, and it was opened by the NLD's new Yangon Regional Minister H.E. Phyo Min Thein.

The renovation not only secured the future of one of Yangon's at risk historic buildings and the rich and diverse community within it, but also now acts as an exemplar conservation project to enable and inspire others.

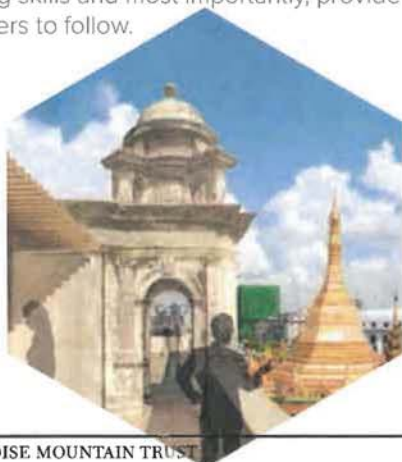
A comprehensive programme of vocational training in traditional construction skills was run in parallel with the renovation project, and over 250 people were trained during the project in everything from decorative lime plasterwork to surveying of historic buildings.

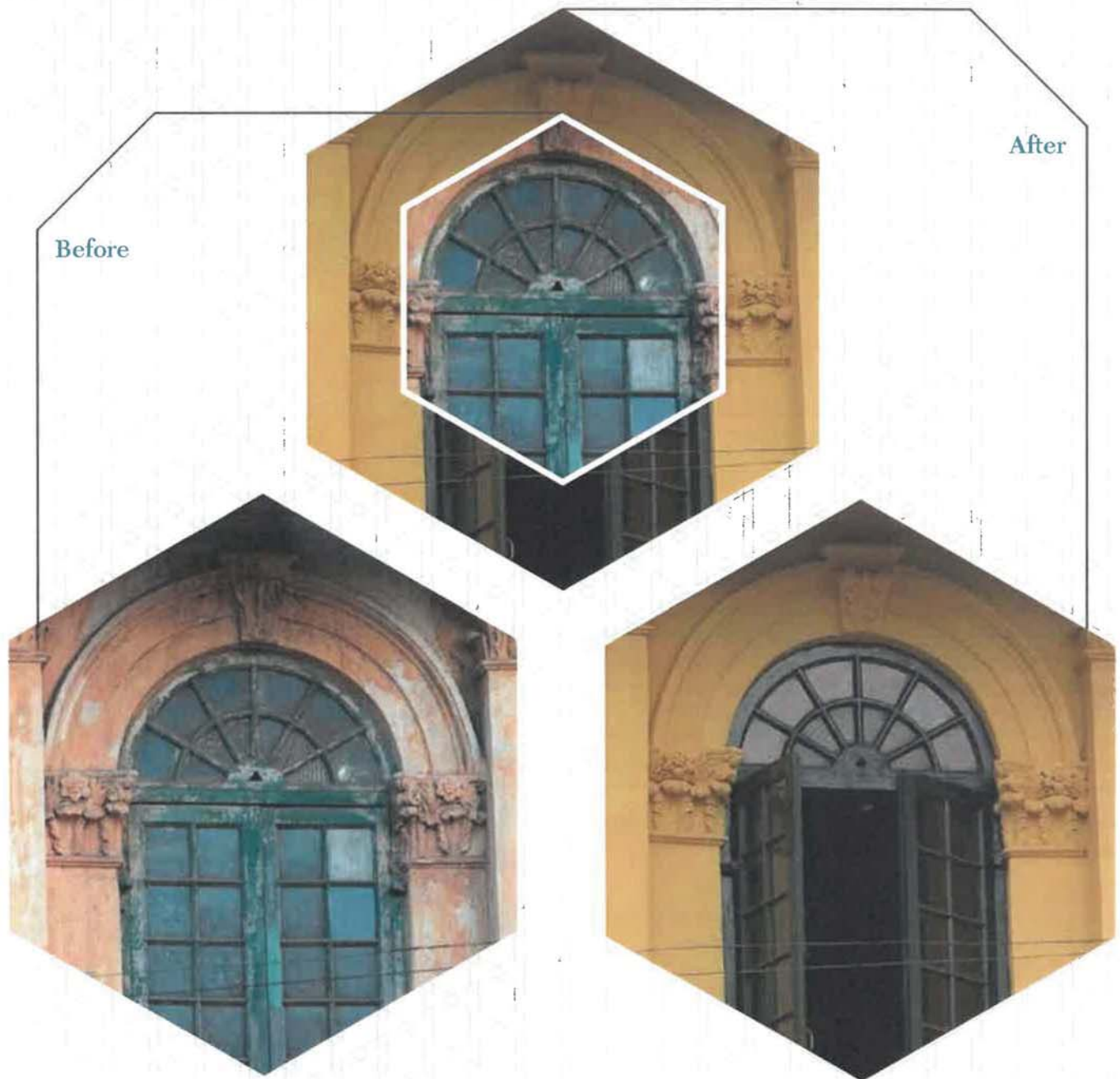
An exhibition opened within the building called 'Living Restoration' which told the story of all the different elements of the project, and this was accompanied by a rich programme of events which encourage engagement from a wide number of different audiences- everything from traditional puppet shows for local school children to a lively 2-day heritage themed debate in partnership with local student group the Yangon Debate League – and these have encouraged thousands of Burmese people to engage with their heritage.

Landmark Regeneration – Tourist Burma Building

Following the successful completion of the Merchant Street renovation, the Yangon Regional Government has asked Turquoise Mountain to undertake the revitalization of the old Tourist Burma Building at the heart of Yangon.

This landmark building in Yangon's Downtown overlooks the Sule Pagoda and Mahabaddoola Park, and is a fine example of classical architecture. The project will reconnect the citizens of Yangon with an iconic building, drawing them into its public spaces. The restoration will train 1,000 people in traditional building skills and most importantly, provide a compelling lead for others to follow.





Turquoise Mountain has delivered Myanmar's first building conservation project completed to international standards in the heart of Yangon's historic Downtown, at 491-501 Merchant Street. Turquoise Mountain worked with the diverse community within the building to conserve it, whilst training over 250 people in traditional building skills.

Strategic Report: Turquoise Mountain Myanmar

Reviving the Craft Industry

Jewellery Project

Turquoise Mountain formed a partnership with Daw Aung San Suu Kyi's Suu Foundation at the beginning of 2016 focusing on the jewellery industry and supporting artisans throughout the value chain. A traditional jewellery workshop has been set up in Downtown Yangon which is producing the highest quality handcrafted gold jewellery to come out of Myanmar in many decades. International jewellery designers working with Myanmar designers and artisans have produced four beautiful lines. Many of these designs have been inspired by jewellery, ornaments and beads from the fertile and creative period of the Pyu era, one of the earliest Buddhist cultures in South East Asia, and these symbols and themes still resonate deeply today.

The jewellery workshop has been expanding to meet demand, tripling in size in the last few months, and an apprentice programme has been launched to inspire and train future generations. At its heart this is a livelihoods project and in the words of our head goldsmith Aung Chay:

"Our work helps give our children a better education and secure income for our families"

Gold Project, from mine to market

Through this project Turquoise Mountain, in partnership with the Suu Foundation, aims to produce Myanmar's first responsibly sourced gold. We will work with Artisanal and Small-scale Gold Mining (ASGM) communities in Mandalay Region to upgrade and improve practices and operations, in order to unlock the poverty reducing potential of ASGM and mitigate its damaging environmental impacts. It will build on the success of the partnership's existing project producing high end, traditionally inspired, handmade jewellery, providing a direct route to market for the responsibly produced gold, building livelihoods and renewed pride, and distributing income throughout the value chain – from mine to market

The enabling work for this project has already begun, with strong backing from the Ministry of Mines.

Textiles

Burmese textiles are another stunning example of masterful local craft traditions and having completed a research project spanning the range of textiles available across Myanmar, we have begun developing a fashion range in collaboration with a UK based ethical designer.



2.1.3

***Turquoise Mountain
Saudi Arabia***

Turquoise Mountain has partnered with the Saudi Handicrafts Programme at the Saudi Commission for Tourism & National Heritage, and since July 2016 with Alwaleed Philanthropies, to revitalize Saudi Arabia's craft industries, linking artisans with real commercial opportunity, and sustaining the unique craft traditions of Saudi Arabia. The project provides skills training and commercial know-how, direct production support, and market access for Saudi artisans, with a particular focus on supporting women.

This programme will significantly grow the craft sector by leveraging a network of international designers, regional artisanal experts and partnerships. The focus is work alongside artisans around the Kingdom to create handmade craft products that reflect authentic materials and motifs, excellence of technique and quality control, whilst also allied with the huge market potential of the region. The initiative has already seen hundreds of artisans connecting with clients and producing authentic, contemporary and beautiful products.

In its first year the TM team in Saudi researched craft traditions across all 13 provinces of Saudi Arabia and identified artisans and traditions that could form the foundation of a crafts revival. The project is now in its second year. The team has worked directly with over 400 artisans, from 15 craft traditions, and has secured major commissions for artisans, that at the time of writing sees almost 4,000 individual pieces in production for clients. A further 3,000 products are in negotiation with new clients.

Year 1 achievements included:

- Nationwide research project assessing current crafts capacity and areas of strength of tradition;
- Interviews with 252 artisans around Saudi Arabia;
- Fieldwork with artisans in Riyadh, Qassim, Asir, Hofuf, Dammam, Jeddah, Medina, Tabuk and Taif.
- Training and product development for 150 artisans in jewellery, prayer-bead manufacture, woodworking, carved plaster, sedu, bisht embroidery, painted trays, palm-weaving – alongside product design for calligraphy and ceramics.
- Four top international designers developed gifts, heritage hotel furniture and interior design items based on the craft traditions of Saudi Arabia.
- Two fully equipped workshops created in Jeddah and Medina for woodworking, plasterwork and jewellery – equipment available in Year 2 for further use by local artisans.
- Creation of more than 100 initial craft product prototypes many of which are being delivered in live commissions in year 2.
- Three commercial clients, comprising Four Seasons Riyadh, Radisson Blu Riyadh and Atharna, contracted production work throughout 2017.
- Initial engagement of more than 100 men and women artisans on live commercial commissions, for luxury hotel clients in Riyadh.
- Business development opportunities identified with further luxury hotel clients.



Strategic Report: Turquoise Mountain Saudi Arabia

In addition, Year 1 has seen Turquoise Mountain achieve much within the On-the-job Training Programme (OJT) and the Women of Arabia Jewellery Project, funded by Alwaleed Philanthropies. In the six months to December 2016 the On-the-job Training and Women of Arabia Programmes had:

- Over 2,000 craft products in delivery,
- Provided intensive skill training, coaching in working to designs, raw materials and equipment supply, production planning training and pricing training,
- Products commissioned from a broad range including wall artworks, decorative objects and outdoor sculptures, in-room amenities and textiles, and restaurant and cafe area accessories,
- Established production flows with artisans which saw each product going through standard stages of design, sampling, materials and tools provision, skills training, volume production, quality control, photography and delivery,
- Created authentic visual vocabularies, in the form of a catalogue of design precedents and historic craft features, and knowledge of traditional craft techniques, artisan capacity and visual identities that reflect the regional heritage of Saudi Arabia,
- Introduced design & range planning; Turquoise Mountain designers and technicians have begun their work with artisans, to develop product ranges that strike a balance between sustainable income for artisans, appropriate use of craft traditions, and products that reflect a viable cost to clients,
- Delivered On-the-job Production Training to 54 women artisans who have been trained and supported in the crafts of plaster carving, painting, glazed ceramics, sedu weaving, quilting and stitchwork during the first phase of activities. Bespoke workshops have been delivered in plasterwork, sedu weaving, and Asiri painting. All 54 women are contributing craft items to current commissions,
- Introduced an international jewellery designer who created three jewellery ranges inspired historic pieces from the national museum and tribal jewellery from Saudi Arabia's heritage.

The project is now benefitting hundreds of artisans, across Saudi Arabia and more widely, and is realising the vision of a revitalised and sustainable artisanal sector, rooted within the heritage and unique craft traditions of the region. This rapid start is encouraging, not least for the marked impact it has on the lives of the artisans it touches, but also for the platform it has given to heritage crafts.



2.2 Financial Review

2.2.1 Income

Total £5.3m

Donations	£1.7m
Grants	£2.8m
Sales	£0.3m
Forex gains	£0.6m



The income available to the charity has risen by £2.7m to £5.3m this financial year, as shown in the financial statements on page 34. Increased grant activity across the countries, a strong fundraising performance, higher sales and positive exchange rate fluctuations have generated an additional £2.7m of grant income.

The charity aims to spread its source of income to minimise the impact of a change in circumstances for its funders. Whilst USAID remains the largest single partner, Turquoise Mountain has generated more than one third of its funding from individual philanthropists in this year, the remaining two thirds has come from institutional funders or foundations. The charity will continue to seek a diverse mix of funding from differing funding segments and governments.

2.2.2 Expenditure

Total £4.4m

Urban regeneration	£0.7m
Community Development	£0.3m
Education	£0.7m
Business Development	£2.7m



Increased income has seen charitable expenditure increase on 2015 by £1.5m to £4.4m as shown on page 34 of the financial statements. Growing levels of activity in Myanmar and Saudi have seen Urban Regeneration and Business Development expenditure increase. In addition to this the Business Development programme in Afghanistan has increased in intensity in line with the USAID grant for this work. Community Development work has increased in anticipation of the start of the British Council Cultural Protection Fund programme and planned cost savings in the year have seen Education costs in Kabul reduce by £0.2m.

2.2.3 Reserves

Reserves are represented by the fund balances on the balance sheet on page 35. The reserves as at 31 December 2016 are £3.7m (2014: £2.8m).

The level of our reserves is determined by balancing two objectives: maintaining sufficient reserves to enable us to carry on our work when faced with difficult circumstances and ensuring we maximise the resources used for charitable purposes. Our reserves level therefore needs to be adequate to allow us to address potential losses that might arise from our charitable activities, investments, trading and other activities and give us sufficient time to adjust our strategy to meet changing circumstances without unnecessarily removing funds from addressing our charitable purposes.

The Board assesses the risks that Turquoise Mountain could be exposed to and the appropriate level of reserves that should be maintained. The current assessment of the target range of free reserves is that they currently provide sufficient mitigation against risk.

2.2.4 Overall Financial Health

Throughout 2016 and looking ahead, Turquoise Mountain has successfully secured new income to support its charitable activities and deliver its plans. The international development sector funding situation is expected to remain challenging for some time to come but Turquoise Mountain is well placed to leverage a track record of delivering tangible results on the ground in difficult circumstances.

The Board has therefore developed contingency plans to minimise the effect on our charitable activities should income be adversely affected. We have had a good track record of being able to maintain or increase income as we deliver valued and cost-effective services and generate income from fundraising, trading and other sources.

2.3 Plans for Future Period

The Charity will deliver its strategic aims through the following plans:

Continue to grow the strength and market share of the artisanal sector, providing support throughout the value chain to artisans and producers across our portfolio and bringing opportunities together with this network of artisanal excellence.

Create and support international and domestic exhibitions, including the potential to travel the Smithsonian Exhibition.

Continue to develop a network of international designers, ready to be deployed across the charities span of operations.

Continue to rebuild Kabul's old city, with 50 further restorations, a visitor centre and thousands of new visitors. Establishing Murad Khani as a beacon of pride, culture and heritage based education in Afghanistan.

Retain the Institute for Afghan Arts and Architecture's status as Central Asia's premier vocational craft centre. Expand the offerings and reach of the Institute beyond tradition and heritage and into design, giving traditional artisans better access to international markets.

Provide high quality community primary education and healthcare in the old city of Kabul.

Support the preservation and regeneration of downtown Yangon through the restoration of landmark buildings and training of a local heritage restoration workforce.

In the Kingdom of Saudi Arabia we will focus on premium, handmade products that tell the story of excellence and tradition for contemporary contexts and clients, and that champion the revival of crafts to the benefit of predominantly female artisans across the region.

Preserve and promote the Myanmar craft industry, in particular jewellery, woodwork, and textiles.

2.4 Principle Risks and Uncertainties

Turquoise Mountain's Board has responsibility for ensuring that:

- the charity has an appropriate system of financial and non-financial controls to provide reasonable assurance that it is operating efficiently and effectively;
- the charity's assets are safeguarded against unauthorised use or disposition;
- proper records are maintained;
- financial and operational information used within the charity or for publication is reliable;
- Turquoise Mountain complies with relevant laws and regulations. The key components of Turquoise Mountain's internal control and risk management environment include the following:
 - a documented framework of delegated authority with procedures for reporting decisions;
 - an approved business plan and annual budget against which progress is reported on a regular basis, including monthly financial reporting of actual results compared with budgets and forecasts;
 - regular review of the critical business systems and policy areas of our operations.

Turquoise Mountain operates a formal risk-management process, culminating in a corporate risk register that identifies the top risks, their likelihood and impact, and the consequent actions necessary to manage them effectively. The process follows good practice methods and guidance from the Charity Commission and others, with risks mapped against the objectives of the charity.

The principal risk that we have identified as having a serious potential impact on performance and future prospects continues to be a significantly worsened security landscape within Afghanistan, prohibiting the organisation from fulfilling its obligations to funders and meeting its charitable aims in country.

The Board and senior management are satisfied that appropriate actions have been identified and are being taken so risks are managed effectively.

3.

Structure, Governance and Management

The Turquoise Mountain Trust is a company limited by guarantee (registered in Scotland, company number SC299579). It operates worldwide and is a charity registered in Scotland (Office of the Scottish Charity Regulator registration number SC037343). It is governed by Articles of Association, last reviewed and revised in 2013. The Articles of Association set out the following charitable purposes to promote education and rural and urban regeneration in areas of social and economic deprivation in primarily, but not restricted to, the Republic of Afghanistan by all or any of the following:

- Relief of poverty;
- Relief of unemployment;
- Advancement of education, training or retraining, particularly any unemployed people, and providing unemployed people with work experience;
- The creation of training and employment opportunities by the provision of funding, etc;
- The protection of buildings or sites of historical or architectural importance;
- Protection or conservation of the environment;
- The advancement of the arts, heritage, culture or science; and,
- Other charitable purposes related to the above.

The Trust established a branch, operating as "Turquoise Mountain Foundation" to help achieve its objectives in Afghanistan. Turquoise Mountain Foundation is registered as a charitable organisation in Afghanistan.

3.1 Board of Trustees

The Turquoise Mountain Trust is the oversight body for Turquoise Mountain. The Board of Trustees meet quarterly to review progress and approve strategy for Turquoise Mountain. The Trustees hold an Annual General Meeting. The Trustees during 2015 and at the time of the approval of the financial statements were as follows:

- Richard Keith
- Edward Viscount Chelsea
- Khaled Said
- Sir John Tusa KBE
- Tamim Samee
- Sir William Patey

Trustees can be nominated to the board when existing Trustees resign or when the Board agrees that the expertise of additional Trustees is required. Trustees can be nominated at Board meetings and a majority vote will determine if the nominated Trustee will be appointed. New Trustees are inducted during their first quarterly meeting and provided with an introduction to their responsibilities during their first quarter in office.

The Board of Trustees, which can have up to 10 members, administers the charity. Decisions are made at quarterly Trustees meetings, or via e-mail agreement based on reports from the Chairman or CEO.

Richard Keith remained Chairman of the Board and Shoshana Stewart remained CEO of the Trust.

3.2 Related Parties

The Turquoise Mountain Trust (TMT) is a Prince's Charity. Turquoise Mountain Foundation US (TMF US) - based in Washington DC, USA - is a separate organisation which works to support the Trust in its objectives.

The Organisation for Afghan Arts and Architecture (hereinafter referred to as the Turquoise Mountain Institute or TMI), was established in 2011. TMI is registered with the Ministry of Economy, Afghanistan, as a non-profit, non-governmental organisation specialising in the education of traditional arts and architecture and is governed by its Memorandum of Association and its own Board of Directors. TMT functions as a founder and primary donor to TMI and the Chief Executive Officer of TMT is also the Chairperson of the Board of Directors of TMI.

Turquoise Mountain Trading Limited (TMTL) is a 100% subsidiary of TMT and was established in 2014. TMTL did not trade in this period.

3.3 Remuneration Policy for Senior Staff

To deliver our charitable aims and to meet the needs of various grant agreements, Turquoise Mountain employs a significant number of staff alongside the vital support that our volunteers provide.

We are committed to ensuring that we pay our staff a fair and appropriate salary while always making sure we have the ability to do so. This is to enable us to attract and retain people with the right skills and therefore have the greatest impact in delivering our objectives.

4.

Reference and Administrative Information

4.1 Registered Scottish Charity Number: SC037343

4.2 Company Number: SC299579

4.3 Registered Office: Turcan Connell LLP
Princes Exchange
1 Earl Grey Street
Edinburgh
EH3 9EE

4.4 Advisors

Auditor: Chiene + Tait LLP
Chartered Accountants and Statutory Auditor
61 Dublin Street
Edinburgh
EH3 6NL

Bankers: Coutts & Co.
440 Strand
London
WC2R 0QS

Afghanistan International Bank
Shahr-e-Naw, Haji Yaqoob Square
Shahabudin Watt.
P.O.Box No
2074 Kabul – Afghanistan

Solicitors: Turcan Connell
Princes Exchange
1 Earl Grey Street
Edinburgh
EH3 0BR

5.

Trustees' Responsibilities

The Trustees (who are also Directors of The Turquoise Mountain Trust for the purposes of company law) are responsible for preparing the Trustees' Report including the Strategic Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principals in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK accounting standards have been followed, subject to any departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended). They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's web site. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

6.

***Re-appointment
of Auditor***

In accordance with section 487 of the Companies Act 2006, Cheine & Tait LLP will be deemed to be re-appointed as auditors at the 2016 annual general meeting.

The Trustees' Report and the Strategic Report have been approved by the Trustees on 16 September 2016 and signed on their behalf by:



Richard Keith (Chairman)

7.

Independent Auditor's Report

Independent Auditor's Report to the Trustees and Members of the Turquoise Mountain Trust

We have audited the financial statements of The Turquoise Mountain Trust for the year ended 31 December 2015 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and the related notes.

The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006, and to the charitable company's trustees, as a body, in accordance with section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and regulation 10 of the Charities Accounts (Scotland) Regulations 2006 (as amended). Our audit work has been undertaken so that we might state to the charitable company's members and trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company, the charitable company's members as a body and its trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Respective responsibilities of trustees and auditor

As explained more fully in the Trustees' Responsibilities Statement set out on page 13, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

We have been appointed as auditor under section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and under the Companies Act 2006 and report in accordance with regulations made under those Acts.

Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

Scope of the audit of the financial statements

A description of the scope of an audit of financial statements is provided on the Financial Reporting Council's website at www.frc.org.uk/apb/scope/private.cfm.

Opinion on financial statements

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 December 2015, and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

Independent Auditor's Report

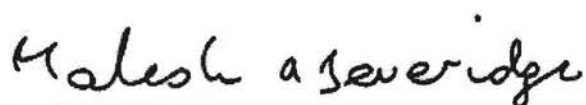
Opinion on other matter prescribed by the Companies Act 2006

In our opinion the information given in the Trustees' Report (including the Strategic Report) for the financial year for which the financial statements are prepared is consistent with the financial statements.

Matters on which we are Required to Report by Exception

We have nothing to report in respect of the following matters where the Companies Act 2006 and the Charities Accounts (Scotland) Regulations 2006 (as amended) requires us to report to you if, in our opinion:

- the charitable company has not kept proper and adequate accounting records or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.



Malcolm Beveridge BA CA (Senior Statutory Auditor) 19 September 2016

**For and on behalf of
CHIENE + TAIT LLP
Chartered Accountants and Statutory Auditor
61 Dublin Street
Edinburgh, EH3 6NL**

Chiene + Tait LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006



TURQUOISE MOUNTAIN

Saïd
Foundation



Together we are protecting Syrian and Levantine heritage by training the next generation of artisans and reconnecting them to markets

Six-month Project Report To 31 October 2018

Contents:

Introduction

1. Training the next generation
2. Connecting to markets and incomes
3. Community development
4. Financial report

Introduction

Together we are protecting Syrian and Levantine heritage by training the next generation of artisans and reconnecting them to markets.

This report marks the end of a period of groundwork and the beginning of a ramp-up which will see the Foundation and Turquoise Mountain link craft masters with a new generation of apprentices, connect hundreds of young Syrian children with their heritage and showcase Syrian artisanship around the region and globally.

This extended project runs over two years from November 2018 to October 2020 and will see:

1. A highly trained new generation of artisans in the Levant claims a protected and thriving craft industry that brings them pride and employment
2. Artisans producing high quality, locally and internationally relevant products efficiently and effectively with easier access to markets.
3. The children of this generation are more connected to their heritage and more involved in its protection and have developed a positive sense of shared tradition.

Looking back over the past 6 months, we have built strong foundations and have seen signs of real progress in connecting Syrian masters to markets and fostering the creation of an ecosystem, involving raw material supplier and clients, that is crucial to the sustainability of their practice. Additionally, we've laid the groundwork allowing new generations of masters to flourish, while creating spaces dedicated to the expression for Syrian heritage helping children from the refugee camps and otherwise detached from their roots to reconnect with their traditions and identity.

Six months of progress

Summarised below is our progress to date articulated firstly in the original grant format (ended October 2018 but originally planned to take place through for a further 12 months) and also in the new grant format so as to allow us to see how the project evolves.

Targets	Action
Generate employment, pride and self-sufficiency by supporting and training over 500 artisans to link to export	During this period Turquoise Mountain has connected 33 artisans to international markets, supporting them through

<p>markets, with a focus on the increased participation of women and youth</p>	<p>technical support, design, quality control, and sales.</p> <p>We will continue to build the network of artisans in the coming period as we move toward a critical mass with the exposure, networks and support to allow them to stabilise the sector and use it to give many more Syrians an opportunity for employment within the artisanal market.</p> <p><i>See section 1 for more details on the development of the training programme and section 2.3 on the growth of the artisan network</i></p>
<p>Train and expose a further 1000 Syrians to artisan skills and heritage</p>	<p>We are reaching out through our training programmes and our heritage outreach work. During this period 220 children and young people graduated from our heritage programmes in addition to the 30 who attended the pilot this semester. In addition to this we trained 25 camp residents as facilitators for the programme.</p> <p>The <i>Tiraz</i> textile programme also took 27 textiles trainees through 3 cycles of embroidery training in Zaatari camp.</p> <p>We have reached over 300 Syrians thus far and have plans for further training, exhibitions, and education programmes taking place with communities of Syrians across the country, running throughout the next two years to build upon this work.</p> <p><i>For more details please see section 3 on community development and section 1.4 on the Tiraz camp embroidery programme</i></p>
<p>Preserve Syrian and Levantine heritage by promoting craft production</p>	<p>This knowledge is protected when it is practiced, and when it is passed on. In Jordan, the key to preserving this heritage is in bringing it to a contemporary setting, ensuring new students are inspired to train in it and in ensuring that it is commercially sustainable.</p>

	<p>Our support of the artisan workshops, the training programme, connection to markets and the children’s heritage programme is instrumental in preserving this at-risk heritage.</p> <p><i>All of the sections that follow contribute to this aim.</i></p>
<p>Create US\$500,000 of sales of the highest quality Syrian art and craft made by artisans for local and international markets</p>	<p>We have completed \$34k of sales of Syrian products during this period.</p> <p>We have proposed a large hotel commission worth \$0.5m to a Saudi hotel client that we have been working with on a number of commissions in recent years. We have repeat orders arriving from the UK and Qatar and our sales lead will be pitching to a number of hotels and museums within the UAE and Qatar in 2019.</p> <p><i>See section 2 for more detail on connecting artisans to market</i></p>
<p>Establish links between Syrian artisans and Jordanian designers and architects, thus furthering economic opportunity and social cohesion.</p>	<p>All of the routes to market we have initiated during this period have seen a strong collaboration between local designers and the artisans themselves. Products have been at times simplified, materials enhanced, or designed for a more contemporary market and technical finishes have allowed access to broader opportunities.</p> <p>All of this has seen almost constant collaboration between Jordanians, Palestinians and Syrians.</p> <p><i>See section 2 and in particular section 2.5 for more detail on collaboration</i></p>
<p>Support over 15 small and medium artisan enterprises.</p>	<p>We now have 10 artisan businesses we are supporting regularly in terms of</p>

	<p>production advice and also commissions to market.</p> <p><i>See section 2 and 2.3 in particular for detail on artisan support</i></p>
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1. *Vocational Training:* Turquoise Mountain has been formalizing its partnership with training programs around the country and secured access to a group of future Syrian apprentices while identifying training venues. We are now a strong position to launch a combination of woodwork, jewellery and metalsmithing trainings, led by Syrian master artisans, in early 2019.



Pop-up display: The Good Place, London. November 2018

2. *Artisans & markets:* In this second phase of this project we have consolidated our collaboration with some of the best Syrian master artisans in the country and have enhanced the quality and design of the products with them for sale both nationally and internationally.

The latter part of this period saw technical improvements with the artisans in preparation for a series of autumnal sales and events in the UK, with further international sales being shipped in November. In addition to these sales increasing revenue and securing their practice, the artisans are so proud to have had the opportunity to display and sell products on an international platform.

3. *Community development:* The community development programme is flourishing, with multiple graduations within the refugee camps, an increasing amount of Syrian community leaders trained in implementing the program, various pilots ran outside the refugee camps, and an agreement completed with a partner in order to deliver a long-term training to a Syrian-Jordanian community in northern Jordan

Looking to 2019

Over the past two years, Turquoise Mountain has built a network of master artisans in traditional Levantine crafts such as woodcarving, mother of pearl inlay, glass blowing and ‘Ajami’ painting. We are working with them to produce handmade crafts, for local market and export, and train the next generation of practitioners, thereby preserving Syrian and Levantine heritage. Doing so, we are providing meaning and livelihoods for both Syrian

refugees and the host communities in need, while supporting the Jordanian economy during a difficult period.

We are now well established in Jordan and expanding the team as we ramp-up. We are broadening our artisan network, stand poised to establish the vocational training programme and are bringing these stunning craft pieces to new markets regionally and internationally, ensuring that this heritage is passed onto a new generation. We are very grateful to the Said Foundation for its support in this urgent work and look forward to working closely together on the London Launch event in summer 2019.

1. Training the next generation

Turquoise Mountain is bringing all of the expertise and clients it has accumulated through its work in Afghanistan, Myanmar and Saudi Arabia.

Outcomes¹

1. The next generation of artisans in the Levant can claim a protected and thriving craft industry that brings them pride and employment
1.1 A critical mass of young Syrians living in refugee camps in Jordan have mastery of traditional craft skills, an appreciation of their importance, and ability to earn a living from their practice. (indicator: artisans trained)
1.2 A critical mass of young Syrians and Jordanians have mastery of traditional craft skills, an appreciation of their importance, and ability to earn a living from their practice by joining existing workshops or setting up their own business. (indicator: artisans trained)
1.3 A critical mass of young Syrians and Jordanians have mastery of traditional building skills and the know-how to restore historic structures, while also having skills which increase their employability. (indicator: artisans trained)

In the past six months, the training programme has been focused on building and formalizing connections with government and their training centres, identifying non-governmental locations for training to take place in TM run workshop spaces and identifying potential groups of trainees. We have now secured the participation of a pool of candidate to a hands-on test which will allow us to select the most promising apprentices.

Our approach to training in the next period:

Training is central to the preservation of these traditions as it retains these traditional skills in a new generation of young Syrians and other nationals living in Jordan.

Our approach to building the training programmes will be as follows:

1.1 Vocational training centres

We will partner with the Jordanian governments vocational training centres (VTC); these are already providing foundational skills in woodwork and carpentry which offers a large cohort of semi-skilled and motivated young Syrians and Jordanians who will be the vanguard of this next generation. Through a discussion with VTC trainers and master artisans, we will develop a specialization curriculum which provides training in the advanced skills of mother of pearl inlay, brass and other metal inlay, mosaic, wood carving, advanced carpentry and jewellery making.

We met with a group of young Syrians at a vocational training centre recently, one of whom told us “when I graduate, I will try to leave Jordan so that I can become a master in woodwork, most likely in Egypt.” This young man represents a motivated potential

¹ Note that these outcomes relate to the revised grant starting in November 2018, they are included here for context and are largely representative of the projects drive in the past six months. The outcome numbering does not correspond to the numbering in the subsequent narrative sections.

graduate who could be one of the first to join our apprenticeship programme and also represents the fact that these opportunities do not exist within the reach of so many Syrians and Jordanians living here.

We are drafting an MoU with the Ministry of Labour which oversees the Vocational Training Centres. This will provide Turquoise Mountain with space in the centres, access to the young people already enrolled on their programme and recent graduates who will be encouraged to return to take up this advanced training. The Ministry recognises the benefit we can bring to these trainees and will sponsor Turquoise Mountain to achieve a regionally recognised accreditation for these courses. Allowing graduates to take their qualifications anywhere within the region where they will be recognised for the skills they have mastered.

1.2 Artisan apprenticeship scheme

We have begun the process of on-boarding the artisans in an apprenticeship scheme. This will see students who have graduated from these training programmes placed within their workshops for six months where they will apply and hone their skills alongside these artisans in commercial environment.

We are also developing an embedded training program, where artisans would take on apprentices in their workshop, thus supporting more traditional knowledge transmission mechanisms. Recently, we held an artisan workshop where we discussed how the scheme would work with the master artisan woodworkers. Their enthusiasm was inspiring, the wood carver Abu Nidal said at the outset “this is the part of my job I have been longing for and missing for six years.” This comment was representative of their collective enthusiasm and we have set the scene to establish a formal apprenticeship scheme that will begin early in 2019 with students who have already graduated or are identified as young Syrians with experience and aptitude.

The initial cohort will be a group of young artisans, training alongside master artisans in their workshops. They will be trained in carpentry, mother of pearl inlay and wood carving, spending several days each week embedded within the workshops. Once a month all the trainees with the master artisans and mentors will gather to exchange information and discover markets, designs and more through this workshop. This will further allow for the creation of a network of artisans both old and new as they work together and support each other into the future. We anticipate starting in Q1 2019.

1.3 Turquoise Mountain training workshop

Our ambition is to identify a heritage building in need of restoration. This will provide a training ground for stone-masonry and architectural woodwork during the restoration phase with the building then providing space for artisans to train and work thereafter. We are scoping a number of potential buildings in the north and north west of Jordan and seeking to raise funds to further this ambition. We anticipate that this could provide an incubation space for graduate artisan businesses and that it could host numbers of outreach program to the community.





1.4 Training in the camps

Textiles training in Zaatari camp - Turquoise Mountain is also directly partnering with Tiraz, a local organisation in charge of cataloguing, protecting, and diffusing knowledge related to textile-making from the region. Headed by Widad Kawar, it holds one of the largest collections of Arab dresses in the world. Following a successful collaboration with TM in developing an outreach curriculum for children including the creation of embroidery toolkits, Tiraz has set up and successfully carried out 4 training cycles in the Zaatari camp, teaching groups of women basic and specialised skills in embroidery. Our ambition is now to expand the program and create 5 cycles in dyeing and textile techniques, leading more than 100 women to a higher level of technical skill and ability to produce for market.

Woodworking training for Syrian refugees in camps - We anticipate working in partnership with the NRC and the Jordanian vocational training centres to train a group of young Syrian men in Al Za'atari Camp who have completed their initial training with the NRC. These young men will complete an intensive programme in carpentry after which they will complete a further on the job training at a series of 6 carpentry workshops outside the camp, but within very close proximity.

Other camp trainings – we are actively seeking opportunities to bring other trainings to the camps, we will report more on this in the coming months.

2. Connecting markets and incomes

Outcomes

2. Artisans are producing high quality, locally and internationally relevant products efficiently and effectively with easier access to markets.
2.1 Artisans are consistently able to develop, produce and deliver higher quality products at scale. (indicator: artisans/businesses supported)
2.2 Artisan entrepreneurs are connected to the business community, have better business skills, and are better able to bring their products to market. (indicator: artisans/businesses supported)
2.3 Artisans are able to get their products to market efficiently and cost-effectively. (indicator: sales incomes and number of orders)
2.4 There is strong international and local demand for products made in the Levant. (indicator: sales incomes and number of orders)
2.5 Artisan businesses are better connected to international retailers and designers. (indicator: sales incomes and number of orders)

Rebuilding these connections between artisans and markets is essential to their long-term existence. Turquoise Mountain has teamed with the artisans to reach new markets, deliver technical support during the design and production process providing them with international access, showcase their craft at international events and broadened the base of artisans we are supporting.

2.1 Supporting artisanal businesses

During the last six months we have supported 10 Artisanal business, with a view to building up to 15 in the next period. See table in section 2.3 for a breakdown of the businesses supported. This support has included: -

- resourcing raw materials from sustainable sources
- identifying ethically sound sources of raw materials
- design support
- tax and customs advice
- quality control
- production quality problem solving
- connection to market

We have connected the artisans with clients in UK, Qatar, Saudi and the US. With sales generated within the UK and Qatar amounting to \$34k. We have a \$500k proposal with a large hotel in Saudi and good links into other opportunities in the Middle East, US and UK.

2.2 Reaching new markets

The work of the artisans has appeared in a series of events, sales and museums throughout 2018:

2.2.1 London Craft Week

The products made by Syrian artisans, in collaboration with the Turquoise Mountain Team in Jordan made their debut in London at *London Craft Week* in May 2018. We were thrilled with the positive feedback and interest through sales of the pieces. A number of pop-up sales are being held around London during November, capitalising on this interest. The first being at The Good Place, followed by the Conduit Hotel, both of which saw more sales of the pieces made in Jordan and very high levels of interest in the story of each piece. The Buckingham Palace Summer *Prince and Patron* exhibition saw the presentation of a Syrian made Damascene chest to over 600,000 visitors and it is now enshrined forever in the Google Arts and Culture *Prince and Patron* online show.

2.2.2 London pop-up sales

The team have collaborated with the artisans to reach pop-up sales in the UK ahead of the Christmas sales period. The artisans have undergone a period of product development and refinement with our team. This has included everything from design selection, to material sourcing and a great deal of refinement around product quality to ensure that they meet international expectations and can endure the process of shipping and delivery.

Their work has been sold in November at **The Good Place**, the craft sale at **Clarence House**, and the **Conduit Street sale**. The products were a mix of woodwork and metalwork and these sales provided us with a good sense of what appeals in the market with the most popular items being the large arabesque tray in walnut and mother of pearl, the square damascene box and the wide cone candleholders in both brass and copper. This has provided valuable feedback to the artisans and will inform planning for future sales.

2.2.3 Doha Museum of Islamic Art – Syria Matters Exhibition

This exhibition highlights the extraordinary cultural heritage of this country and seeks to safeguard this unique legacy in danger. *Syria Matters* explores Syria's history, illuminating its key role in the artistic and intellectual history of the world. The museum heard about our work and requested over one hundred pieces for the attached shop to present Syrian craftsmanship in museum shop. This include Arabesque Walnut Trays, Tin Walnut Trays, Walnut Frames, Copper Bowls, Candle Holders and Square Damascene Boxes.



Examples of the pieces sent to Qatar for the Syria Matters exhibition

2.2.4 Semhane Hotel proposal

Our artisans were invited to pitch to the Semhane Heritage Hotel in Riyadh. This hotel is under construction and the design group responsible for its interior fit out have signed an MoU including Turquoise Mountain sourced products in its interior fit-out. This commission is worth over \$500,000 and represents 500 pieces across a number of different lines in room furnishings. This would represent an incredible boost to the artisan economy and also deliver significant credibility to these artisans.

2.2.5 Pippa Small jewellery

Pippa Small, who has produced many lines of jewellery with our artisans for over a decade, visited Jordan to meet and scope out a production and design collaboration with Imad Al Hadid. Imad travelled to Syria at the start of the crisis and established a workshop and jewellery shop in Amman. Pippa has sampled with Imad and is planning a 20-piece jewellery line to be launched next year, drawing on Syrian and regional traditions.

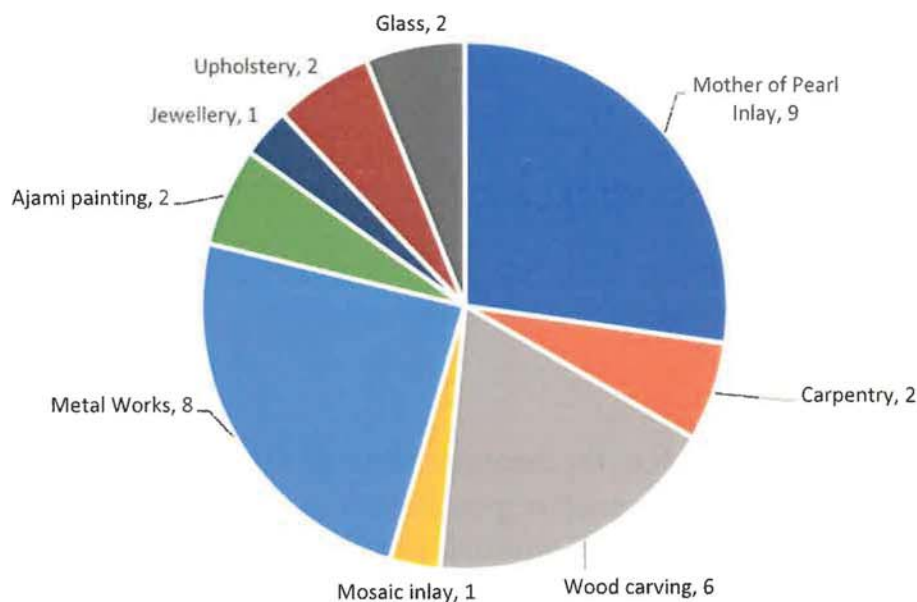
2.3 Building the artisan network

The majority of the artisans fled Syria with their families after 2011 and established a new life in urban areas, mostly in Amman. The craftsmen we have met were all master artisans and business owners in Syria. Today, they are exploring ways to keep their traditional craft alive, while sustaining and growing the businesses they have established in Jordan, often with a Jordanian business partner.

This past phase has been focused on building our collaborative partnership with the artisans and most importantly creating partnerships and collaborations between various artisans across the different workshops and crafts. At present we are starting new collaborations with artisans working in glass Blowing and jewellery.

The artisans we collaborate with are the key to sustaining and reviving Syrian and Levantine heritage, and we will do all we can to support them, help them train the next generation, and build their connections to market as well as work towards building a solid network of artisan in Jordan and beyond.

The make-up of our current artisan network is as follows:



The training programme, apprenticeship scheme and growing commercial opportunity will require a broader network of artisans. Further research begins in December to identify additional master artisans so that we might meet the demands of a larger programme. Recently, we have built our network of glass blowers, jewellers and metalworkers.

2.3.1 Glass-blowing

Baladi glass is an endangered craft in Jordan and in the Levant. Very few artisans and workshops are still operating in the region. Following research conducted in and around Amman, the team met with Maher Qazzaz, a Syrian glass-blower and his partner, Ossama Natsheh, who are no longer practicing due to a lack of market opportunities and challenges to cover their workshop's running costs. Ossama comes from a family of glass-blowers native of Hebron. The Natsheh family has a 300-year-legacy in glass blowing and is still producing in Palestine and exporting to the world.

Before including glass as part of the Turquoise Mountain craft portfolio, it was essential to test glass making at a workshop. Through the research, the team was introduced to a glass workshop (mostly producing moulded-glass) and two full days were spent at that workshop working with the artisans to develop a series of products.



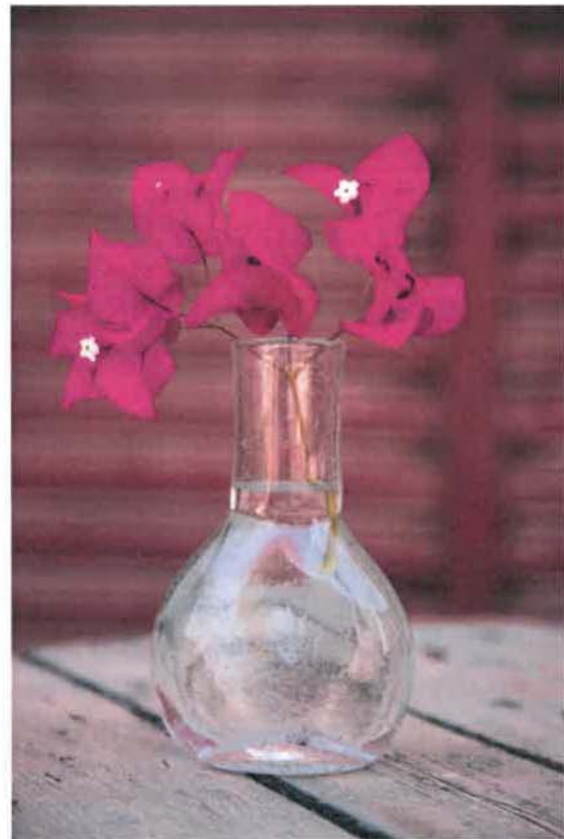
Maher working with the design team of Turquoise Mountain to produce over 70 samples of glass products



The size of the products were defined by the kiln opening (10 x 10 x 16 cm). Larger objects need to be made using a bigger kiln. The blockwork used in the kiln is of bad quality thus breaking and diffusing lumps in the molten glass, resulting in low quality glass products. According to the artisans, a new kiln needs to be built using higher quality blockwork, which can enhance the overall quality of the finished products. Textures were obtained using metal moulds found in the workshop.

At a later stage, new moulds could be developed to obtain certain textures. Furthermore, glass products could be made in combination with other materials such as metal, stone and wood. The initial designs were straightforward simple outlines which served as a basis for developing several iterations of the same product directly on site with the artisan.

We are considering the next best steps with these artisans, looking at the best outlet for this craft and assessing what is needed to ensure that it is not lost.



2.3.2 Jewellery

The team have met with Imad Al Hadid who came to Jordan from Syria at the start of the crisis and established a workshop and jewellery shop in Jabal Al Hussein in Amman. Since then he has a thriving business with a branch in Dubai.

Recently Turquoise Mountain has sampled a ring designed by Pippa Small with Imad and Pippa was thrilled with their ability to work with two metals (gold and silver) in one piece. Pippa will be coming to Amman in January in order to work with Imad in producing a 20-piece jewellery line which she will show at the Paris Fashion Week in March 2019.

Pippa will then return to Amman in April and work with Emad and the trainees Turquoise Mountain will be training in Jewellery in order to produce her full fall line.

Turquoise Mountain is also sampling a new line where various crafts cross – Micro-mosaic with gold and Mother of pearl with gold.

2.3.3 Brass Beating



Abdul Salam, who has been working with Turquoise Mountain Jordan for the past year as the only Brass beater found in Amman, has unfortunately left us as he received his immigration approval. Abdul Salam, along with his family have immigrated to Canada. We hope to keep in touch and hope that he will be able to continue in his line of work.

Ala', a young Syrian artisan has now been hired by the workshop to replace Abdul Salam and we are greatly enjoying working alongside him on the developments of various products. Turquoise Mountain is working to support his development and skill. This situation has highlighted the desperate need to train the new generation of young artisans in order to preserve and protect these fragile crafts.



2.3.4 Lebanon – Ettijahat

Turquoise Mountain is working with the Beirut-based organisation Ettijahat - Independent Culture to identify and mentor a network of young Syrian researchers in the field of culture and heritage. We are approaching the completion of a twelve-month project in which we have supported their efforts to explore aspects of intangible Syrian heritage and traditional crafts, such as the role of traditional crafts in the social, creative and economic sectors of the future Syria; the use of traditional materials, techniques and products; as well as the history of the master/apprentice relationship and its role in society. The project has seen fourteen young researchers produce thirteen research pieces looking at different issues within this field, with topics ranging from the state of the Damascene textiles and handcrafts industry during and following the outbreak of war to the transformation of the cultural geography in Damascus.

Ettijahat has finalised its 5th edition of the “Research: to Strengthen the Culture of Knowledge” programme and organized a day-long conference at the American University in Beirut, where Turquoise Mountain was represented. The program successfully trained 14 young Syrian researchers, mentoring them throughout their field work and data collection and providing opportunities for publication. Some of the research most relevant for the work of Turquoise Mountain in the region are still being edited and the studies are being finalized before the end of 2018, so we expect to integrate their results into our work in the course of next year.

Extracts from their reports are included below:

- [Research programme video](#)
- [Research programme Interview with Marianne Njeim \(trainer\)](#)
- [Research Edition 5 Interview with Maryam Samaan \(researcher\)](#)
- [Research Edition 5 Interview with Dima Nachawi \(researcher\)](#)
- [AUB Open day Facebook event](#)
- [AUB event wrap up video](#)
- [AUB event photo album](#)
- [Research book of abstracts Edition 5 EN](#)
- [Research book of abstracts Edition 5 AR](#)

2.4 Local and international exhibitions

2.4.1 London Craft Week (9 – 13 May 2018)

The Turquoise Mountain and Said Foundation Levant project took part in its first international exhibition at London Craft Week. This is an annual event that showcases exceptional craftsmanship through a journey-of-discovery programme featuring hidden workshops and unknown makers alongside celebrated masters, famous studios, galleries, shops and luxury brands. Turquoise Mountain participated with pieces and events around Afghanistan, Syria, Jordan, and its other projects. These events focusing on the products

made in Jordan were hosted at the shop of Turquoise Mountain's long-term partner, ethical jewellery designer Pippa Small.

2.4.2 Buckingham Palace: Prince and Patron (21 July – 30 September 2018)

To mark the 70th birthday of The Prince of Wales this year, the Summer Opening of Buckingham Palace included a special display of over 100 works of art personally selected by His Royal Highness. In the exhibition a selection of The Prince's favourite works of art from the Royal Collection were shown alongside works created by young artists supported by three of His Royal Highness's charities – Turquoise Mountain, The Royal Drawing School, The Prince's Foundation and the Prince's School of Traditional Arts. The Jordan design and production team collaborated with the Osama, Moataz and Maher to create a bespoke Mother of Pearl chest in Walnut wood.

Chest Inlaid with Floral Mother of Pearl



Designed by André Mcheileh (Turquoise Mountain in Jordan) and Ossama Al Nimer. Made by Ossama Al Nimer, Moataz Hamoush, Maher Darwish and their workshops in Jordan. Made of walnut wood, mother of pearl and tin thread.

2.5 Product development and technical support

Turquoise Mountain has identified several Syrian artisan groups working in and around Amman, mostly practising architectural woodwork, furniture-making, textiles, and embroidery. Through the support of the Said Foundation, Turquoise Mountain has been able to collaborate with the artisans to sample and produce a range of items which are steeped in Syrian cultural traditions whilst adapting the designs to bring these products to modern markets.

The process of product development and technical support thus far has seen our production team working closely with the artisans to produce market ready quality and finishes, for example advising on particular joints or identifying lacquering techniques to protect the finish of copper products. In the coming period, we will bring technical experts to advise on technical skills or materials that will deliver the quality, efficiency and durability that the international market demands.

2.5.1 The story of the mother of pearl chest

The creation of this piece is a wonderful example of our team bringing together their own design skills with several artisans to produce a masterpiece. Mother of pearl inlay is the craft of inlaying shells onto wooden surfaces. Similar to other crafts, the process involves several artisans, each with a specific task. From preparing the wood, to carving it, to shaping the shells, inlaying them into the wood, and finally smoothing the wooden surfaces, it is a complex and meticulous process.



Commissioned to celebrate His Royal Highness Prince Charles' 70th birthday, this chest is co-designed by Turquoise Mountain and master artisans based in Amman (Jordan). During the initial brainstorming between the designer and artisans, the idea was to compose a centerpiece made of seven elements to celebrate HRH 70th birthday. Many ideas were developed, eventually resulting in an assemblage of seven main flowers in a vase, each representing a decade of his life, accentuated with foliage and buds. It's interesting to note the different perspectives while making this chest; the artisans have a legacy of an opulent visual language adorning thoughts, celebrations, and special occasions

onto wood. The designer took that language and simplified it to resonate with contemporary aesthetics all the while respecting its inherited characteristics.

The design collaboration goes further into production, the tracing of the hand-sketched motifs is transferred to digital format, the outlines are then carved onto wooden panels. The making of this chest is a first-time collaboration between two workshops: the carpentry workshop and the inlay workshop. Creating new networks for artisans to collaborate is inherent to Turquoise Mountain's work in Jordan, especially in the context of a displaced craft practice.



Lettuce oil application

This piece has now been seen by hundreds of thousands of visitors to the Buckingham Palace summer opening and is now online at the Google Arts & Culture platform where it will remain for all to see.

[Prince & Patron at Google Arts & Culture](#)

2.6 Export challenges and legal status

There are challenges to be overcome in terms of the legal status of Syrians working within Jordan and also ensuring that their goods are exported in the most efficient way.

We have begun work on a *guide to export* that will be shared with the artisans to ensure they are aware of the most cost-effective export routes and also how they can take advantage

of the many tariff preferences that certain Jordan manufactured products can benefit from as they sell to the EU and US for example.

The status of Syrian craftspeople in Jordan is an area we are building our expertise so that we can offer clear guidance to artisans and graduates looking to establish their own businesses. We are in contact with other organisations facing this challenge, we have joined a working group looking into government policy and legislation and anticipate completing our advisory literature in the next phase of activity.

3. Community development

Outcomes

3. The next generation of children are more connected to their heritage and more involved in its protection, and have developed a positive sense of shared tradition.
3.1 Engage and train community leader in cultural heritage activities fostering social cohesion for children.(indicator: number of facilitators trained)
3.2 Thousands of Syrians and Jordanians are engaged in cultural heritage and its ability to enhance social cohesion, and will be more involved in its protection. (note: this program highlights the importance of vocational training and careers in traditional crafts.) (indicator: number of children graduating from the program)



Since October 2017, Turquoise Mountain has developed a cultural heritage outreach program to complement its mission towards the protection of a cultural heritage in the region. This was the result of several months of research that identified lack of access for children to knowledge and activities related to Syrian history and heritage. The programme’s main goal is to encourage discussions within refugee communities around traditions and culture, while fostering children’s interests in Syrian craft through hands-on activities (see previous report from February 2018).

The program is based on cultural heritage related activities and includes an Introduction to Tangible and Intangible Heritage, Islamic Geometric Patterns, Mosaic, Embroidery, Arabic House (Al Bayt Al Arabi) & Graduation. Within these activities we have included activities that develop learning capacity and promotes the

psychosocial well-being of the children, such as folklore dance (Dabkeh), Syrian songs & music, and storytelling (Hakawati).

Following a successful pilot run in the camp of Azraq, our team has largely expanded the program. We've so far piloted additional programs in the refugee camps (Zaatari, Azraq Village 5) as well as in urban areas (Amman with Souriyat without Borders, Zarqa with Mercy Corps) and in more remote and challenging parts of the country (Queen Zain Al Sharaf Society and the Women's Khaldyeh Association in the Mafraq Governorate). We have introduced a total of 25 community members to the implementation of our program, and have fully trained 12 of them to carry it out almost independently. Between May and October 2018, the program has reached 220 children, a majority of whom are Syrians, in the course of 3-week to 2-month cycles, delivering curricula directly tailored to the community thanks to the direct participation of community members in their development.



Several assessments have been carried out, which we're still in the process of analysing. Preliminary results show clear increase throughout the program in items as diverse as "interest in Syrian history and culture", "public speaking skills", "teamwork", among many others. The program has engaged children and their families in discussions on cultural heritage, leading them address critical topics such as home, return and identity in productive ways. For instance, Mohammad, a Syrian boy from Zaatari originally refused to engage in embroidery, which he believed was only for little girls. He's recently been seen outside of the centre teaching an entire group of boys how to cross-stitch. Saja, a young girl from Homs has decided that,

following our Al Bayt Al Arabi activity, she was to become an architect so that she can rebuild houses in Syria.

Furthermore, we've seen that the program has had a demonstrable benefit to the lives of the parents and the facilitators as well. The facilitators have told us they now have a real sense of purpose and mission. Abo Hasna is father of one of the participant also said: 'when I first registered my daughter I was scared that she would be kicked out from the program, [...] but the attention she got from the trainers and how they dealt with her situation made me sure that she will graduate from this one, [...] she got the chance to part of a group, as she tried her best to get everything done. She had to take it back home and we all helped her to finalize, actually we all enjoyed the program with her, it was a chance for us as a family to gather and discuss each activity''.

We are currently reaching the end of a 4th cycle in Zaatari camp, we are also about to start a new cycle in Azraq village 5, and we're finalising the agreement with Future Pioneers and the Women's Khaldyeh Association to implement a long-term outreach program in underprivileged areas of the Mafraq governorate which will include Syrian, Jordanian, and Iraqi children.

As UNICEF has shut down an entire program involving more than 450 Syrian teachers in the education of Syrian refugees, the need to connect these children to their heritage is crucial, now more than ever. Turquoise Mountain's answer is to commit to expanding its program. We will seek to rapidly accelerate the project to ensure we are reaching children across all villages of the Azraq camp and in the poor areas of the North.



4. Financial reporting

Report showing financial performance to 31 October 2018*

EXPENSES	<i>Actual Nov 17 to Apr 18</i>	<i>Actual May 18 to Oct 18</i>	<i>Total Said Foundation</i>	
	<i>USD</i>	<i>USD</i>	<i>USD</i>	<i>GBP</i>
In-Country Leadership	23,784	24,212	47,996	36,289
Programme Staff	35,251	53,130	88,381	66,824
Programme Costs	10,605	65,375	75,980	57,447
Support Staff	5,802	10,893	16,695	12,622
Staff Related Costs	3,275	6,800	10,075	7,618
Domestic & International Travel	17,200	13,384	30,584	23,124
Local Office Running Costs	7,127	7,752	14,879	11,250
Fixed Assets	1,957	-	1,957	1,479
Governance, Audit, Finance, Legal, Insurance, Core	7,165	18,859	26,024	19,676
TOTAL BUDGET	112,166	200,404	312,570	236,330

*Note that the format of financial reporting will be adapted in future reports to the format proffered by the new grant agreement



TURQUOISE MOUNTAIN

Nuristani Woodcarving

Pattern Book



CPF Documentation Program
Volume 1

Document developed by

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Patterns digitized by

Massih Ullah

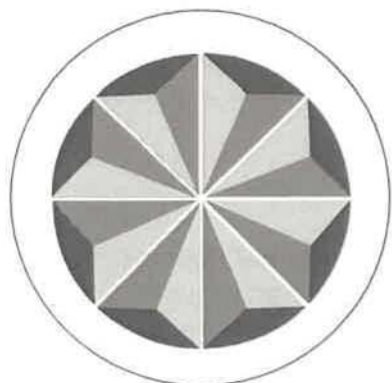
Disclaimer

This document is in not way meant to be exhaustive. It is merely a framework providing directions for further research, and it is our hope that it will be enriched as our program moves forward



۱,۲ کاریپاس - دایره ای سه برگی
سه برگ را نشان میدهد که شکل دایره را بخود گرفته است.

1-2 Karipas - circular carve trilateral.
Depicts three leaves together shaping a circle or a shield



۳-۴ شتانگی کریپاس - خطوط مستقیم داخل یک دایره
نشان دایروی که خطوط مستقیم نوک تیز در مرکز باهم
وصل شده بازتاب دهنده شکل ستاره است.

3-4 Shtangi Karipas - significant
direct circle line.
A circular shield design with an
interior star



۵-۶ ستاره
شکل ستاره مانند که با خطوط ضخیم با هم وصل شده و
نشان دهنده ستاره در شب است.

5-6 Star
Depicts a star at night



۷. گل کودی، که به چهار قسمت تقسیم شده است این نشان شکل دایروی را بخود گرفته است که به چهار قسمت تقسیم شده و از برگ های نازک تشکیل شده است.

7. Cody flowers lined foursquare
A shield design with interior geometric design.



۸. گل کودی شش ضلعی شکل دایروی که از شش مثلث بزرگ تشکیل یافته با برگ های بیضوی و مثلث های کوچک میباشد.

8. Simple hexagonal flower Cody
A shield design with three-leave pattern inscribed on a Reuleaux triangle with grooved ridgelines.



۹. گل های سه برگی کودی شکل دایروی که از برگ های چهار دانه پی تشکل یافته و در مجموع به چهار قسمت تقسیم شده که شامل برگ های باریک میشود.

9. Circle trilateral flowers lined Cody
A shield design with a flour-leaf flower inscribed on a star pattern.



۱۰. گل کودی دارای سه برگ

شکل دایروی که از سه برگ گل تشکیل شده و این گل بالای مثلثی قرار گرفته که با خطوط مستقیم جدا شده است.

10. Cody trilateral simple circle of flowers

A shield design with a three-leaf flower laid over a Reuleaux triangle.



۱۱. دایره با خطوط منحنی

شکل دایروی که از خطوط منحنی بوجود آمده و یک چرخش را نشان میدهد که بالای هر برگ یک خط باریک فرو رفته قرار گرفته است.

11. Circular curved membrane lined

A circular shield pattern with a rotating wheel design and indented ridgelines



۱۱. دایره با خطوط منحنی ساده

شکل دایروی که از خطوط منحنی بوجود آمده و یک چرخش را نشان میدهد.

12. Circular curved membrane

A circular shield pattern with a rotating wheel design.



۱۳. بوری بافت یک خطه

در شکل زیر دیده میشود گل ستاری که از خط های مستقیم تشکیل شده، در میان بافت های بوریایی قرار گرفته است.

13. One line mat-weave

A central star-shield emblem is surrounded by a continuous square of two interwoven, knitted fibres.





۱۴. بوریا بافت دو خطی
شکل بوریا بافت که دارای دوخط بوده و باهم پیچیده است.

14. Two line mat-weave

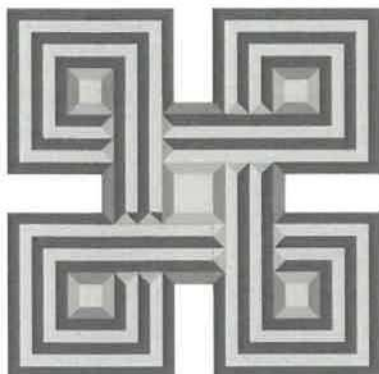
Woven-mat pattern with three nodes.



۱۵. بوریا بافت گوشواره یی
خطوط را نشان میدهد که باهم پیچیده و شکل گوشواره سنتی را تشکیل داده است.

15. Buria Baft Shakil Gushwara

Interwoven lines that refer to the shape of traditional earrings



۱۶. نشان
دو خطی که بالا و پایین یکی دیگر حرکت کرده تا یک شکلی را بوجود بیاورد که دارای چهار مربع کوچک میشود.

16. Sign

A single line with one central groove is woven over and under itself to create a four-square pattern.



۱۷. ریسمان بافت

دو خط ریسمان مانندی که در یکدیگر پیچیده و ریسمان بزرگ تر را تشکیل میدهد.

17. Woven rope

Two lines of two central grooves are woven together creating a rope.



۱۸. نشان

شکل لوزی که خطوط بالای یکی دیگر قرار گرفته و در کل یک نشان را تشکیل میدهد.

18. Sign

A rhombus woven stamp with looped-over vertices and fronds in between.



۱۹. بوریا بافت

بوریا بافت دو خطه که به دو بخش تقسیم شده، در وسط یک ستاره قرار دارد و از ۱۲ خط مستقیم تشکیل گردیده است.

19. Mat-weave

Two matted patterns framing a complex shield emblem with interior 12-point star.



۲۰. بوریا بافت

سطح بوریا بافتی که در داخل ۱۲ کنگوره قرار گرفته است.

20. Mat-weave

A full-matted pattern within an elongated 12-curve frame.



۲۰. بوریا بافت

خطوطی که با هم پیچیده و یک سطح مربع بوریا بافت را تشکیل داده است.

21. Mat-weave

A pattern depicting a full knitted mat.



۲۲. سه دایره

این شکل بافت سه خط را نشان میدهد که باهم پیچیده و سه دایره را تشکیل داده است.

22. Three circles

Knitted pattern depicting three interwoven circles organized in a triangular formation.



۲۳. بوریا بافت

این شکل بطور بویا بافت ساخته شده است که دارای نقطه مرکزی بوده و به شکل عمودی قرار گرفته است. این سمبول بشکل عمودی یا افقی بروی چوب کنده میشود.

23. Mat-weave

Two lines knitted over and under each other vertically down the wood. Stylization of the rope pattern.



۲۴. ریسمان بافت

این شکل دارای یک دایره مرکزی ستاره دار بوده که خطوط ریسمان مانند در اطراف آن پیچیده است.

24. Woven rope

A central shield emblem is surrounded by two interlocking rope-like fibres.



TURQUOISE MOUNTAIN



Documenting Nuristani Woodcarving in Afghanistan

مستند سازی کندن کاری نورستانی روی چوب در افغانستان

Cultural Protection Fund - ICH Documentation Report 1

پروژه حمایت از فرهنگ – مستند سازی میراث فرهنگی غیر ملموس، گزارش اول

This research was carried out by:
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Documentation package

File Name	Title	Format	Pages/Min
NuristaniWoodcarving_Report.pdf	Documenting Nuristani Woodcarving in Afghanistan. Cultural Protection Fund - ICH Documentation Report 1	PDF	12 p.
NuristaniWoodcarving_PatternBook.pdf	Nuristani Woodcarving Pattern Book	PDF	10 p.
NuristaniWoodcarving_Portfolio.pdf	Documenting Nuristani Woodcarving - Portfolio	PDF	25 p.
NuristaniWoodcarving_PS.pdf	Nuristani Woodcarving Production Sequence Chart	PDF	1 p.
NuristaniWoodcarving_Docu.mp4	Nuristani Woodcarving	MP4	09:03 min

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1. Introduction

In the context of the British Council Cultural Protection Fund, Turquoise Mountain is carrying out an inventory and documentation of 15 crafts practised in Murad Khani and across Afghanistan. Selection and documentation of the crafts are governed by practical and ethical considerations defined in the 2003 Convention for Safeguarding Intangible Cultural Heritage, and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

Nuristani woodcarving is a craft practised in the eastern mountainous region of Afghanistan. Traditionally a ubiquitous form of expression and decoration in Nuristani society, recent political instability and population displacement, along with a decline in economic activity and the replacement of traditional construction techniques by cheaper means, have led to a decrease in the number of woodcarvers able to carry out this particular style, the majority of whom are now located in Kabul.

Thus, documentation of Nuristani woodcarving does not systematically imply access to what can be considered its original environment (at present inaccessible), but, indeed, any community of Nuristani woodcarvers across the country. We have especially focused on the craft practised by Delaramshah, a Nuristani artisan now working as an *ustad* (professor) at the Turquoise Mountain Institute. As the project grows, we hope to integrate additional practitioners and communities of stakeholders in our documentation.

This documentation package thus represents both a first effort to document systematically various aspects of a craft, and a framework to be expanded upon over the years to come. It includes:

- This report, summarizing the methods and results of our research
- A set of pictures illustrating our process
- A video presenting the history and techniques associated with the craft
- A pattern book collecting the various patterns we have encountered in the course of our research



Fig.1: Map of Afghanistan with, in green, the region of Nuristan

2. Methodology

A total of 24 interviews were carried out with 3 artisans and additional events allowed us to reach out to up to 50 stakeholders over the course of 8 months of work. Interviews were carried out from within an ethnographic-social anthropological framework guided by the ethical guidelines developed by the UK's ASA. Interviews with artisans remained semi-directed, although several directed questions were sometimes asked. All artisans were consulted before any information they shared was to be published and made accessible to a broader audience, and the final version of the video was approved by all stakeholders involved in it.

3. History of the Craft

Embedded in Afghanistan's eastern mountains, Kafiristan ("Land of the Infidels") was long an isolated region. Cut off from the world courtesy of its deep mountain gorges and fierce warriors, the communities' local, paganistic religions were supplanted by Islam in 1896 by Abdur Rahman Khan, over a millennium after the neighbouring regions. Renamed Nuristan ("Land of Light"), the valleys' occupants adjusted their belief-systems to the new religion.

The historical evidence for the period pre-1896 is scant. The communities did not have an alphabet of their own, meaning written sources from their perspective are non-existent. Besides the occasional passing reference to them from outsiders (usually hostile to the Kafiristani's existence, such as Tamerlane) there is little evidence with which to piece together their past. The result is that despite the many speculations made regarding their origin the truth is unknown. (Klimburg: 52)

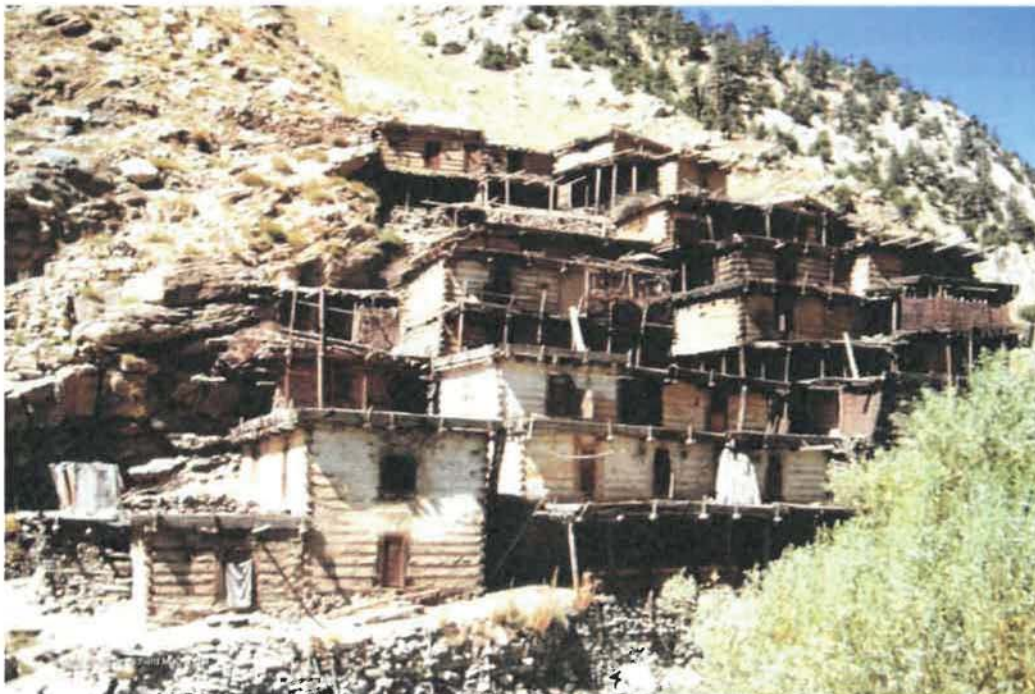


Fig. 2: Nuristani village with typical aggregated architecture
1987, McKenzie

It is within this academically bleak context that our understanding of the origins of the Nuristani woodcarving tradition must be located. The craft is believed to be a centuries-

old, integral component of the communities' cultures, which has evolved over time in response to their values. In particular, it was inextricably linked with the warrior culture that prevailed in all of the valleys as a result of the constant threat from Muslim communities beyond. Its production, too, helped to cement the usually strict social and status-orientated hierarchy of the Nuristani communities.

Nuristan is one of the richest in the region in terms of wood, notably, pine, cedar and walnut trees. Being the most available resource, it was the most commonly used material in Nuristani societies. However, Nuristani woodcarving refers primarily to those objects on which unique patterns, designs, and symbols were carved. These frequently included: all elements of domestic architecture (doors, pillars, beams, etc.); furniture (mainly chairs and beds); kitchen utensils; other daily objects; temples; tombs; and honorary statues.

Nuristani society before Islam was divided into two main classes: the 'Atrozhen' were the upper class and they comprised of the landowners, farmers, and religious leaders; the 'Brozhan', or lower class, were divided between the 'bari', who were the skilled labourers, and the 'shūwala', the unskilled labourers. It is important to note, however, that the Nuristani region was not homogeneous with respect to societal structure, meaning there were variations in class systems depending on the community. For example, in the Parun valley which was less status-orientated, the land-owning farmers actually participated in the craft-making. (Edelberg: XI) Ownership of symbolic, wooden-carved artefacts was the right of the 'Atrozhen'.

Even after the conversion of the communities to Islam in 1896, the woodcarving tradition continued, albeit gradually evolving in response to the new values and social structure. There was no longer a need of maintaining the martial ideal, being as they were incorporated into a unified Islamic nation, and therefore the meaning behind the woodcarving was dramatically altered overnight. With the passing of the next generations, what was primarily a symbolic craft became merely decorative.

4. The community of practitioners

The traditional Kafiristani artisans were from the 'bari' class. They were without social privilege, not deemed to be members of Kafiristani society, and bought and sold as slaves. (Klimburg: 71) Furthermore, they were even deemed to be ethnically different and inferior to the 'Atrozhen', making social mobility virtually impossible. (Klimburg: 69) Up until fairly recently it was not at all uncommon for the upper-class farmers to refer to the craftsmen not by their names but simply the term 'bari'. (Edelberg: XII)

Indeed, despite the skill, transmitted from father to son, with which the 'bari' would carve their deep-ridged designs, they were not respected as citizens of the community. They were not granted the privilege of decorating their houses, which were usually located further down the valley for protection against Muslim incursions, with woodcarving designs.

With the opening up of Nuristan to Islam and the rest of Afghanistan, the centuries-old social structure was upended. The status of the woodcarving craft was forever changed. All of the 'bari' were manumitted by the 1920s, and they were even granted the right to decorate their own houses. This would not have been possible pre-1896. With the 'bari' being seen as ethnically and socially inferior to the 'Atrozhen', their appropriation of the

woodcarving tradition led to a decrease in its value for the traditional owners. (Klimburg: 28)

Despite 'bari' no longer being slaves, they are still the craftsmen employed for decorating the traditional wooden houses. However, even though they have more rights compared to the past, as late as the 1970s the level of inequality between the 'atrozhen' and 'brozhen' was still vast, such that farmers and craftsmen would neither marry from the other group, nor even share a meal. (Edelberg: XI)



Fig. 3: Carved panel on the back of a low chair, from the Gharzai collection
October 2017, Kabul, Afghanistan

Accurate, up-to-date research on the community of craft practitioners in the region of Nuristan itself is lacking due to security issues. Even when Edelberg was conducting research in the 1960s and '70s there were obvious threats to the craftsman community in Nuristan itself, not least because of the skilled artisans being able to find better work opportunities elsewhere in Afghanistan. (Edelberg: XII) As part of the British Council's Cultural Protection Fund project, the main focus has been on identifying practitioners of the Nuristani woodcarving tradition in Kabul.

Delaramshah is one of these craftsmen, whose first experience of carving in the Nuristani style was under the tutelage of his father on a mosque-building project in Nuristan's Kamdesh valley when he was ten years old. His workshop is now located in the Turquoise Mountain Institute in Murad Khani, Kabul, where he teaches woodcarving students over a period of three years.

In Kabul, other carvers practise this particular style, some Nuristanis, some from other areas of Afghanistan. There are estimated to be around 35 artisans working in the Nuristani style in Kabul. Predominantly, they are men; however, a number of women artisans exist, such as Shah Jahan, Hoorah and Maria. Occasionally, they meet on an informal basis to discuss their work and to share news from Nuristan. A number of these artisans were part of a community that used to work at Afghan Tarkani, a workshop and institution that is no longer functioning. Salarbagh, formerly a workshop in Nuristan, was another institution that connected many of the Nuristani woodcarvers. Nowadays, the woodcarvers' customers are primarily wealthier Afghans, NGOs, and foreigners. They rarely produce pieces for people in Nuristan because of the higher cost of their products. Ascertaining the precise nature of the current landscape of Nuristani woodcarvers in Kabul is difficult because of a lack of a formal, organising structure.

These woodcarvers have learned in the contact of other artisans, either in the context of a formal training institute such as TMI or Afghan Tarkanai, others within existing workshops. Although the methods have not fundamentally changed over the past century, some differences have appeared. Within an institute, a curriculum is built. Students focus initially on drawing, beginning with the simplest shapes such as the star. Following the production sequence, we mentioned below, they repeat the process over and over, like a musician repeating their scales, until the master deems their progression satisfactory. The student can then carry out the same process on more complex shapes. In addition to the carving of these patterns, the student is also progressively trained in the manufacturing of tables, chairs, and other pieces of furniture on which the symbols will be used. In three years, talented students can master the basics of the craft, which they will then practise often in another master's workshop before opening their own.



Fig. 4: Delaramshah carving a wooden panel
December 2017, TMI, Kabul, Afghanistan

The transmission of knowledge in workshops is different but not less structured. Apprentices are immediately brought to work on a project or construction site. The younger students will focus on the drawing and carving of basic shapes, along with more menial tasks related to the workshop management (carrying the tools, cleaning the place, etc.). Progressing mostly through observational learning, students then take on more responsibility and are attributed more complex patterns. Transmission takes place not only between the master and the students, but also between the different generations of apprentices present in the workshop.

Despite the existence of TMI, and although actual data is lacking, there is a perception among practitioners that the overall number of artisans able to practice Nuristani woodcarving professionally has been decreasing consistently over the past 40 years. This is largely connected to the conflicts taking place both in Nuristan and other areas of Afghanistan where these woodcarvers live. Artisans will learn the skills and often resume another professional activity, working only when orders come in. Destruction of historical pieces during the Taliban period, lack of professional opportunities, disruption of

transmission institutions, and also an apparent decline in interest for this craft in Nuristan may have all contributed to this perception.

5. Symbolism

It is inevitable that the symbolic meanings of specific motifs used in a culture's artistic expression change over time with relation to the evolving social context of their society. Thus, it was, and is, with Nuristani woodcarving. A couple of reservations with discussing the craft's symbolism must be highlighted.

Firstly, Nuristan is comprised of fairly distinct communities with their own languages and cultures. Not enough is known about the historical intra-Nuristan interaction and the extent to which the communities identified as part of a broader social group. Given that in the past it would have been very time consuming to travel between the villages (and at some points in the year virtually impossible), and recognising the cultural and linguistic differences, it is unlikely that the local communities would have seen themselves as part of a single Kafiristani or Nuristani culture and society - this geographical nomenclature itself was imposed from the outside. There may be some commonalities between the different cultures' artistic symbolism, therefore, but broad generalisations will inevitably be pockmarked with errors.

Moreover, the local cultures underwent a serious disruption in 1896 as a result of the conversion from the pagan Kafir religions to the nation-wide Islam. Unfortunately, our understanding of the Kafir symbolism is severely hampered by the scarce remains of pre-Nuristan woodcarving. Much of this cultural heritage was destroyed, especially if there were anthropomorphic depictions which contravened Islamic custom. It is possible to have a rough idea of the symbols used from the artefacts preserved in the Kabul Museum and elsewhere, but once again a comprehensive understanding is beyond our reach.

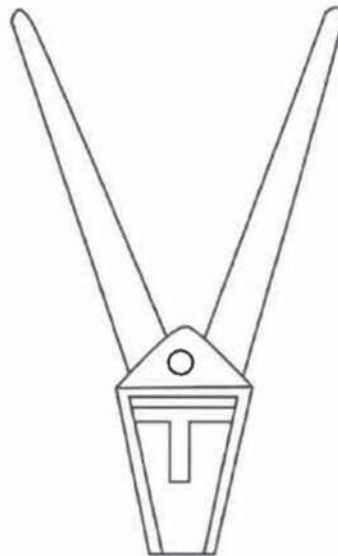


Fig. 5: Example of *sookheng*, a male head goat. This type of figurative symbol, highly connected to the hunting capability of an individual, is almost exclusively found in historical/ethnographic collections dating from the 19th and early 20th century AD.

With these considerations in mind, it is worth elaborating on the more general symbolism in the Nuristani woodcarving tradition. There were three primary reasons for the practice of this craft in the past: religious belief; the demonstration of the holder's social position; and respect for the holder's bravery and generosity. The symbols were reserved in particular for the Great, or Big, Men of the community. This was not an inherited position but one earned through killing enemies and providing feasts.

The number of symbols and their meanings would have been considerable in Kafir times. They would also have included depictions of human heads to represent men killed. After the coming of Islam, however, no human forms were used. Many of the symbols in Kafir times referenced the shield (*keere*) in their shape. These would often represent the number of enemies killed, and therefore the rank attained by the owner. Another common motif was the head of a male goat (*sookheng*). This indicated proficiency at hunting, another valued skill, and lines and circles could be etched into the goats' horns in order to record the number of ibex and tigers killed, respectively.

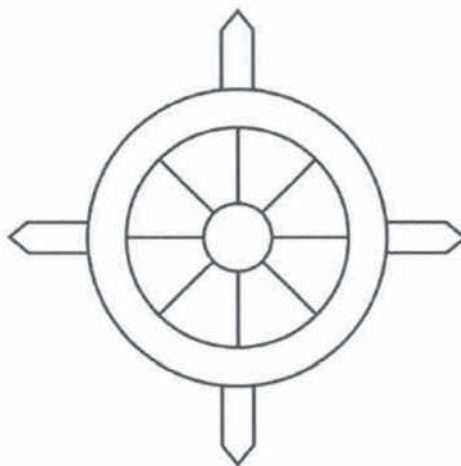


Fig. 6: Example of *keere* (shield) used in a *Yoshzhanla ba keere* pattern. Here, the number of spokes emanating from the central circle corresponds to the number of Nuristan's enemies the owner has killed. The outer circle represents the Nuristan territory. The four, compass like points refer to a giant, who the Nuristani people pre-Islam believed had four ears. Therefore, someone who included this motif in the design of, for instance, their hearth pillar was deemed able to protect his people from giants and enemies.

It is generally agreed that during the Islamization period the Nuristani symbols lost their original meanings and became purely decorative. This has been the status of symbolism within the tradition up until the present day. The Nuristani *ustad*, Delaramshah, learned some of the symbols' former meanings from his father, but his usage of them is purely aesthetic. They consist primarily of "woven" (*baft*) patterns and floral emblems (*ashkāl-e giyāhi*).

6. Nuristani Woodcarving techniques and production (see "Production Sequence chart")

As Nuristani woodcarving was found in architecture and on furniture, some aspects of its production vary, but the tools remained the same. Traditionally, the only tools used by the carver were a simple knife, axe and adze, tools of the carpenter, that were also repurposed in other activities in the village (hunting, butchering, weaving, etc.). The use of such tools necessitated different techniques and positions than the ones adopted by the woodworkers

today, who rely on modern tools found globally. Modern woodworking tools allow for increasingly precise patterns while easing the work of the artisan.

In Nuristan, wood is taken from any forest found in the areas around the village. The abundance of this raw material has, for a long time, allowed relatively unrestricted access, which the political balkanisation of this landscape has rendered increasingly difficult. Traditionally, pine trees and walnut trees were used, nowadays also joined by cedar wood that produces a softer, oily texture that is easier to carve. The middle portion of the timber is preferred, sturdier and carrying fewer branches, also allowing for the tree to ultimately regrow. The wood is then dried on large, public platforms for several days to several weeks, depending on the type of wood and the season.

Then begins the drawing of the pattern, using pens, pencils, rulers, and pairs of compasses. The design is applied carefully, taking into consideration how best to use the grain of the wood. After designing the outline, the details are progressively drawn inside, heavily relying on the pair of compasses. Any mistakes are quickly erased with the chisel. These patterns, repeated hundreds of time, require, for the master, a decreasing amount of preparation. In some situations, an engraving pair of compasses can be used instead of a drawing pair of compasses, generally by master artisans who can also, after years of practice, make do without drawing most of the patterns.

The following stage consists of sculpting the outline of the shape, creating a groove all around the main features of the pattern. This stage, relying on indirect percussion (hammer on chisel), is also known as takakari, after the sound it creates. This also allows the progressive deepening of the symbols' form.

Soon after, the artisans focus on the details of the objects using various types of chisel. The movement is different, here again playing with the grain of the wood, using the weight of one's upper-body to push the chisel while counterbalancing and guiding the movement with the thumb. Here again, the more experienced the carver, the less needed guiding lines are.

Towards the end of the sequence, the artisans sand down the piece, first scraping off its surface with a chisel in order to flatten it, then using sand-paper to soften its edges and, on occasion, varnish.

Although this has not been directly documented, the Nuristani construction technique also included a particular type of joinery that did not require any nails or cement. Such a technique can also occasionally be found furniture.

7. Outcomes

In the course of the documentation process, we have put in place several sub-projects allowing to optimize our consultation process and the comprehensiveness of our results.

In association with the University of Kabul and the Ministry of Culture, Turquoise Mountain organized the "**Scientific and Research Conference on the Culture of Ancient Nuristan**", on November 21-22 November 2017. With over 120 guests and a large media presence, this conference presented state-of-the-art research on Nuristani culture and served as a space for for the various community stakeholders and practitioners to converse and exchange ideas.

In parallel to the conference, our team curated an **exhibition on Nuristani material culture**. This 2-day event was built around 4 themes, “hunting and weaponry”, “the domestic space”, “games and music”, and “symbolism”. In addition, TMI master Delaramshah and three of his students carved various pieces, displaying their skills and know-how.

In the process of the exhibition, we have initiated an **inventory of one of the biggest private collections of Nuristani material culture**, owned by Mr Gharzai. With well over 200 objects, connected to various aspects of Nuristani society, this collection constitutes a precious record of material culture from this region. The Turquoise Mountain ICH team is in the process of building an inventory including description and photographs of all the objects.

Finally, in addition to the report and the movie, which will be broadly circulated, we have also produced a post for the **Turquoise Mountain Research Blog**, dedicated to introducing the research carried out within the organisation to a broader audience.

One of the concrete outcomes of the conference was to **engage the National Museum that agreed to allocate specific funds to acquiring particular Nuristani objects**, to integrate them within its collection, and to facilitate research carried out on this topic.

8. Safeguarding Nuristani woodcarving

Throughout our research and consultation process, stakeholders have recommended several ways to preserve Nuristani woodcarving, some already being carried out in organisations such as Turquoise Mountain or Aga Khan Trust for Culture:

- The protection of historical sites, both through providing security but also attributing a status of historical importance to particular sites that display significant woodcarving heritage.
- The Ministry of Culture, along with other institutions such as UNESCO, should work towards the promotion of this particular craft and the awareness surrounding it. This could potentially include an inscription on the UNESCO ICH list, but also an increase in seminars or events such as the conference organized by Turquoise Mountain.
- Ministries of Education, Culture and Labour should work together towards the implementation of vocational schools specifically dedicated to Nuristani crafts and the development of incentives to increase student participation.
- Institutions already developing such vocational programs should also find ways to reach out to and include students from Nuristan.

While some of these recommendations will necessitate long-term actions and fund attribution from the government, it is already possible to push for a discussion at the level of UNESCO regarding potential nomination in the ICH list, and make additional effort to reach out to nuristani students. Ultimately, the safeguarding of Nuristani woodcarving goes not only through training and business support, but also through a constant effort to include the concerned community in the decision-making process related to its own heritage.

9. Acknowledgments

The authors would like to thank Ustad Delaramshah for his help and availability throughout the documentation process. We're are also indebted to Ustad Gharzai for sharing his knowledge as well as his collection, as well as Mr. Khalili for facilitating our interactions with the Nuristani community in Kabul. We are also indebted to ACKU, and the National Museum for providing us access to important documentation, as well as the Tazagul Association and Nuristani people association for their support in the organization of the conference. Finally, we would like to thank the British Council Cultural Protection Fund for supporting Turquoise Mountain's efforts to preserve Afghanistan cultural heritage.

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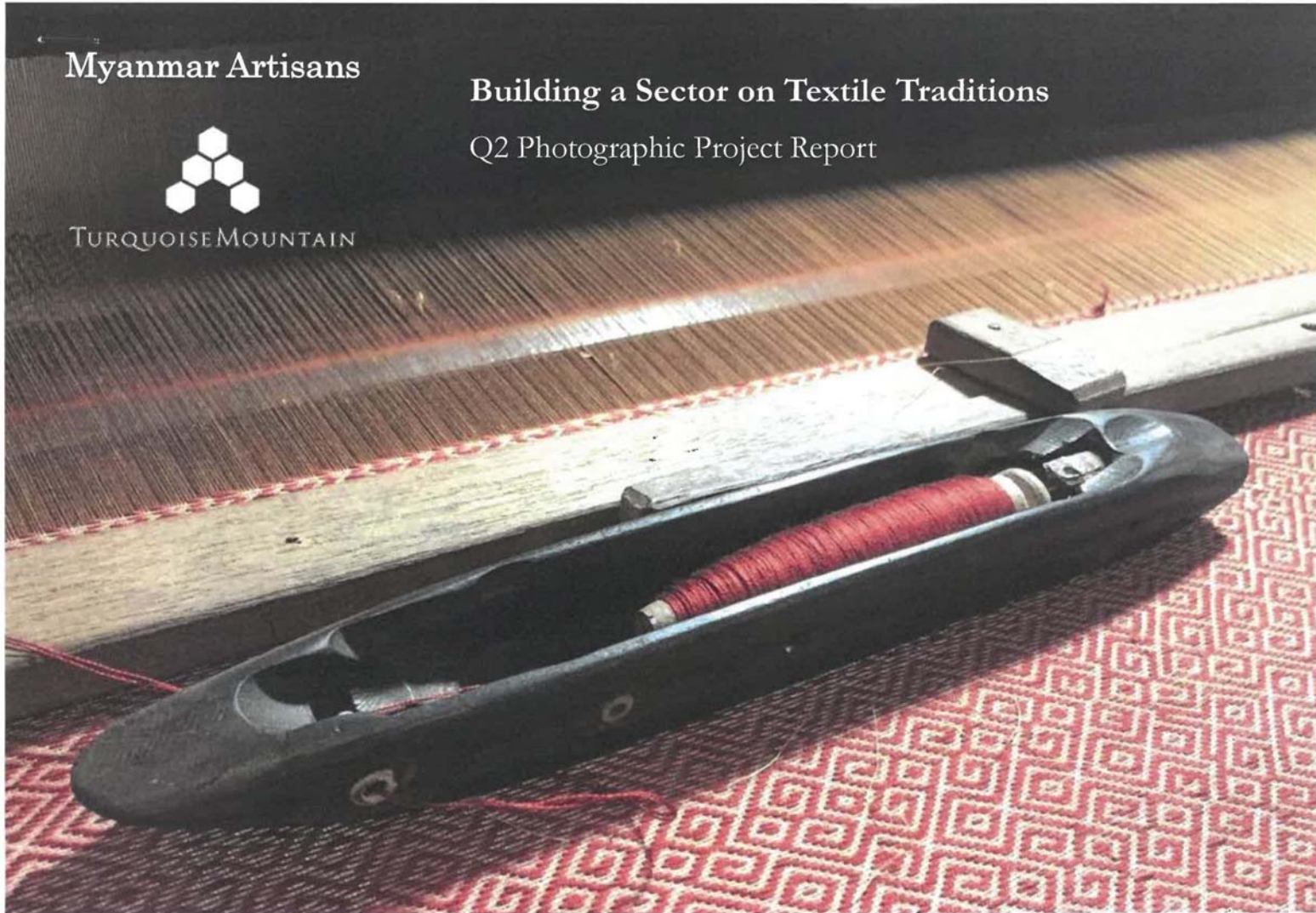
Myanmar Artisans

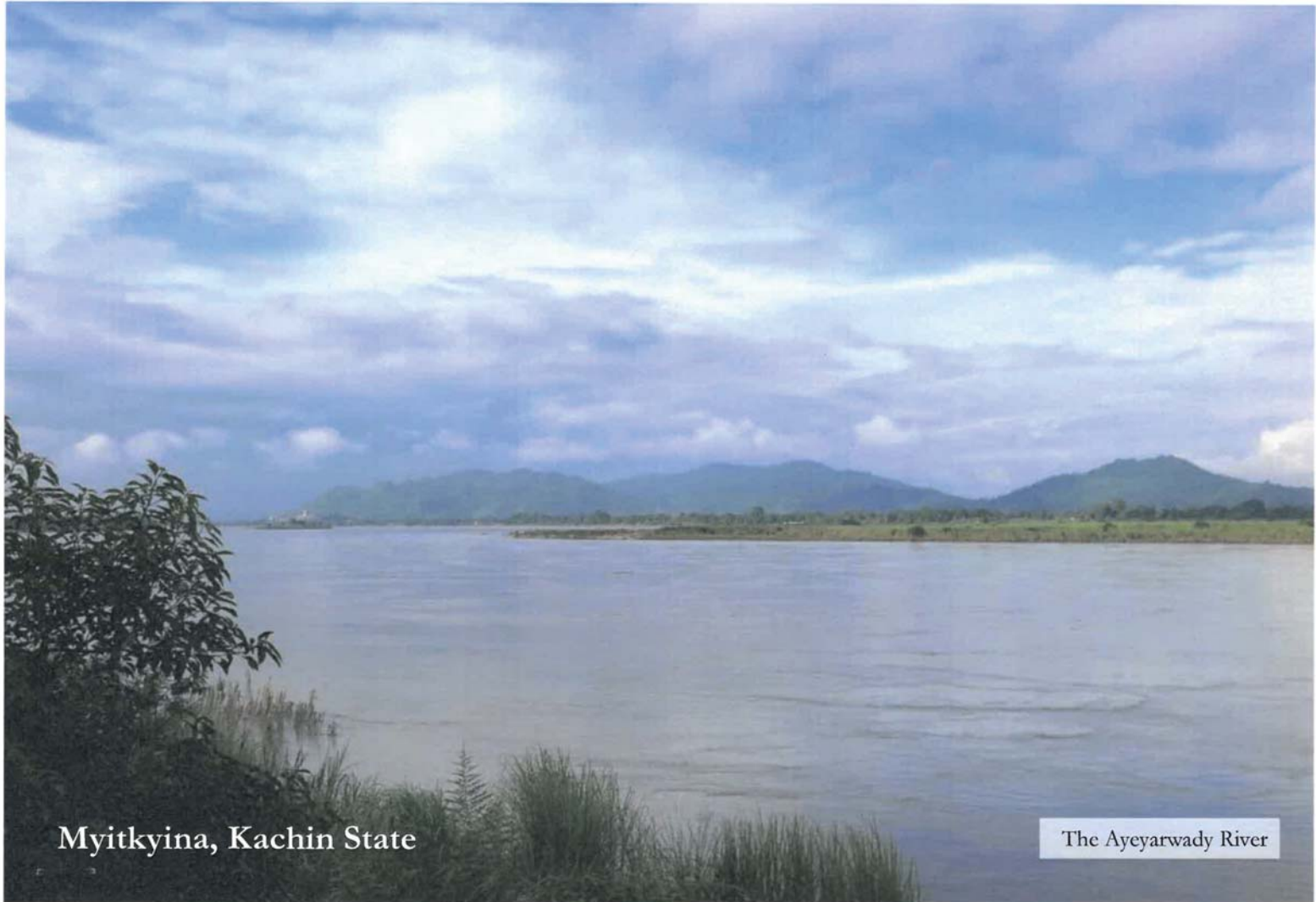


TURQUOISE MOUNTAIN

Building a Sector on Textile Traditions

Q2 Photographic Project Report





Myitkyina, Kachin State

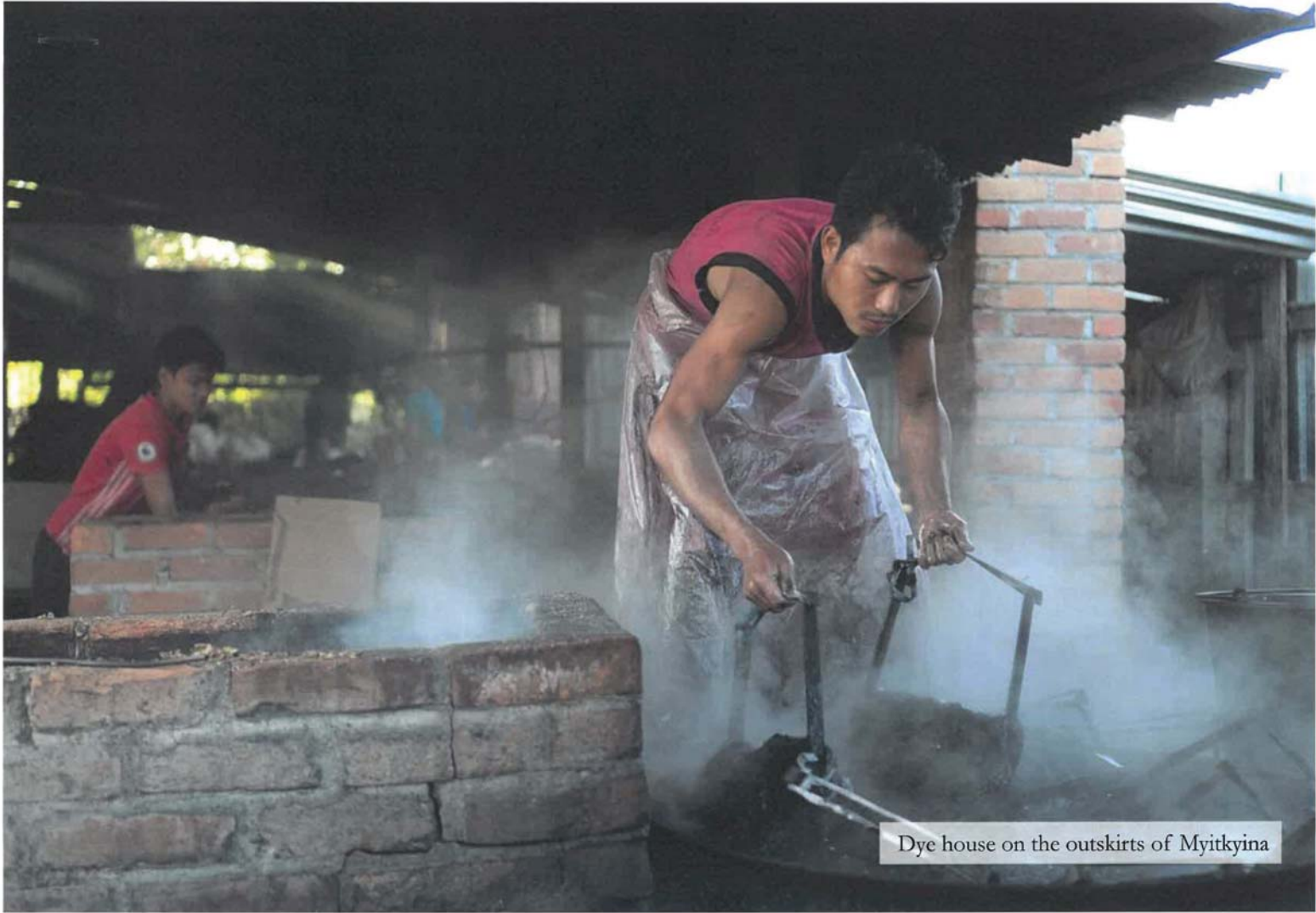
The Ayeyarwady River



The first Design training workshop of the project in Myitkyina on colour, with Rebecca Hoyes



The first Design training workshop of the project in Myitkyina on colour, with Rebecca Hoyes



Dye house on the outskirts of Myitkyina



Bobbin spinning at a workshop on the outskirts of Myitkyina



Warp threading



One of the first Turquoise Mountain textiles on the loom in Myitkyina

STEP Fair Trade Standards



1
Health and safety
of workers is
assured



2
Wage agreements
are observed; living
wages are aimed
for



3
Child labor is
prohibited



4
Discrimination of
any kind is not
tolerable



5
Workers have the
right to organize
and to collective
bargaining



6
Forced and bonded
labor are forbidden



7
Inhumane
treatment and
sexual harassment
are not tolerated



8
Maximum working
hours and rest
periods are
followed



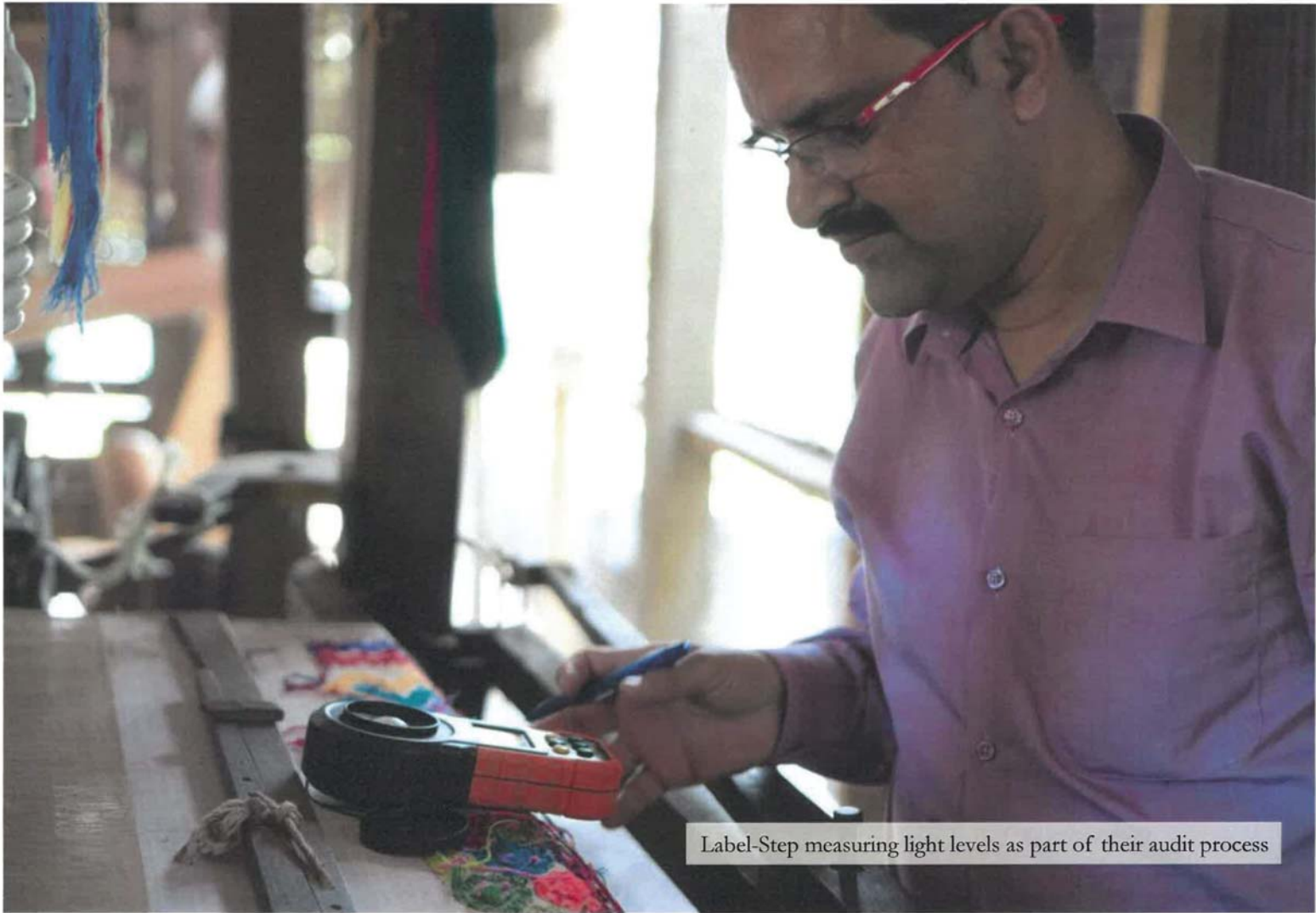
9
Environmental
impact is reduced



10
STEP gets
unhindered access
for audits



Technical Training workshop with Label-Step in Myitkyina



Label-Step measuring light levels as part of their audit process



Label-Step mentoring Hay Mahn (TM Crafts Programme Manager) and Hkwan Nu (Kachin Regional Coordinator)



Example of a 'almost' compliant weaving workshop as defined by Label-Step



Example of a none compliant weaving workshop as defined by Label-Step



Hakha, Chin State



Backstrap weaving workshop in Hakha



The second Design training workshop of the project in Hakha on colour with Rebecca Hoyes



The second Design training workshop of the project in Hakha on colour with Rebecca Hoyes



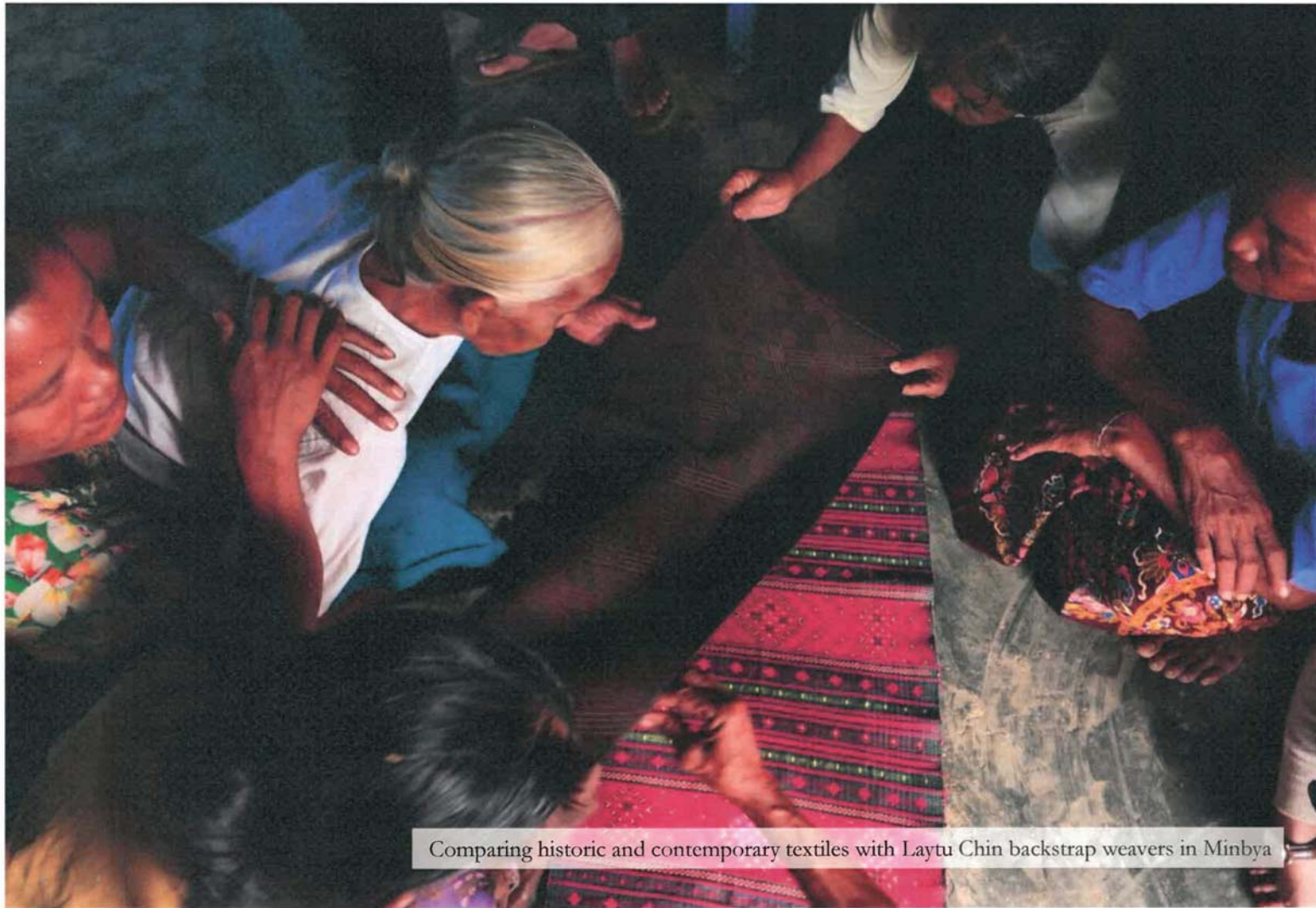
Woman selling traditional Hakha textiles in the market



Northern Rakhine



Laytu Chin back strap weaver in Minbya



Comparing historic and contemporary textiles with Laytu Chin backstrap weavers in Minbya



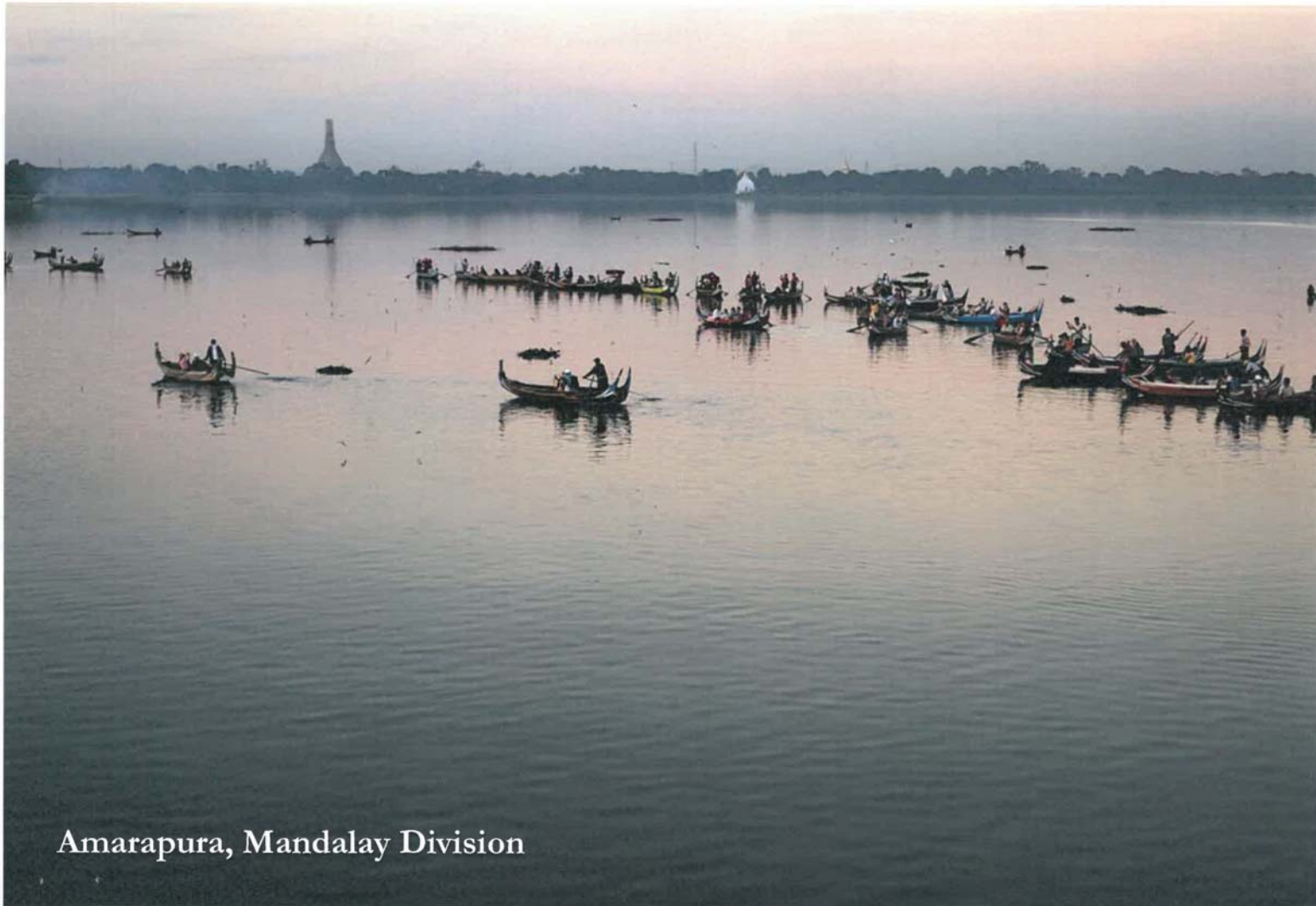
Informal Design training workshop on colour with Laytu Chin back strap weavers in Myebon



Informal Design training workshop on colour with Kami / Myo Chin back strap weavers in Kyauk 'Taw



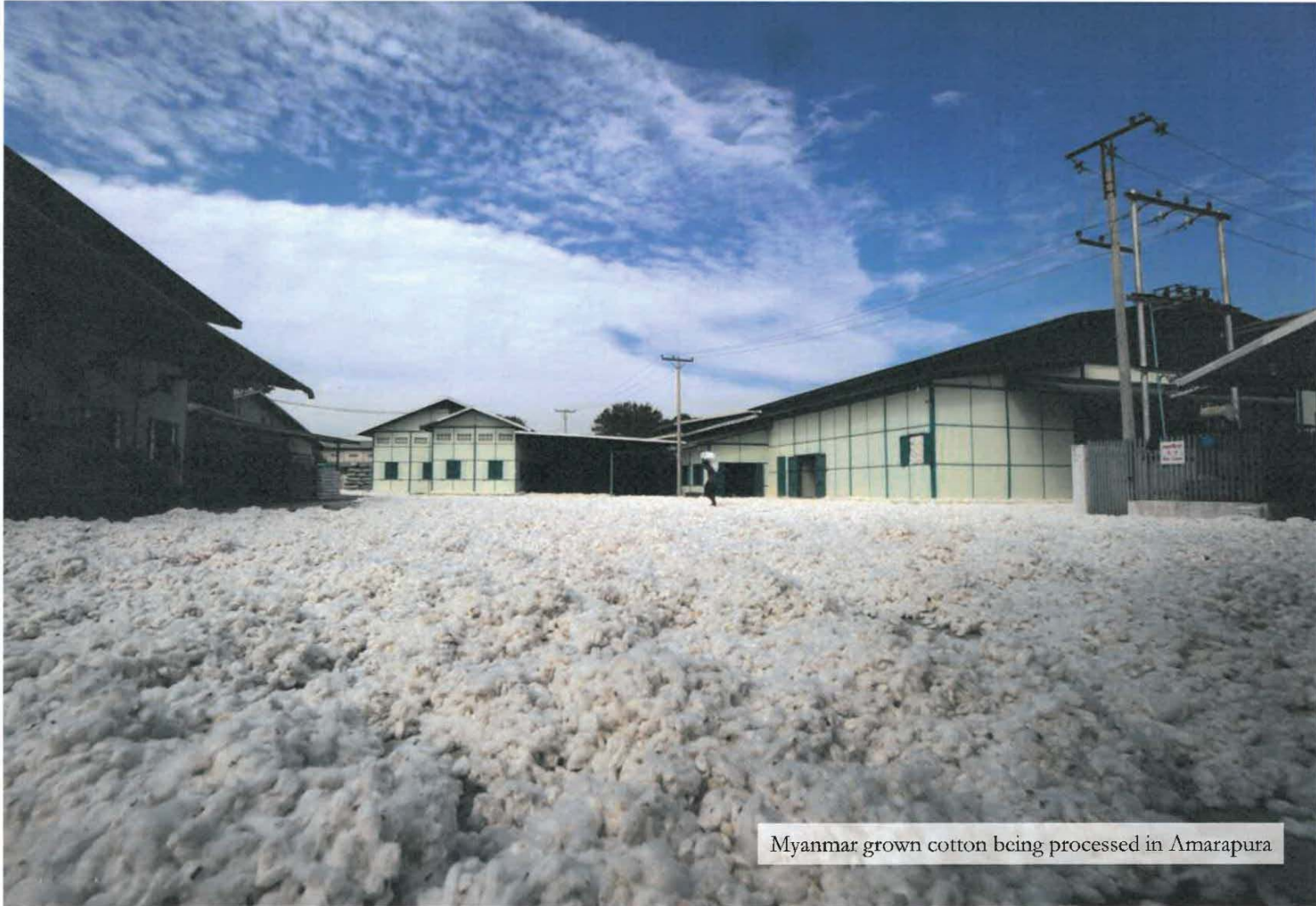
Anatto fruit used in natural dyes to give bright orange (seeds), and shell (nude pink) colours



Amarapura, Mandalay Division



The third Design training workshop of the project in Amrapura on colour, with Rebecca Hoyes



Myanmar grown cotton being processed in Amarapura



Label-Step auditing weaving workshop in Amarapura



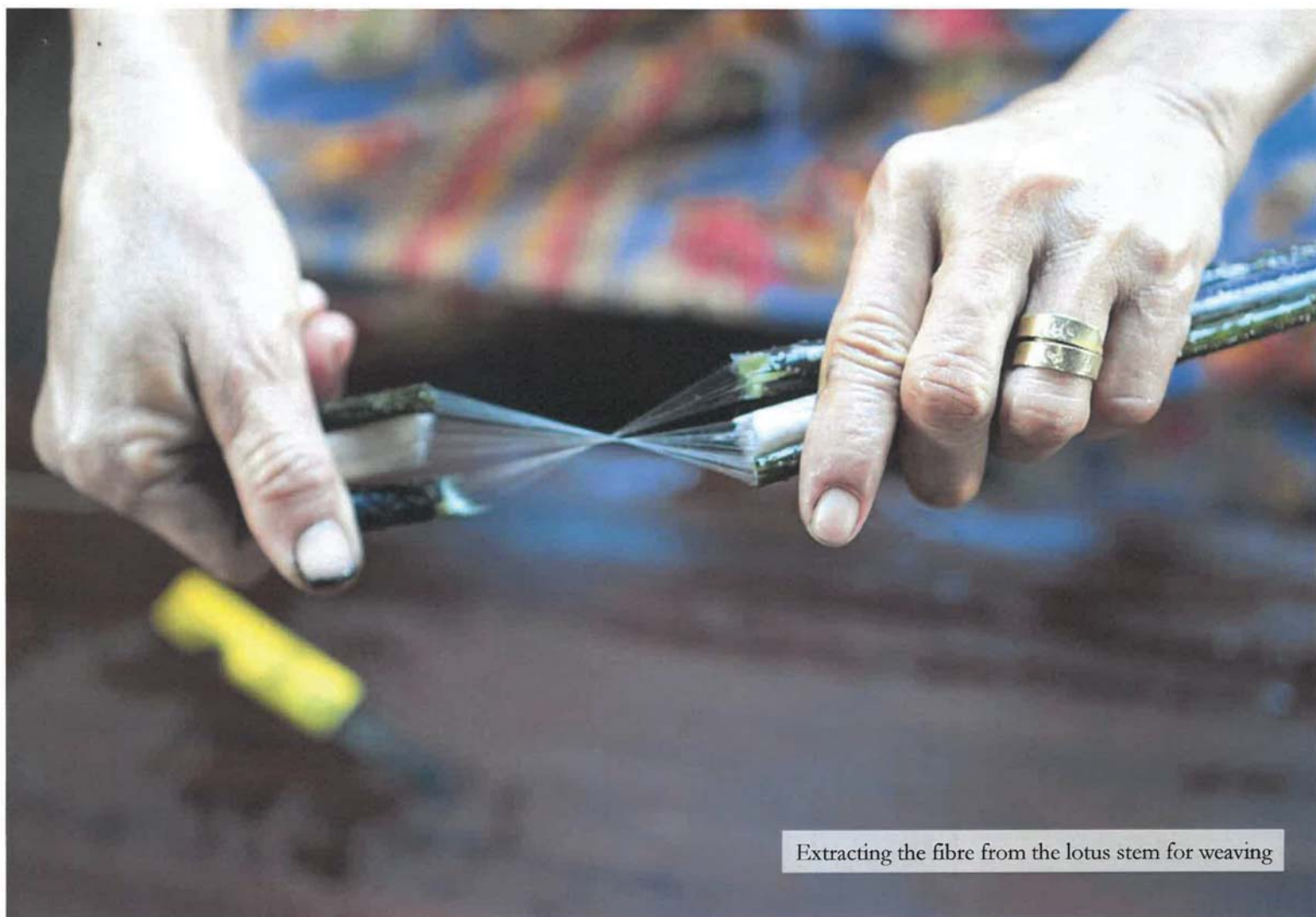
Technical training workshop with Label-Step in Amarapura



Weaver in Amarapura



Inle Lake, Southern Shan State



Extracting the fibre from the lotus stem for weaving



Textiles woven from Lotus yarns



Yangon



New cut and sew workshop



Pattern cutter at new cut and sew workshop



Sewer at new cut and sew workshop



Myanmar Artisans



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