



LIST OF INTANGIBLE CULTURAL HERITAGE IN NEED OF URGENT SAFEGUARDING

**Deadline 31 March 2022
for possible inscription in 2023**

Instructions for completing the nomination form are available at:

[HTTPS://ICH.UNESCO.ORG/EN/FORMS](https://ich.unesco.org/en/forms)

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

Possibility to request International Assistance when nominating

To nominate an element for inscription on the Urgent Safeguarding List and simultaneously request international assistance to support the implementation of its proposed safeguarding plan, use Form ICH-01bis.

To nominate an element for inscription on the Urgent Safeguarding List without requesting financial assistance, continue to use Form ICH-01.

A. State(s) Party(ies)

For multinational nominations, States Parties should be listed in the order on which they have mutually agreed.

Syrian Arab Republic

B. Name of the element

B.1. Name of the element in English or French

Indicate the official name of the element that will appear in published material.

Not to exceed 200 characters

Traditional Syrian Glassblowing

B.2. Name of the element in the language and script of the community concerned, if applicable

Indicate the official name of the element in the vernacular language, corresponding to its official name in English or French (point B.1).

Not to exceed 200 characters

نفخ الزجاج

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (point B.1), mention the alternate name(s), if any, by which the element is known.

Glassblowing

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

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.

Not to exceed 150 words

The Craftsmen and Master Craftsmen are the main community that still keep this traditional expression alive. This community are mostly present in Damascus, and are highlighted within the Qazzaz and Hallaq families. Linked to the Craftsmen communities are the tradesmen and business owners who sell the glass, and the consumers, associations and organisations who appreciate the importance of this traditional craft.

D. Geographical location and range of the element

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

Not to exceed 150 words

The element is currently practiced in and around the Ancient City of Damascus World Heritage Site. Before the war it was also practiced in Aleppo, and in Idlib in the city of Armana- where the sandy soil helped the flourishing of Glassblowing as a craft and a source of income for communities. Similar expressions can be found regionally, such as in Lebanon, Palestine and Egypt, as well as in other countries such as Iran, China and Italy.

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.): Ms
Family name: Sakr
Given name: Reme
Institution/position: Syria Trust for Development
Address: Al-Afif, Nouri Basha
Damascus (behind the French embassy)
Telephone number: +963955707101
Email address: remesakr1@gmail.com
Other relevant information:

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

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

1. Identification and definition of the element

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

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

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

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

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

The Committee should receive sufficient information to determine:

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

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

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

Not fewer than 150 or more than 250 words

The tradition of Glassblowing in Damascus is the artisanal craft of creating glass objects using locally-available materials. It involves particular skills, knowledge and apparatuses such as ovens.

Ovens are hand-built by the craftsmen using red-clay bricks, drawing on age-old skills and traditions passed on through generations. After a period of 3-6 months, depending on the

usage, the bricks tend to crystallise, or wear-down, and lose their temperature retainment ability, which is why the ovens are 'refurbished' regularly with new bricks.

Each oven has a small window where a long hollow metal rod is inserted. Broken pieces of waste-glass are placed inside to melt down. The molten glass is twisted around the rod to cover its end opening, and then be picked up by the craftsman who proceeds to blow into the rod, allowing the molten glass to inflate and take a hallow shape. Metal tongs help the craftsman mold the object which could become a cup, jug, vase, lamp or ornament.

Craftsmen use powdered dyes to colour the glass while it is still molten, or the objects can be decorated with patterns and motifs using coloured paint once they have cooled and hardened.

A particularity of traditional Damascene Glassblowing is the white, blue, green and crimson colours used, as well as the painted gold motifs. Because the pieces are handmade, they are beautifully distinguished by the inconsistency of their shape and/or colour- in contrast to auto, or semi-auto manufactured glass- each piece reflects the individuality and creativeness of the craftsman.

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

Not fewer than 150 or more than 250 words

Within the workshops, practitioners involve:

1- 'Sheikh Al-Kar' or Master Craftsmen: The oldest and most knowledgeable in skills related to the technical aspects of the oven (building the oven – temperature - amount of broken glass required), and are qualified to create a large variety of glass objects. The role includes monitoring production quality and mentoring the craftsmen and apprentices.

2- Craftsman: Experienced glassblower working under the authority and within the workshop of the Master Craftsman, and is usually next in line to inherit the Master title and the management of the workshop. Some of the Craftsmen don't blow the glass, but assemble glass objects created by the glassblower into intricate designs and fixtures, such as chandeliers.

3- Apprentice: Usually the youngest in the workshop who observes the work of, and learns from, the craftsmen. Begins with simple tasks, such as cleaning and preparing the workshop.

4- Artists: Decorate the glass pieces with drawings and engravings. Largely represented by female artists skilled in aesthetics inspired by Syrian culture, such as the Jasmine flower and the Damascene Rose, as well as Arabic calligraphy and traditional Islamic geometric patterns.

5- Ancient city shopkeepers: Also contained within families- they display hand-made blown-glass pieces and benefit from its trade. They represent a significant part of the cultural space with strong historical ties to the families of the glassblowers, and possess significant knowledge of the development of the craft, which they pass onto visitors.

There are no roles that are specific to one gender or another.

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

Not fewer than 150 or more than 250 words

The knowledge & skills are passed down through non-formal intergenerational learning, and the direct application of the skills and knowledge by the craftsmen, who themselves mastered the craft by learning it from their elders.

These knowledge and skills are passed on over a number of years and stages under the observation of the Master-Craftsman, beginning with learning how to collect and wash the unprocessed broken glass pieces, learning how to operate and control the temperature of the oven, handling the high sensitivity of the glass and its malleability, all the way to managing their own production lines.

In the past, the craft was confined within specific families, where the father passed on the secrets of the craft to his children. Indeed, within the 2 workshops belonging to the Hallaq family, all four brothers work, including: Master Craftsmen (Mohamad, Ahmad), and Craftsmen (Khaled and Mustafa).

Today, a limited part of the knowledge & skills is also transmitted formally within technical institutes and high-schools by teachers and professors, but this alone cannot replace the direct experience received from inside the workshops, since this is a hands-on craft.

Painting and decorating the pieces with drawings is also a matter of natural talent by artists, but it's frequently practiced by students of visual arts who learn the systematic process of drawings within universities and art institutes, but are also influenced by commonly seen artistic patterns and symbolism present within their city and surroundings.

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

Not fewer than 150 or more than 250 words

The element contributes to the socio-economic wellbeing of its practitioners when they are able to sell the objects they make. Handmade blown-glass is a popular product that Syrian houses are furnished with, and churches and mosques within the Ancient City of Damascus are decorated with blown-glass, and so the element is associated with these social/spiritual/historical places, and the practices that take place within.

It provides practitioners with a sense of productivity, and the ability to create something useful from broken pieces of waste. It also provides them with an outlet for their own personal expression as they tend to 'examine' different pieces created and discuss its workmanship.

The long-term process of transmitting the knowledge and skills builds a close bond between those in the workshop- their daily lives become entwined, waking in the early mornings, and sharing meals throughout the workday.

In addition to the element being practiced within a World Heritage Site, practitioners attribute historic cultural significance to the element, as the first development of Glassblowing happened in Syria, and thereby, it provides them with a deep sense of continuity and belonging to their land and heritage. The very identity of practitioners, such as the 'Qazzaz' family in Damascus, is entwined with the element- 'Qazzaz' means 'Glassmaker' and the family adopted the name through their connection to the element. Various cultural symbols are often painted or engraved on the glass, such as the 'Hand of Fatima', or drawings inspired from the patterned ceilings of Old Damascene houses.

(v) Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?

Not fewer than 150 or more than 250 words

The element is indeed compatible with international human rights instruments. Although the Master Glassblowers are currently only men, this is due to the weakened viability of the element and not any restrictions on females practicing the craft. Practitioners work in full respect and compatibility with the presence of female artists who decorate their glass products and repeatedly express their desire and capacity to train younger generations of both men and women. In fact, the Master Craftsman, Mohamed Hallaq, has indeed trained his wife on the craft, but unfortunately due to health problems, she was unable to continue practicing.

The element promotes sustainable practices and the SDGs, as the main idea of it is to collect broken discarded glass that is then melted down and given new purpose. Glassblowing products provide a better alternative to single-use plastics that pollute the environment, and even the traditional construction of the oven relies on sustainable practices by using natural locally-available materials. As an ICH element, the transmission of Glassblowing skills is an example of communities taking part in the provision of non-formal education.

The element also promotes the SDG of Decent Work & Economic Growth for its practitioners by providing them with employment opportunities and sustainable sources of income. The presence of similar expressions in the region is an opportunity for dialogue, cooperation, and the exchange of knowledge between practitioners, and this has already happened in the past, bringing together different cultures and communities.

2. Need for urgent safeguarding

For Criterion U.2, States shall demonstrate that ‘the element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned’.

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of its traditional modes of transmission, the demographics of its practitioners and audiences and its sustainability.

Not fewer than 375 or more than 500 words

The element’s viability has weakened and it is now in need of urgent safeguarding due to a number of reasons. While some are related to the war, some are not.

- One of the biggest problems generated by the war that began in 2011 is the loss of the knowledge & skills associated with the element through the emigration of many skilled practitioners, craftsmen, educators and youth who were forced to find refuge in other countries. Some of these practitioners continued practicing the element in these countries, but nevertheless, their absence has led to a decrease in the number of practitioners in Syria. On the other hand, a large number of communities became internally displaced, and although they still reside in Syria, they were separated from their cultural spaces, workshops, tools and supplies.

- Before the war, a number of workshops were present within the souks (markets) of the Aleppo World Heritage Site. This Site sustained a high-level of damage, and with it, the workshops were destroyed. Since the element is directly associated with its cultural space, practitioners had lost the tools and supplies needed for them to practice the element. The city of Armanaz in the governorate of Idlib was also known for the practice of Glassblowing. The deteriorating security situation forced craftsmen to abandon their workshops, which were subsequently pillaged and destroyed. This area is still under occupation by armed groups and practitioners who were forced into displacement are yet to return. The craftsmen themselves, although displaced, are still able and willing to set up new workshops and train new generations of practitioners, but lack the means.

- With the destruction of workshops in Aleppo and Idlib, only three workshops remained in Damascus, compared to 14 in pre-war times. In 2014, the death of Master Craftsmen, Mohamed Nizar Qazzaz, who operated within the Tkiyyeh heritage site passed away, leading to the closure of his workshop.

- In 2021, two workshops belonging to the ‘Hallaq’ brothers, Ahmad and Mohamad, remained. Due to the general fuel shortages experienced in Syria, being the result of a post-war economy dealing with economic sanctions, it has been increasingly challenging for the workshops to secure the needed amount required for the operation of their ovens. This caused one of the workshops to cease production. Although both physical workshops and their practitioners are still available, only one of them remained in operation.

- While the traditional modes of the transmission of the knowledge and skills related to the element, from parents to children within families, were sufficient to support the continuity of the expression in the past, they can no longer do so since a large number of workshops have ceased, and with them their own chains of transmission. It is paramount that more effective modes of transmission are developed to reach a wider part of the community.

Identify and describe the threats to the element's continued transmission and enactment and describe the severity and immediacy of those threats. The threats described here should be specific to the element concerned, not generic factors that would be applicable to any element of intangible heritage.

Not fewer than 500 or more than 750 words

Diminishing number of workshops:

Workshops around Syria, in areas such as Aleppo and Idlib have completely closed due to destruction. The element is directly related to its cultural spaces, and so craftsmen from Aleppo and Idlib stopped actively practicing the element.

Workshops in Damascus on the other hand, are increasingly facing challenges to remain in operation due to the difficulties in securing a regular supply of raw materials and fuel. This is the result of a cap on the purchasing of fuel in post-war times. The disruption to the supply of fuel is gradually leading to the frustration and the weakening of the morale of practitioners. Even when practitioners are not producing glass (at night time, for example) their ovens need to remain alight at a very minimal rate in order to preserve the temperature of the bricks. The shortage of fuel has forced practitioners to completely switch off their ovens- this change in temperature causes the bricks of the oven to 'crack', and once this happens, they have to be replaced and an entire new oven has to be constructed.

Weakened chain of transmission:

The transmission of the element up until recently has majorly relied on non-formal modes carried out by the practitioners themselves. Practitioners relied on their close circles and families to pass on their knowledge and skills to. Their reach was limited to those that they had professional or personal connections with, without reaching out further to the general population. In pre-war times, this did not constitute a problem because there were sufficient numbers of families each operating several workshops which guaranteed the viability of the element. These days, however, the chains of transmission have been disrupted, and relying on this mode of transmission alone, without reaching a wider segment of society, cannot attract a sufficient number of new practitioners, constituting a threat to the sustainability of the element and the transmission of the social, cultural and aesthetic particularities of Damascene Glassblowing.

Limited economic avenues:

Glassblowing requires not only the intangible input of the skills, knowledge and time of practitioners, but the material input of raw materials and supplies that carry a financial cost. The continuation of the tradition of Glassblowing is directly related to ability of practitioners to sell their products. Economic sanctions have made it difficult to access international markets, and practitioners are having to expend increasing time and effort in reaching international buyers, especially since tourists, who made up a large portion of pre-war sales, have dramatically reduced in numbers. This has led active craftsmen to limit their production levels and made the craft less attractive to younger people searching for competitive sustainable job opportunities.

Lack of interest from younger trainees:

The training period of a new craftsman can go up to 2 years. During this period the pay rate is

low, and does not cover the living expenses of the trainee, and therefore, young people are less likely to choose it as a profession. This is in addition to the fact that with globalisation and the digital era, younger generations are less likely to follow in traditional career paths that do not serve their modern lifestyles- and in this sense current practitioners haven't progressed enough in innovating the craft to be more attractive to younger creatives and artists, or even involving the youth themselves.

COVID19 pandemic:

While the COVID19 pandemic has impacted many other ICH elements and not just this one, its impact here should be addressed. Considering the older age of the practitioners, the pandemic did not only pose a serious concern for their health and safety, but the health precautions put in place led to their isolation from their natural community, visitors, buyers and even the associations, media outlets and NGOs who would contribute to supporting these practitioners. Some of these bodies are yet unable to resume activities, and therefore, practitioners cannot benefit from them.

3. Safeguarding measures

For Criterion U.3, States shall demonstrate that 'safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element'. The nomination should include sufficient information to permit the Evaluation Body and the Committee to assess the 'feasibility and sufficiency of the safeguarding plan'.

3.a. Past and current efforts to safeguard the element

- (i) *The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned. How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?*

Not fewer than 150 or more than 300 words

The most obvious commitment taken by practitioners for the safeguarding of the element is that they have continued to practice it despite facing extremely hard conditions throughout previous years. Practitioners who lost their workshops are educating others on issues related to the element, despite them not being able to practice at the time being. They act as a source for documentation and research, especially during the process of preparing this nomination. Master-Craftsmen, have displayed their craft and participated in national and international festivals, such as Ahmad Hallaq's participation in a festival in Tehran, and his construction of a mini mobile oven that he built specifically for festivals, in order to bring the element out of the workshop to the public. Although not a traditional product, the Hallaq brothers also began making women's jewellery out of glass, in an attempt to revitalise the craft and appeal to new audiences. Before the war, Syria's Master-Craftsmen also trained a number of international groups, including those from France and Denmark.

Civil-society organisations and associations that safeguard traditional handicrafts were established, such as Syrian Handicrafts, which helps practitioners market and sell their products nationally and internationally- they provide them with sale-outlets but also suggestions for new designs. The Heritage Revitalisation and Documentation Society, on an ongoing basis, publishes informative and educational articles on the tradition of Glassblowing.

Becoming aware of the threats facing the element, practitioners actively engaged media outlets to talk about the element and the threats facing it. This caused widespread news of the topic and mobilised various government departments and cultural NGOs. The Syria Trust for Development (Trust) worked on documenting the element, including the periodic assessment of its viability during biennial National Inventory updating, and in January 2022, donated 4,000 litres of fuel to go towards sustaining the Damascus Glassblowing workshops.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the **communities, groups or individuals** concerned:

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

(ii) *What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard.*

Not fewer than 150 or more than 300 words

Past and current efforts include the element's identification and documentation and inclusion in the National ICH Inventory. The state also provided practitioners with fuel subsidies, which made it very affordable to operate their ovens. Current constraints include the economic blockade and fuel shortages in Syria, where fuel purchases are capped, and so practitioners couldn't secure their required amounts, leading to one workshop in Damascus shutting down. When this problem was vocalized, however, the Ministry of Industry carried out an emergency intervention and lifted the fuel cap.

The State promoted the element domestically by allocating a platform for it within several festivals including the 2016 'Creative and Traditional Handicrafts Exhibition', 'Environment Festival' between 2017-2019, the 2019 'Master Craftsmen Festival' in Damascus, the 'Annual Damascus International Festival' in August, and the annual 'Syrian Heritage Festival'. The Ministry of Tourism would also feature Glassblowing in international festivals, while the Ministry of Culture provides practitioners who participate with appreciation certificates.

The Azem Palace Museum in Damascus exhibits Traditional Glassblowing for visitors. In addition to this, the General Union for Craftsmen supports the practitioners through issuing certificates and licensing, procuring raw materials and supplies, and lobbying for increased benefits by the government. In 2020, the Dummar Incubator for Crafts was established by the Union in order to act as an open-to-the-public centre with a concentration of practitioners from different crafts to work together, interact and share experiences, and in 2021 the Union signed an agreement to establish a 'Crafts House' in Abkhazia to feature Glassblowing.

Until 2020, the Ministry of Information produced a weekly TV programme focusing on Traditional Crafts called 'Al-Aydi al-Mahira' ('Skilled Hands'), where Glassblowing was frequently featured, but the programme was suspended due to challenges related to COVID19.

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

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

3.b. Safeguarding plan proposed

This section should identify and describe a feasible and sufficient safeguarding plan that, within a time-frame of approximately four years, would respond to the need for urgent safeguarding and substantially enhance the viability of the element, if implemented. It is important that the safeguarding plan contain concrete measures and activities that adequately respond to the identified threats to the element. The safeguarding measures should be described in terms of the concrete engagements of the States Parties and communities and not only in terms of

possibilities and potentialities. States Parties are reminded that they should present safeguarding plans and budgets that are proportionate to the resources that can realistically be mobilized by the submitting State and that can feasibly be accomplished within the time period foreseen. Provide detailed information as follows:

a. What primary **objective(s)** will be addressed and what concrete **results** will be expected?

Not fewer than 250 or more than 500 words

Overall objective: Enhance the viability of Glassblowing as a creative ICH industry to support the socio-economic wellbeing of communities.

OBJECTIVE 1: INCREASE AWARENESS AND PARTICIPATION OF COMMUNITIES

Results:

- 1.1. Community and youth are increasingly aware of the craft and encouraged to explore it further.
- 1.2. Element is used as a tool for integration and dialogue between different sectors of public as they participate in and support safeguarding measures
- 1.3. Media organisations increasingly active in raising awareness on ICH, the Convention, and promoting understanding and mutual respect

OBJECTIVE 2: INVOLVE PRACTITIONERS IN ENHANCING THE TRANSMISSION OF THEIR KNOWLEDGE & SKILLS THROUGH EDUCATION PROGRAMMES

Results:

- 2.1. At least 2 graduation projects completed on Traditional Glassblowing in the Master of Folklore at Damascus University in order to increase academic references on the element.
- 2.2. Educational documentary on Glassblowing is produced. This will act as a visual reference for those interested in learning or researching the element. Available in English for use and dissemination abroad to help build bridges with communities, practitioners and educators in other countries.
- 2.3. Craftsman Apprenticeship programme is established to teach new trainees both theoretical and practical skills on the element, mixing between formal and non-formal learning.
- 2.4. Master Apprenticeship is established, as an advanced extension to the Craftsman Apprenticeship by which graduates learn more complicated skills and international experiences, to be qualified to manage their own workshops and craftsmen. This expands opportunities and promotes life-long learning to young people.

OBJECTIVE 3: INCREASE THE NUMBER OF CRAFTSMEN AND OPERATIONAL WORKSHOPS

Results:

- 3.1. A minimum of 10 new craftsmen are trained on the traditional knowledge and skills of the element from the Apprenticeship programme each year, and 4 from the Master Apprenticeship.
- 3.2. A minimum of 4 Glassblowing entrepreneurial start-up projects are supported and incubated. This is to support the Apprenticeship programme having a constructive and worthwhile impact.
- 3.3. Old workshops are rehabilitated and new workshops established, in order to widen the presence of the element. This includes the workshop available within the Tkiyyeh heritage site in Damascus, but also could include workshops in other governorates in following years, such as the Ancient Aleppo, should conditions allow. Workshops in Armanaz , Idlib cannot be accessed at this stage, and therefore, no measures can be planned in that area.

OBJECTIVE 4: ENCOURAGE COMMUNITY-BASED INNOVATION AND APPROACHES

Results:

- 4.1. An eco-friendly glass recycling route is in place to provide glassblowers with their raw materials at a lower cost, while reducing waste in the city. This will be accompanied by an

awareness campaign and take place in Damascus, targeting businesses and households. It will also help promote the safeguarding plan and get the public involved.

4.2. Innovative designs and products introduced to the market through collaborations with artists/design students.

4.3. Eco-friendlier, safer alternatives for materials used in Glassblowing are developed. This includes finding fuel alternatives that are safer for the environment, but also for the practitioners themselves.

4.4. Digital platform effectively promoting Glassblowing, and raising awareness and encouraging dialogue, is established

b. *What are the key **activities** that will be carried out in order to achieve these expected results? Describe the activities in detail and in their ideal sequence, addressing their feasibility.*

Not fewer than 250 or more than 500 words

Activities of Objective 1:

- Educational/ awareness activities for school students, including open-days, workshop visits, photo/drawing contests. Activities are adapted to the age of the students.
- A network of social-media channels belonging to cultural associations, and NGOs will be engaged to reach different audiences, and prompt them to suggest creative solutions and proposals for Glassblowing. This will require the development of digital content, such as short videos and attractive imagery for the element, to encourage engagement.
- Practitioners to appear on local and national TV and Radio shows for promotional interviews, especially during festivals/cultural events

Activities of Objective 2:

- Proposing, encouraging and guiding students within the Master of Folklore to research 'Traditional Glassblowing' as a graduation topic.
- Producing an educational documentary focusing on the cultural meanings, technical skills materials and equipment used. This will happen in parallel of documenting information to be used for the Craftsman Apprenticeship programme, and benefit from the point above.
- Developing the Craftsman Apprenticeship curriculum in close collaboration with the practitioners, including identifying the trainers, stages of learning process, duration & timetable, resources needed and enrolment criteria with a focus on appealing to female applicants. The Apprenticeship will take place in Damascus first, then spread to other governorates.
- Developing the Master Apprenticeship curriculum and enrolment criteria in a similar process to the step above, but with a focus on more complicated Glassblowing skills/ managerial skills, while facilitating the inclusion of international experts and practitioners.
- Implementing the above two programmes.

Activities of Objective 3:

- Provide a minimum of 4 graduated Master-Apprentices with official certification and licensing from General Union for Craftsmen.
- Wataniyeh Microfinance Institution to provide practitioners with interest-free microfinance loans up to \$9,000. Practitioners pay back the loans in installments over a period of 8 years.
- Rehabilitate workshop in Tkiyyeh heritage site, and fit with 2 ovens, ventilation, and water/electricity outlets.
- Submit vision for the restoration of the workshop within the Aleppo World Heritage Site, as part of the area's restoration plans when that is launched.
- Maintain the regular supply of fuel to Damascus workshops

Activities of Objective 4:

- Prepare media content and launch campaign for households to save their waste/broken glass and organise collection points
- Target university students to work on the introduction of new designs and/or products that could be made by glassblowers
- Launch a competition for young innovators to submit projects for Glassblowing, using creative, eco-friendly options, including ovens that operate on cleaner sources of energy
- Develop online platform to promote Glassblowing, its practitioners and products at the national and international levels.

While the innovation and promotion of the element is important for its continuity, the focus of these activities is to benefit the practitioners in particular, as the carriers of the ICH. Therefore, practitioners will be continuously supported in maintaining ownership of the safeguarding process and avoiding situations where their traditional skills and knowledge are de-contextualised or products are over-commercialised, especially with the awareness-raising activities and collaborations.

- c. Describe the mechanisms for the full **participation of communities**, groups or, if appropriate, individuals in the proposed safeguarding measures. Provide information in as much detail as possible about the communities, in particular, practitioners and their roles in implementing the safeguarding measures. The description should cover not only the participation of the communities as beneficiaries of technical and financial support, but also their active participation in the planning and implementation of all of the activities, including the role of gender.

Not fewer than 150 or more than 250 words

The practitioners were part of the Working Group that prepared the nomination, which includes the safeguarding plan. The implementation will majorly depend on their participation too. Specifically, they will guide the development of the Apprenticeship programme, including creating the curriculum, and teaching the practical components (including female artists who decorate the objects). The Hallaq brothers offered the use of their own workshops for this purpose, until the Tkiyyeh workshop is reconstructed. Practitioners will also be key in assessing the performance of the trainees, and will benefit from employing some of the graduates. Financial reimbursement to the practitioners for their assistance in the Apprenticeship programme has been taken into consideration. In addition to this, NGOs and youth-based groups are expected to collaborate on any media activities carried out-practitioners will be in the forefront of any media content developed, and therefore, will continue to promote themselves and what they do. This includes through the digital platform where they can interact with communities abroad and use to market their creations. So far, practitioners have been extremely open to media activities, but nevertheless they are reminded that they have the full authority to control how, when and by whom their practice is promoted or documented.

Engaging university students represents an opportunity to include the wider community in the development and implementation of the safeguarding plan. The plan will be assessed regularly for impact, and remain an 'open plan' to continuously develop and attract participation from communities, associations and the youth.

- d. Provide evidence that the State(s) Party(ies) concerned is **committed** to supporting the safeguarding plan by creating favourable conditions for its implementation.

Not fewer than 150 or more than 250 words

The Safeguarding Plan was developed after inter-ministerial consultations and capacity assessments took place. The plan will launch in 2023 to allow time for responsible bodies to integrate activities into their yearly strategic-planning, and avoid situations where these activities are a burden on existing personnel and/or resources, thereby, ensuring a greater commitment. Each governmental body adopted a part of the plan where it already has previous experiences and/or resources allocated.

The Ministry of Industry initiated meetings with the Ministry of Higher Education for the development of the Craftsman Apprenticeship, and ordered that Damascus workshops be exempt from the cap on fuel purchases. This is indeed an exceptional measure considering post-conflict economic challenges in Syria, but it is indicative of the commitment of the State to safeguard Traditional Syrian Glassblowing as part of the cultural identity of Syrian communities. These commitments were made during visits of the Minister of Industry to the workshops, most recently in Feb 2022, and reiterated during a meeting with the practitioners at the Ministry building in March 2022.

The Ministry of Education will be the focal point for activities targeting school-aged students, including the awareness sessions and extra-curricular activities. Ministries of Tourism and Information will mostly focus on the media and awareness campaigns, since this falls within their expertise.

The most effective measure taken by governmental bodies, is the realisation that this plan will require the pooling of governmental and non-governmental efforts and resources, and therefore, committing to working in close collaboration with NGOs and the practitioners themselves.

e. Provide a **timetable** for the proposed activities.

Not fewer than 200 or more than 500 words

Objective 1:

Activity 1.1: Educational sessions for schools

Timeframe: 2023- ongoing

Responsible stakeholders:

- Ministry of Education
- Practitioners
- The Trust

Activity 1.2: Social media/traditional media awareness campaign

Timeframe: 2023- periodically ongoing

Responsible stakeholders:

- Ministries of Information/Tourism
- Practitioners
- NGOs

Activity 1.3: Interviews to promote practitioners

Timeframe: 2023-periodic

Responsible stakeholders:

- Practitioners
- International media outlets
- The Trust
- Ministry of Information

Objective 2:

Activity 2.1: Submission of 2 graduation projects from the Master of Folklore

Timeframe: 2024-2026

Responsible stakeholders:

- Damascus University (Ministry of Higher Education)
- Ministry of Culture

Activity 2.2: Producing an educational documentary

Timeframe: 2023-2025

Responsible stakeholders:

- The Trust
- Ministry of Higher Education
- Practitioners
- General Union for Craftsmen

Activity 2.3: Developing 1st level Craftsman Apprenticeship curriculum

Timeframe: Jan 2024- June 2024

Responsible stakeholders:

- Syrian Handicrafts
- Ministry of Higher Education
- General Union for Craftsmen
- The Trust
- Practitioners
- Ministry of Industry

Activity 2.4: Developing 2nd level Master Apprenticeship curriculum

Timeframe: Jan 2025-June 2025

Responsible stakeholders:

- Syrian Handicrafts
- Ministry of Higher Education
- General Union for Craftsmen
- The Trust
- Practitioners
- Ministry of Industry

Activity 2.5: Implementing the 1st training programme

Timeframe: June 2024-June2025

Responsible stakeholders:

- Syrian Handicrafts

- Ministry of Higher Education
- Ministry of Industry
- General Union for Craftsmen
- The Trust
- Practitioners

Activity 2.6: Implementing the Master training programme

Timeframe: July 2025-July 2026

Responsible stakeholders:

- Syrian Handicrafts
- Ministry of Higher Education
- General Union for Craftsmen
- The Trust
- Ministry of Industry
- Practitioners

Objective 3:

Activity 3.1: Certification for graduated craftsmen

Timeframe: June 2025 or upon graduation

Responsible stakeholders:

- General Union for Craftsmen
- Ministry of Culture

Activity 3.2: Microfinance fund setup

Timeframe: 2025

Responsible stakeholders:

- Wataniyeh Microfinance Institution
- The Trust

Activity 3.3: Rehabilitation of Tkiyyeh workshop

Timeframe: May 2022- April 2023

Responsible stakeholders:

- DGAM
- Ministry of Tourism

- Syrian Handicrafts
- The Trust

Activity 3.4: Vision for the rehabilitation of workshops in the Aleppo World Heritage Site within Khan Shouneh heritage market

Timeframe: 2025-2027

Responsible stakeholders:

- DGAM
- Ministry of Local Administration & Environment (Aleppo Governorate)
- Ministry of Tourism
- Ministry of Culture

Activity 3.5: Fuel supply for Damascus workshop

Timeframe: Current and ongoing

Responsible stakeholders:

- Ministry of Industry

Objective 4:

Activity 4.1: Public call for recycling glass

Timeframe: 2024- ongoing

Responsible stakeholders:

- The Trust
- Ministry of Local Administration & Environment (Damascus Governorate)

Activity 4.2: University call for new designs

Timeframe: 2024-2027

Responsible stakeholders:

- Ministry of Higher Education
- Syrian Handicrafts

Activity 4.3: Competition for innovative approaches for Glassblowing/environmental sustainability

Timeframe: 2025-2027

Responsible stakeholders:

- The Trust
- Ministry of Industry
- Ministry of Higher Education
- General Union of Craftsmen
- Ministry of Local Administration & Environment

Activity 4.4: Digital Platform for Glassblowing

Timeframe 2024-2026

Responsible stakeholders:

- The Trust
- Syrian Handicrafts
- Practitioners
- Ministry of Tourism

f. Provide a detailed **budget** for the implementation of the activities proposed (if possible, in US dollars), identifying any available resources (governmental sources, in-kind community inputs, etc.).

Not fewer than 200 or more than 500 words

Activity 1.1:\$1,300

Extra-curricular activities/workshop visits for 100 rural + 100 local schools per year, including edutainment content, transport, and takeaway gifts for students. Covered by Ministry of Education.

Activity 1.2:\$0

Within existing media/communication plans of the Tourism and Information ministries, as well as through the communications activities of the Trust.

Activity 1.3:\$0

Within existing activities of the Ministry of Information and NGO social-media outlets

OBJECTIVE 1: \$1,300

Activity 2.1:\$0

Within the normal progression of the University Master Course.

Activity 2.2:\$3,000

The Trust to use funds to contract media agency.

Ministry of Higher Education to provide researchers/academics to develop content.

Practitioners and - General Union for Craftsmen (GUC) will play a key role, but at no financial cost.

Activity 2.3: \$2,100

Ministry of Industry to cover training equipment: \$1,500

GUC to cover fees for content developers (incl.practitioners):\$600

Ministry of Higher Education and the Trust will dedicate staffed experts at no financial cost.

Activity 2.4: \$1,100

Ministry of Industry to cover training equipment: \$500 (equipment from 2.3 can be reused)

GUC to cover fees for content developers (incl. practitioners): \$600

Ministry of Higher Education and the Trust will dedicate staffed experts at no financial cost.

Activity 2.5:\$20,000

Ministry of Industry to cover expenses including logistics, trainer fees (incl. practitioners) + monthly stipends for trainees.

Syrian Handicrafts and the Trust will contribute by promoting the call for applications through media channels and outreach activities.

Activity 2.6:\$13,300

Ministry of Industry to cover expenses including logistics, trainer fees (incl. practitioners) + monthly stipends for trainees:\$8,300

The Trust to cover international trainers:\$5,000

OBJECTIVE 2:\$39,500

Activity 3.1:\$0

Within regular responsibilities of the Ministry of Culture and GUC.

Activity 3.2:\$0

Within the operations of the Wataniyeh Microfinance Institution. The Trust will provide business management skills training through its Shabab programme.

Activity 3.3:\$508,000

Carried out by external contractors under the supervision of heritage experts. This funding has already been secured through private community donors and philanthropists.

Activity 3.4:\$0

A study document prepared by the DGAM that is included within the restoration plans of the Ancient City of Aleppo in order to assess the feasibility of restoring the Glassblowing workshops.

Activity 3.5:\$0

This measure has been taken by the Ministry of Industry where Glassblowing practitioners will continue to be exempt from the cap on fuel purchasing. It does not require financial contributions; as practitioners are able to cover the cost of their consumptions.

OBJECTIVE 3:\$508,000

Activity 4.1:\$2,000

The campaign will be self-lasting after initial setup. Damascus Governorate to cover expenses of collection points. The Trust will promote in media awareness and extend through a network of NGOs and civil society actors.

Activity 4.2.:\$0

University management and student representative councils to participate at no financial cost. The Trust will act as a bridge between the university and the practitioners.

Activity 4.3: \$3,000

To be covered within existing personnel and resources. Extra budget to cover promotions and incentives for participants.

Activity 4.4:\$3,000

The platform will be developed by contracting digital developers, financed by the Trust.

OBJECTIVE 4:\$8,000

TOTAL:\$553,800

3.c. Competent body(ies) involved in safeguarding the element

- (i) Provide the name, address and other contact information of the competent body(ies), and if applicable, the name and title of the contact person(s), responsible for the local management and safeguarding of the element.

Name of the body: Ministry of Culture

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

Address: Muhajireen, Damascus, Syria

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

Email address: info@moc.gov.sy

Name of the body: Syria Trust for Development

Name and title of the contact person: Trustee, Fares Kallas

Telephone: +963- 11-3318404

Fax: +963-11-3318405

Email address: f.kallas@syriatrust.sy

- (ii) Describe the competent body responsible for the local management and safeguarding of the element, and its human resources available for implementing the safeguarding plan.

Not fewer than 150 or more than 250 words

While several bodies have responsibilities within the safeguarding plan, the Ministry of Culture, through its Directorate of Intangible Cultural Heritage in Damascus, is the overall responsible body for its local management. The Directorate is responsible for the safeguarding of all ICH in Syria through its central team in Damascus, which includes the Director and a team of cultural experts. The Directorate of ICH is the most equipped body to manage the plan, due to its available human resources who are experts in the field, and its branches which extend across all Syrian governorates, allowing interconnectivity between different communities and the potential for expanding the plan in the future.

The plan, however, includes a key role for civil society and NGOs, and therefore, the Syria Trust for Development will act as a liaison between the Ministry and these NGOs. The Trust is an NGO accredited to provide advisory services to the Committee under the 2003 Convention, and has experience in implementing ICH safeguarding plans. It currently leads safeguarding efforts for the ICH element 'Shadow Play' and is working towards its long-term sustainability after it was inscribed on the Urgent Safeguarding List in 2018. The Trust has continuously worked on the promotion of the 2003 Convention and annually carries out capacity building activities for individuals from government and non-government bodies, who play a vital role in the documentation of Syria's ICH. The Trust's 'Living Heritage' programme includes cultural heritage experts, artists, and a reach to a large network of volunteers.

4. Community participation and consent in the nomination process

For Criterion U.4, States shall demonstrate that 'the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.

4.a. Participation of communities, groups and individuals concerned in the nomination process

Describe how the community, group or, if applicable, individuals concerned have actively participated in preparing the nomination at all stages, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of all parties concerned, including, where appropriate, local and regional governments, communities, non-governmental organizations, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.

Not fewer than 300 or more than 500 words

A number of meetings, workshops and interviews were held between Jan 2021 and March 2022 which included the practitioners, NGOs, experts, and government representatives.

After practitioners started voicing their concerns in the media, they drew the attention of a number of organisations and experts. The Trust was one of these organisations. In Jan 2021, it met with the practitioners and carried out a preliminary assessment on the Workshops in Bab Sharqi, Damascus. Practitioners, Mohamad and Ahmad Hallaq, and the head of the Oriental Craft Professions Association (OCPA), Fouad Arbash, were present to inform the assessment. On 14th February, the Trust visited the workshops again and the topic of a nomination of Traditional Glassblowing to the Urgent Safeguarding List was discussed. The potential of a nomination to help in mobilising efforts towards reviving and safeguarding the element was explained, to which the practitioners reacted with enthusiasm. The process of the nomination, including the different stages, type of information and cooperation required, as well as the responsibilities of different stakeholders was also discussed.

A Working Group to draft the nomination was established; including a Ministry of Culture representative, NGOs, researchers and civil society actors that sponsor or support traditional crafts, as well as Mohamad and Ahmad Hallaq. The Working Group included 12 people, 8 of them female.

The Working Group met fortnightly at the Trust headquarters, and in total, 7 visits were carried out to the workshops of the Hallaq brothers, to identify and define the family, cultural and social values associated with the element, and the main threats facing the practitioners. During this time, the Working Group mobilised to search for the Desouki Glassblowers from Idlib. It was here that Hussein Hassan Desouki was located in Rural Damascus where he is residing after being displaced. Mr. Desouki participated through phone interviews, but then attended meetings in person and contributed extensively to the information within the nomination. He stated that his involvement in the nomination has encouraged him to revive his craft after having given up hope since displacement.

On 3rd September, 2021, the nomination was presented at the Ministry of Culture, in the presence of a number of representatives of government departments expected to support the safeguarding plan. The situation of the element was presented by the Working Group, along with the main concerns and needs of the practitioners. The meetings carried on over the course of 4 weeks in order to allow the meaningful contribution of government departments and support effective dialogue where they would commit to implementing realistic and effective safeguarding measures.

As the safeguarding plan continued to develop, it was elaborated further by inputs from the practitioners, including the female artist, Hebatollah Saleh. During this time, practitioners were being visited by government ministers, and were communicating directly with those in charge. The safeguarding plan continued to develop throughout, and then was finalised on Dec 22, 2021.

On 12th February 2022, a final meeting was held at the Trust headquarters to endorse the final draft of the nomination.

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

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

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

Not fewer than 150 or more than 250 words

The attached consent forms include those obtained from the practitioners, cultural NGOs and association who are concerned with the element and government departments who are expected to support the implementation of the safeguarding plan.

Ahmad Hallaq- Master Craftsman
Mohammad Hallaq (Abu Naim)- Master Craftsman
Hebatollah Saleh- Female artist
Hassan Desouki- Master Craftsman
Fayez Salah El Din Telmesani- Stained-Glass Craftsman
Ammar Hasan- Visual Artist
Nour Al-Din Hallaq- grandchild of Master Craftsman- Ahmad Hallaq
Dr. Sami Mobayed- Researcher & Historian
Syria Trust for Development
Oriental Craft Professions Association (OCPA)
Syrian Handicrafts Executive Manager
Phoenician Ship Foundation
Association for the Revival, Protection and Documentation of Heritage
Street Archives
MySyria platform
General Union for Craftsmen
Ministry of Culture
Directorate General of Antiquities and Museums (DGAM)
Ministry of Education
Ministry of Tourism
Ministry of Industry
Ministry of Information
Ministry of Local Administration & Environment
Ministry of Higher Education
Collective consent with signatures from 58 individuals working at Syrian Handicrafts

4.c. Respect for customary practices governing access to the element

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of certain knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.

Not fewer than 50 or more than 250 words

There are no customary practices that prevent access to the element itself, or any of the knowledge and skills related to it. In fact, the workshops where the element is practiced are frequently entered into by passersby who watch the fascinating process of practitioners melting and blowing the glass. It should be noted that this is always an appreciated moment for the

craftsmen who are given the opportunity to display their skillful master of the art. When this happens, craftsmen usually offer their visitors tea or coffee as part of Syrian hospitality. They also have many different glass pieces on display for people to look at and admire.

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

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

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

a. Syria Trust for Development
b. Mr. Fares Kallas. Trustee
c. Zuher Shams Eddine Avenue, Bab Sharki, Damascus, Syria
d. +96311 473 1300
e. info@syriatrust.sy
f. fax +963 11 473 4870

a. Syrian Handicrafts Ltd
b. Ms. Alaa Arab - Chief Executive Officer
c. Syrian Handicrafts, old fairground, Beirut St, Damascus
e. +963 112229698
d. a.arab@syrianhandicrafts.sy

a. Oriental Craft Professions Association (OCPA)
b. Mr. Fouad Emtanios Arbash - Head of Association
c. The Glass Khan, Bab Sharki, Old Damascus, Damascus
d. +963 933 538 480

a. Phoenician Ship Foundation
b. Mr. Louay Shaku – Head of Foundation
c. Dummar Heritage Incubator, Damascus
d. 00963 933 222 757

a. Association for the Revival, Protection & Documentation of Heritage
b. Dr. Tarek Mahjoub Hiba - Board of Directors
c. Barza, Damascus
d. +963 991 792 206

a. Street Archives Syria
b. Ms. Catherine Ward – Founder
c. Jubran Khalil Jubran St, Qasaa, Damascus
d. +963 958 482 025

a. My Syria platform
b. Mr. Ayman Al-Rifaa'i
c. Al Jisr Abyad, Damascus
d. +963 949 160 556
e. mysyria.ms@gmail.com

5. Inclusion of the element in an inventory

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

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

Provide the following information:

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

The National Inventory for Syrian Intangible Cultural Heritage Elements

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language, and in translation when the original language is not English or French:

Ministry of Culture- وزارة الثقافة
Syria Trust for Development- الأمانة السورية للتنمية

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

- Reference No: 5.9
- Glassblowing

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

The element was first included in the inventory on 6th March 2017. Its information was updated in March 2019, and again in April 2021.

(v) Explain how the element was identified and defined, including how information was collected and processed, 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the roles of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

The element was identified within the first batch of elements nominated to be included in the inventory. A sufficient description of the element was provided by the bearers themselves, in this case from the active practitioners in Damascus (Ahmad & Mohamad Hallaq), but also those who had their workshops destroyed but are still considered masters of the craft (Hussein Hassan Desouki), as well as various government and non-government representatives concerned with the element. The information was collected by local volunteers who visited the practitioners at their workshops, but also through phone interviews for when travel wasn't permitted during COVID 19 lockdowns. The information was then passed onto the Committee for approval. The element was identified as part of the 'Traditional Handicrafts' domain. In general, there are never separated gender roles during inventorying, unless in exceptional circumstances when dealing with specific elements or communities that require customary practices to be applied and respected, which sometimes can be related to gender. The inventorying of Glassblowing did not require these considerations to be made.

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

The national inventory is updated every two years

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

The inventory is updated every two years, with the full participation and consent of bearers. The process is jointly managed by the Trust and Ministry of Culture, and mobilises a network of field personnel from the Ministry's Directorates, as well as local NGOs, associations and community volunteers. These personnel are trained biennially on UNESCO inventorying guidelines and community-based surveying. To ensure continuity, and the accumulation of experiences, participants from previous cycles are encouraged to take part each time, but a balance is achieved by also targeting new volunteers, and maintaining the localised/community-based nature of the process, especially from the youth and local NGOs. Information collected from the bearers/practitioners is passed onto the Committee, which includes cultural experts, researchers, and academics from different backgrounds and genders, in order for the text to be approved and officially entered into the National Inventory.

During the last two updates, no new elements were added, where the Ministry of Culture has instead monitored changes on existing elements, considering the instability of the environment. As capacities of the local volunteers have now increased, new elements are planned to be added to the inventory at its next update in 2023.

(viii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall include, at least, the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

- a. *If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element. Attach to the nomination print-outs of the relevant sections of the content of these links. **The information should be provided in English or French, as well as in the original language if different.***
- b. *If the inventory is not available online, attach exact copies of the texts concerning the element included in the inventory. **These texts should be provided in English or French, as well as in the original language if different.***

Indicate the materials provided and – if applicable – the relevant hyperlinks:

- Extraction from the National Inventory showing Glassblowing, in Arabic
- Extraction from the National Inventory showing Glassblowing, in English

6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and video will also be helpful for visibility activities if the element is inscribed. Tick the following boxes to confirm that related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- documentary evidence of the consent of communities, along with a translation into English or French if the language of community concerned is not English or French
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different
- ten recent photographs in high definition
- grant(s) of rights corresponding to the photographs (Form ICH-07-photo)
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is not English or French
- grant(s) of rights corresponding to the video recording (Form ICH-07-video)

6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

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

The nomination should be signed by an official empowered to do so on behalf of the State Party, and should include his or her name, title and the date of submission.

In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Name: *Loubana Moushaweh*

Title: *Minister of Culture*

Date: *16.03.2022*

Signature:



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