

Reçu CLT/LHE	
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REPORT ON THE STATUS OF AN ELEMENT INSCRIBED ON THE LIST OF INTANGIBLE CULTURAL HERITAGE IN NEED OF URGENT SAFEGUARDING

**DEADLINE 15 DECEMBER 2022
FOR EXAMINATION IN 2023**

INSTRUCTIONS FOR COMPLETING THE REPORT ARE AVAILABLE AT:
[HTTPS://ICH.UNESCO.ORG/EN/FORMS](https://ich.unesco.org/en/forms)

A. COVER SHEET
A.1. State Party
Name of State Party: Syrian Arab Republic
A.2. Date of deposit of the instrument of ratification, acceptance, approval or accession
<i>This information is available online.</i>
11 th March, 2005
A.3. Element inscribed on the Urgent Safeguarding List that is the subject of this report
<i>For multinational elements, please indicate the other States concerned.</i>
Name of element: Shadow Play
Inscribed in: 2018
Submitting State(s): Syrian Arab Republic
A.4. Reporting period covered by this report
<i>Please indicate the period covered by this report.</i>
Starting date: December 2018
Ending date: August 2022
A.5. Other elements inscribed on the Urgent Safeguarding List, if any

Please list all other elements from your country inscribed on the Urgent Safeguarding List, together with the year of inscription; for multinational elements, please indicate the other States concerned.

A.6. Executive summary of the report

Please provide an executive summary of the report that will allow general readers to understand the current status of the element, any positive or negative impacts of inscription, the implementation of safeguarding measures during the reporting period and their possible update for the following years.

Between 400 and 600 words

Following the inscription of Shadow Play to UNESCO's Urgent Safeguarding List, the country has witnessed a noticeable revival of the element amongst communities. UNESCO's recognition acted as a trigger for greater the participation of communities, group and government sectors in safeguarding the element.

The single most impactful safeguarding effort was the training of the new Mukhayels and the interest that it has attracted among younger generations- mainly university students. From one last Mukhayel left in Syria before the inscription, there are now 57 of them hailing from different parts of the country. This has increased the number of channels and pathways for the independent transmission of the element and awareness of it.

Syria's new Mukhayels have not only improved the viability of the element in qualitative terms, but through their interpretation and recreation of the element, they have uncovered previously dormant values and functions of Shadow Play, or introduced their own. This has placed the element on the natural path of change and transmission that living heritage practices undergo in response to their environment. For example, 60% of the 57 Mukhayels are women, and although the trainings were carried out in 3 main governorates so far, the trainees who enrolled came from all over Syria from different religious and ethnic backgrounds, even including people with special needs. As the quantity and backgrounds of the Mukhayels increase, so does the representation, creativity, and diversity embodied within their craft.

The original Mukhayel, Shadi Hallaq was a central part of the safeguarding plan, especially in the training. He played a significant role in transmitting his knowledge and skills to the new Mukhayels, and has himself allowed the element to contribute to his own socio-economic wellbeing through the vast increase in the number of performances around the country since the inscription.

Positive developments following the inscription that were unaccounted for within the safeguarding plan was the surfacing of several private collections of materials, puppets and archives belonging to Shadow Play practitioners from previous centuries. These developments have been incorporated into future safeguarding measures.

When considering the element at the national level, the number of Mukhayels is still small, but the training programme will continue to transmit the element to around 20 Mukhayels each year. Increasing the number of Mukhayels each cycle, without jeopardising the quality of the training is not feasible at this stage without an increase in the financial, administrative and human resources currently dedicated to the safeguarding plan. This is why future safeguarding measures will include the establishment of a Shadow Play Living Museum that will benefit from previously implemented international experiences, and be able to pool resources from public and private sources for the more effective safeguarding of Shadow Play. Ultimately, the objective of the Syrian Arab Republic is to continue supporting the communities of Shadow Play in the safeguarding of their heritage past the element's 'urgent safeguarding' designation nationally and internationally.

A.7. Contact person for correspondence

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

Title (Ms/Mr, etc.): Ms

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Other relevant
information:

B. STATUS OF ELEMENT INSCRIBED ON THE URGENT SAFEGUARDING LIST

Refer to the nomination file or to previous reports, if any, as the basis for reporting on the current status of the element, and report only on relevant changes since the date of inscription on the List or since the previous report. Nomination files, specific timetables and earlier reports, if any, are available at <https://ich.unesco.org> or from the Secretariat, upon request.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparing this report, and is asked to describe how it has done so in point D below.

B.1. Social and cultural functions

Please explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion U.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Between 150 and 500 words

The element has managed to maintain its social function as a form of self-expression and a way for communities to socialise and bond. It has proven to be a successful example of how ICH is a living concept that adapts and changes in response to its changing environment. Previously, the two main Shadow Play characters focused on Karakoz and Eiwaz. Their costumes mimicked the fashion of historical times and the storytelling incorporated humorous narratives that responded to the social and political issues prevailing under the Ottoman occupation of Syria.

The element today has witness a revival in the form of over 100 newly created characters and background narratives that address the challenges and aspirations of Syria's current generations. Specific examples include: 'Souriya', a character representing the nation but depicting a beautiful woman with long hair and a long purple dress- she speaks to her audiences about the post-war hardships that face the Syrian people, and gives them hope that better days lay ahead. 'Oleil', is a half man-half sea creature intending to represent the plight of the Syrians who made the arduous, and sometimes fatal, journey by sea in search of a new home. Other characters and their storylines challenge questions of identity, gender roles, institutional corruption, social justice, and societal prejudices. In this case it can be positively stated that practitioners have full creative control over their own characters and storylines. While many of these storylines cover subjects and topics that are not always openly discussed in Syria's communities, it is evident that one of the most important social functions of the element today is giving these young people a platform for their free, creative expression. Humour still plays a big role in certain characters, narratives and storylines.

While some of the Mukhayels who were certified following the inscription wanted to learn the practice as a hobby, for research purposes, or as a form of cultural engagement, many have used it as alternative source of income that has provided a humble but needed contribution to their livelihoods in the midst of extreme economic hardships. Through this, the element has also carried socio-economic benefits.

The original Mukhayel, Mr. Shadi Hallaq, still practices the element in Damascus. He acted as the main mentor during the training of the new Mukhayels. He is currently working towards the establishment of his own traditional cafe in the Old City of Damascus where he can perform Shadow Play for visitors- this will also have a positive impact on his capacity to continue practicing the element.

B.2. Assessment of its viability and current risks

Please describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats, giving particular attention to any strengthening or weakening of the element's viability subsequent to inscription.

Between 150 and 500 words

There has been clear strengthening in the viability of the element, mainly due to the inscription acting as a trigger for greater collaborations between government and non-government bodies, as well as bringing greater visibility and interest to the element, especially from younger generations.

The modes of transmission established since the inscription not only focus on promoting the element in schools, events and festivals, but have been steadily producing around 20 new certified professional practitioners each year. Since the inscription, the number of certified Shadow Play practitioners has increased and so has its geographical range, from one Mukhayel in Damascus, to 57 Mukhayels from Lattakia, Sweida, Aleppo, Tartous, Hasakeh, Idlib, Deir Ezzor and Damascus. The ratio of females to males is 60:40- their age range is between 16 and 48, with an average of 25 years old. The vast majority are university students as well as young volunteers from local NGOs, also including those with special needs.

In order to promote the sustainability of the element and the ability of the new Mukhayels to continue practicing, they are provided with official certification from the Ministry of Culture, and also with the tools and props, including their own portable screens. This alleviates a significant financial burden off these practitioners. The new Mukhayels are frequently collaborating with government and non-government bodies to perform at local and national events, such as at local Community Centres, schools and the annual Flower Show. Shadow Play is almost always a semi-permanent fixation at all public cultural festivals and in Cultural Centres. With the revival of the element through the new Mukhayels, the element is being introduced to new spaces and channels beyond those belonging to the concerned official bodies, and therefore it is increasingly appearing and transmitting naturally through the social and cultural interactions of people. Previously, the practice was limited to the capacity of one Mukhayel, whereas now there are tens of Mukhayels performing the element all over the country. Data collected suggests that there is an average of 3-9 private Shadow Play shows currently being performed each month, as well as 2-4 public events each quarter, but this number may be higher because of private community-based activities that weren't accounted for.

The number of practitioners must continue to increase in order to guarantee the viability of the element. The continued deterioration of the socio-economic wellbeing of Syria's communities, largely due to the imposition of unilateral economic sanctions, is placing serious restrictions on the post-war recovery process and the capacity to strengthen safeguarding efforts. This also affects the purchasing power of practitioners and their ability to afford the materials and tools needed to practice the elements. The constant deterioration of the currency also leads to large discrepancies between the planned and actual expenses of government bodies and NGOs required to fund the safeguarding activities, where in some cases certain commitment were withdrawn and activities cancelled.

B.3. Implementation of safeguarding measures

Please report on the safeguarding measures described in the nomination file, and previous report, if any. Describe how they have been implemented and how they have substantially contributed to the safeguarding of the element during the reporting period, taking note of external or internal constraints such as limited resources. Include, in particular, information on the measures taken to ensure the viability of the element by enabling the community to continue to practise and transmit it. Include the following detailed information concerning the implementation of the set of safeguarding measures or safeguarding plan:

B.3a. Objectives and results

Indicate what primary objective(s) were addressed and what concrete results were attained during the reporting period.

Between 200 and 500 words

**1- Supporting the element's practitioners with sustainable economic returns:
Results:**

- Practitioners are better supported to find avenues through which they can benefit economically from the element.
- Original Mukhayel, Shadi Hallaq, provided with a paid position as a mentor and instructor for the training programme
- Fair remuneration for all Mukhayels achieved as a measure towards sustaining the element

2- Organising more frequent training workshops for children and youth, where the element is shown to be compatible with their interests and hobbies.

- Through ToT activities, communities are better encouraged to recreate and contribute to the meaning and functions of the element in a way that represents them in their everyday life.
- 86 personnel working in the cultural sector are better equipped to transmit the knowledge and skills associated with the element
- 16,683 children and youth introduced to the element through shows and workshops
- Element is increasingly more relevant to a wider segment of society than before its inscription
- Element increasingly contributes to strengthening the connection between tangible and intangible heritage

3- Reinitiating roadshows in secured Syrian cities to promote knowledge transmission and contribute to spreading awareness of the element and its practice:

- Shows carried out in Damascus, Rural Damascus, Aleppo, Homs, Sweida, Daraa, Lattakia, and Raqqa by new Mukhayels with many of them attracting media coverage.

4- Increase participation in international events to promote the added value of the element to human heritage, and support the role of local communities and Civil Society Organisations in mobilising participation in the activities.

- Over 19 Syrian NGOs participated in the safeguarding measures
- A wider international network concerning safeguarding of puppet heritage is developed.
- An increasing number of traditional cafes request Shadow Play performances

5- Creating a team of trainees who can continue to transmit their knowledge, ultimately producing a new generation of independent practitioners.

- Professional training programme established
- 57 professional Mukhayels trained
- Independent networks of new Mukhayeks established in each of Damascus, Sweida and Aleppo to collaborate and share resources

6- Further integration of Shadow Play components, such as presentation skills, recitations and puppet control in schools and institutes on a larger scale:

- A fully accessible toolkit for the teaching and transmission of the knowledge and skills of Shadow Play is developed to act as a reference for teachers.

B.3b. Safeguarding activities

List the key activities that were carried out during this reporting period in order to achieve these expected results. Please describe the activities in detail and note their effectiveness or any problems encountered in implementing them.

Between 500 and 1000 words

- **Training new puppeteers:**

- Developed training toolkit in collaboration with local institutes, researchers and artists. The manual is the first toolkit/curricula on Shadow Play in Syria covering the theoretical and practical components of the element. From the history of the element, script writing, storytelling and voice skills to puppet making.
- Carried out training programme in Damascus, Sweida and Aleppo, targeted at younger generations where the traditional knowledge and skills are transmitted from practitioner to trainees. This training programme is the most effective measure that has guaranteed the survival and revival of the element amongst communities. (The programme was suspended in 2020 due to the Covid pandemic.)
- Officially certified graduates of the training programme through the Ministry of Culture.

Performances by bearers and new trainees:

- Shadi Hallaq performed 138 shows about various social and cultural topics.
- The new Mukhayels performed 225 (39 shows in 2019, 2020: 66 shows, 2021: 99 shows, 2022 59 shows). These performances were carried out within different cultural spaces (cultural centers, public parks, restaurants, cafes, community centres, theaters).
- Spaces within the Ancient City of Damascus targeted for performances such as 'Nawfara', as well as 'Serjila', and 'Heshon'.
- 'Thilal' or 'Shadow' exhibition held in the Tkiyyeh heritage site attracted over 2900 visitors in 2 weeks
- Shadow Play art exhibition coordinated by Mukhayels for students aged between 7-16, where they painted the Shadow Play characters against the backdrop of heritage sites.

International cooperation:

- Including the element in the cultural programme of the Syria pavilion at Expo 2020 Dubai.
- Sharing information on the element with ICHCAP for the development of the MOOC in 2021.
- Providing information and documentation on the element to La Maison des Cultures de Monde, the French Centre for ICH, who published an article on the element in the 'Patrimoines' magazine in 2020.
- Knowledge and information sharing with the History of Science Department at Harvard University in 2021.
- Including the element in the Intangible Cultural Heritage Databook in Japan.
- Including the element in an exhibition at the Prague Museum of Puppet Art in 2019

Research & Documentation:

- Documentary produced by Syrian TV on the element in January 2020
- 22 media activities and audiovisual reports with Shadi Hallaq and new Mukhayels, including the filming of 60 Shadow Play episodes by the Mukhayel Nour Al-Sayyed
- Documentation of 166 historical puppets discovered following the inscription belonging to the late Armenian Mukhayel, 'Akbar the Armenian', and the procurement of 40 puppets belonging to the late General Hussein Salim Hijazi from Arwad Island, and 15 puppets + 1 painting and 4 photographs dating back to 1868 and belonging to the private collections of the late Shafiq Bin Abdulhamid Imam, who opened the first Museum of Popular Traditions in 1954. The procured pieces were presented by the living members of both families.
- Information on the element in the National ICH Inventory is updated every two years

Transmission of knowledge:

- Establishing the 'Karakoz' cultural club in Aleppo that holds regular performances for families and youth.
- Art classes where students painted Shadow Play characters against the backdrop of the Tkiyyeh heritage site
- In cooperation with the Directorate of Childhood Culture and UNICEF 86 personnel working in the cultural sector were trained to implement Shadow Play workshops with schoolchildren as part of the extracurricular activities.
- The trained personnel carry out on average 2 Shadow Play shows every month teaching life-skills through the puppet shows. One workshop every two months transmits the knowledge and skills of the element.
- 81 staff members and volunteers from the Psychosocial Support, Legal Aid and Life-skills Departments from 18 community centres across 4 governorates were trained to use Shadow Play as a vessel for their programmes, targeting children and vulnerable women. This has become a permanent part of their activities with a minimum of 4 Shadow Play related activities per month.

Networking with local associations and NGOs:

- Establishing a network of representatives from 19 local NGOs to share information and collaborate on issues relating to the element

B.3c. Participation of communities, groups or individuals in the safeguarding activities

Describe how communities, groups or, if appropriate, individuals as well as relevant non-governmental organizations have effectively participated, including in terms of gender roles, in the safeguarding measures. Describe the role of the implementing organization or body (name, background, etc.) and the human resources that were available for implementing safeguarding activities.

Between 200 and 500 words

- The training of the new puppeteers was led by Shadi Hallaq. Due to him being the only remaining practitioner in the country, many of the information contained in the training toolkit was provided directly by him. Shadi Hallaq was involved in all stages of the training programme, from selecting and evaluating participants, to carrying out the training himself to procuring the needed tools and materials needed. He is also collaborating in the identification and description of the newly acquired historical materials.
- In the 138 shows performed by Shadi and the 225 performed by the new Mukhayels, practitioners have full artistic and creative freedom to narrate the performances as they wish.
- Shadow Play is composed of many artistic elements including storytelling, acting, singing, script writing and craftsmanship. The main component behind the success of the programme was the collaboration of a group of local artists and creatives. Some of these include:

Ghassan Kallas: A researcher and ICH expert who contributed to developing the training toolkit

Fadi Atiyeh: Opera singer from Damascus who contributed by teaching trainees singing and voice control

Samer Ismail: A theatre expert and Director, who taught the trainees the art of storytelling and script-writing

Samer Omran: An actor who contributed by teaching stage performance skills

Mustafa Khani: Also an actor who taught the fundamentals of acting

Farhan Ridan: A researcher and theatre expert from Sweida

Ammar Hassan: Local artist who took a lead role in teaching the crafting of puppets

Muwaffak Massoud: A writer who mentored trainees in creative writing

Suheil Jbaaei: Actor/Director: Contributed by teaching performance skills

Shadi Najjar, Singer: Coached trainees in Aleppo in voice control

Mohamed Abu Maatouk: Storyteller from Aleppo

Elia Kajmini, Actor/Director: Teaching language and speech skills

Shereen Naddaf: ICH expert: Mentoring trainees on the evolution of the element as part of the ICH of communities and its social and cultural functions.

- The Syria Trust for Development played a leading role in implementing the safeguarding measures, especially in the immediate stages following the inscription. The NGO coordinates the training programme each year, and covers its financial expenses. It has also carried out the trainings that targeted the cultural sector personnel, and used its 18 Community Centres as hubs for promotional and awareness activities.
- Ain al-Funoun association offers its experts for mentoring and evaluating trainees.
- A network of 19 NGOs have acted as sponsors for the performances and workshops mentioned previously, and these include: Lamset Shifa Association, Afkar Foundation, Adiyat Association, Sham Cultural Club, Qasioun Center for Childhood, Guba Organization, Dar Al-Rahma, Suluk Association, Libiladi Association, Basma Cancer Association, Syrian

Diabetes Care, Generations Above Crises Association, Bukra Elna Project, Make it Art, Scarlet Land Team, Magma Club, Saint Ephrem Syriac Organisation, and the Red Crescent in Eastern Ghouta.

- Around 60% of the new Mukhayels are females. This does not affect any gender-specific roles but it provides greater diversity and representation to the element that was not present before the inscription.

B.3d. Timetable

Indicate, in a timetable, when each activity was implemented.

Between 200 and 500 words

<i>Activity</i>	<i>Implemented</i>
Networking with NGOs	December 2018- Continuous
Japan ICH Databook	December 2018
Media reports	December 2018- August 2022
138 Shows by Shadi Hallaq	December 2018-August 2022
Researching and documenting newly discovered puppets	January 2019-ongoing
Thilal exhibition	March 2019
Develop toolkit for training new puppeteers	March- June 2019
ToT for community Centre staff	April- May 2019
Prague Puppet Museum exhibition	July 2019
Training new puppeteers in Damascus	August-November 2019 (part time)
225 Shows by new Mukhayels	November 2019- August 2022
Shadow Play art exhibition in Tkiyyeh	December 2019
Documentary for Syrian TV	January 2020
Opening of Karakoz Club	June 2019
ToT for Directorate of Childhood Culture in Damascus	March 2020
'Patrimoines' magazine article	August 2020
Inclusion of element in Expo Dubai	March 2021
ToT for Directorate of Childhood Culture in Sweida	August 2021
Training new puppeteers in Sweida	September-October 2021 (full time)
ICHCAP MOOC	October 2021
ToT for Directorate of Childhood Culture in: Hama Lattakia Tartous	December 2021 July 2022 June 2022
Harvard University collaboration	December 2021
Training new puppeteers in Aleppo	September-October 2022 (full time)

B.3e. Budget expenditures

Provide the detailed amounts of the funds used for the implementation of each activity (if possible, in US dollars), identifying the funding source for each (governmental sources, in-kind community inputs, etc.).

Between 200 and 500 words

Activity	Budget in Syrian Pound	Source
Networking with NGOs	-	
Japan ICH Databook	-	
Media reports	In kind	Ministry of Information
138 Shows by Shadi Hallaq	2 million	Ministries of Culture & Tourism
Researching and documenting newly discovered puppets	500 thousand	Syria Trust for Development
Thilal exhibition	6 million	Ministry of Culture/ Syria Trust for Development
Develop toolkit for training new puppeteers	400 thousand	Syria Trust for Development
ToT for community Centre staff	In kind	Syria Trust for Development
Prague Puppet Museum exhibition	In kind	Prague Puppet Museum
Training new puppeteers in Damascus	5 million	Syria Trust for Development
225 Shows by new Mukhayels	1 Million	Ministries of Culture & Tourism
Shadow Play art exhibition in Tkiyyeh	1 million	Ministry of Culture
Documentary for Syrian TV	In kind	Ministry of Information
Opening of Karakoz Club	500 thousand	Syria Trust for Development
ToT for Directorate of Childhood Culture in Damascus	1 million	UNICEF
'Patrimoines' magazine article	In kind	Maison des cultures du Monde
Inclusion of element in Expo Dubai	\$600 (paid in USD)	Syrian Pavilion
ToT for Directorate of Childhood Culture in Sweida	1 million	UNICEF
Training new puppeteers in Sweida	11 million	Syria Trust for Development
ICHCAP MOOC	In kind	ICHCAP/ Syria Trust for Development
ToT for Directorate of Childhood Culture in Hama, Lattakia and Tartous	1 million	UNICEF

<i>Harvard University collaboration</i>	<i>In Kind</i>	<i>Harvard University/ Syria Trust for Development</i>
<i>Training new puppeteers in Aleppo</i>	<i>12 million</i>	<i>Syria Trust for Development</i>
<p><i>Note: Due to the rapid and continuously decreasing value of the Syrian pound (SYP), it would be futile to provide the amounts in USD.</i></p> <p><i>At the time of inscription in 2018, 1 USD was approximately 350 SYP</i></p> <p><i>In 2020, 1 USD became 3,000 SYP</i></p> <p><i>In 2022, 1 USD is 6,000 SYP ; and therefore a fair evaluation of the expenditures in USD is not possible.</i></p>		

B.3f. Overall effectiveness of the safeguarding activities

Provide an overall assessment of the effectiveness of the activities undertaken to achieve the expected results and of the efficiency of the use of funds for implementing the activities. Please indicate how the activities contributed to achieving the results and whether other activities could have contributed better to achieving the same results. Also indicate whether the same results could have been achieved with less funding, whether the human resources available were appropriate and whether communities, groups and individuals could have been better involved.

Between 400 and 600 words

The single most effective activity carried out was the development of the training toolkit and programme. Now in its third cycle, the toolkit has proven to be a useful resource for the transmission of the knowledge and skills related to the element. The training programme was especially important because it was conceived through the close collaboration of various local artists and experts who all contributed on a volunteering basis. It received wide attention and interest from younger generations, mostly being university students who managed to revive Shadow Play into current times, after nearing extinction just a few years ago. The training programme is provided on an inclusive basis free of charge, in order to maximise participation, and the new Mukhayels are provided with most of their needed tools, props and screens.

The media reports and promotions carried out (a large number of them being triggered by the inscription) contributed to positioning the element in a new light for communities, and to promoting the training programme and the safeguarding measures that followed. Increased promotions of the element and its inscription also led to the discovery and documentation of the 3 sets of historical puppets from Aleppo, Arwad Island and ancient Sarouja.

Although activities that involved international collaborations did not have any direct impact on the element's communities, they did contribute to promoting the element at the international level and will potentially lead to further collaborations in future safeguarding efforts.

A major issue when carrying out the safeguarding activities was instability of the currency and the declining purchasing power. It was the frequent case that the actual budgets of activities were much higher than the forecasted budgets, causing operational and planning issues. This is the reason why the development of a website dedicated to the element was postponed until a later date, however, this does not seem to have had an impact on the element.

It is unlikely that these results could be achieved with less funding, as it is evident that the activities carried out did not consume much funding at all. This is partly due to the materials and tools of the element being of a reusable nature, such as those used in the training programme, and also partly due to the activities relying on the in-kind donations of many NGOs and government bodies.

In general, it is still extremely affordable to practice and enjoy Shadow Play, and this is why performances continue to increase around Syria despite the harsh economic situation. Should more funding be provided for the element's safeguarding, activities could be scaled up- e.g. carrying out more than one training cycle per year.

C. UPDATE OF THE SAFEGUARDING MEASURES

C.1. Updated safeguarding plan

Please provide an update of the safeguarding plan included in the nomination file or in the previous report. In particular, provide detailed information as follows:

- a. What primary **objective(s)** will be addressed and what concrete results will be expected?*
- b. What are the key **activities** to be carried out in order to achieve these expected results? Describe the activities in detail and in their best sequence, addressing their feasibility.*
- c. How will the **State(s) Party(ies)** concerned support the implementation of the updated safeguarding plan?*

Between 200 and 500 words

Objective A: Strengthen the transmission of the knowledge and skills related to the element

Result 1: Approximately 20 new Mukhayels are trained and certified each year

Result 2: Sdhaow Play is increasingly transmitted independently through communities

Result 3: Shadow Play shows and workshops reach a higher number of school students

Result 4: Wider percentage of personnel working in the culture and education sectors are trained

Activities:

- Review and update training toolkit
- Launch and implement Mukhayel training in Tartous and other TBA locations
- Carry out ToT trainings for personnel of culture and education sectors
- Carry out ToT trainings for staff and volunteers of NGO Community Centres

The Ministry of Culture officially certifies the Mukhayels who meet the training criteria, it also organises the graduation ceremony after each cycle. Ministries Education and Culture facilitate the ToT for their personnel and monitor the implementation of activities within schools, childhood centres and cultural centres.

Objective B: Increase awareness of the element

Result 1b: Practice and evolution of the element in Syria is better promoted at national and international levels

Result 2b: Cultural identity of communities and their values are promoted and celebrated

Activities:

- Continue research and documentation on historical practices of Shadow Play
- Produce publication in Arabic on Shadow Play
- Organise annual Shadow Play event at the national level on the anniversary of the element's inscription
- Target mental health practitioners with ToT activities, especially those working with trauma victims
- Strengthen and encourage exchanges and collaborations at the international level

Ministries of Culture & Tourism are the main organisers of the national event, while the Directorate of Museums facilitates access to its archives on Shadow Play for researchers. Ministry of Health facilitates access to its personnel working in the mental health sector for ToT activities. While the Syrian NATCOM is able to network and develop exchanges with international counterparts.

Objective C: Establish a permanent and accessible cultural space for safeguarding of Shadow Play

Result 1: A wider and more diverse segment of society can access the element and participate in its safeguarding

Result 2: Research, documentation and training efforts are better supported

Result 3: Archives and historical objects are protected and accessible to the public

Result 4: Social, cultural, artistic and educational potential of Shadow Play is better valorised

Activities:

- Develop physical and digital archive of Shadow Play documents, materials and records
- Develop concept for the 'Shadow Play Living Museum' in Damascus in cooperation with partners
- Infrastructure and building preparations

The Governorate of Damascus has provided a heritage house in the Rabweh area of Damascus for the Museum. The Assad Library will assist in preparing archives as well as developing the concept for the museum. The Directorate of Museums will donate its collection of Shadow Play items from the Museum of Popular Traditions to be displayed in the new Shadow Play museum. When the Ministry of Culture officially licenses the Shadow Play museum, it will become eligible for government funding each year.

C.2. Timetable for future activities

Provide a timetable for the updated safeguarding plan (within a time-frame of approximately four years).

Between 200 and 500 words

Activity	Implementation
- Review and update training toolkit	Feb- March 2023 (each year)
- Launch and implement Mukhayel training in Tartous	August- September 2023
- Launch and implement Mukhayel training in TBD location	August- September 2024
- Carry out ToT trainings for personnel of culture and education sectors	Feb-July 2023 (in several locations each year)
-	
- Carry out ToT trainings for staff and volunteers of NGO Community Centres	Feb-July 2023 (in several locations each year as needed)
- Continue research and documentation on historical Shadow Play puppets	Ongoing – December 2023
- Produce publication in Arabic on Shadow Play	June 2023
- Organise annual Shadow Play event at the national level on the anniversary of the element's inscription	November 2023 (each year)

	- Target mental health practitioners with ToT activities, especially those working with trauma victims.	Feb- July 2024
	- Strengthen and encourage exchanges and collaborations at the international level	Ongoing
	- Develop concept for the 'Shadow Play Living Museum' in Damascus in cooperation with partners -	Jan 2023- June 2023
	- Develop physical and digital archive of Shadow Play documents, materials and records	June 2023-Jan 2024
	- Carry out infrastructural preparations and prepare building	June 2023-March 2024

C.3. Budget for future activities

Provide the estimates of the funds required for implementing the updated safeguarding plan (if possible, in US dollars), identifying any available resources (governmental sources, in-kind community inputs, etc.).

Between 200 and 500 words

	Activity	Budget in SYP <i>These are current estimates which are likely to rapidly change given the instable market prices</i>	Source
	- Review and update training toolkit	In kind	Syria Trust for Development/ Ministry of Culture experts
	- Launch and implement Mukhayel training in Tartous in 2023 - Launch and implement Mukhayel training in TBD location 2024	15- 20 million 15- 20 million	Syria Trust for Development
	- Carry out ToT trainings for personnel of culture and education sectors	6 million	Ministry of Culture

- Carry out ToT trainings for staff and volunteers of NGO Community Centres	2 million	Syria Trust for Development
- Continue research and documentation on historical Shadow Play puppets	In kind	Assad library
- Produce publication in Arabic on Shadow Play	69 million	Amoro Cultural Company
- Organise annual Shadow Play event at the national level on the anniversary of the element's inscription	40 million	Ministry of Tourism Ministry of Culture
- Target mental health practitioners with ToT activities, especially those working with trauma victims.	2 million	Ministry of Health
- Strengthen and encourage exchanges and collaborations at the international level	-	National Commission for UNESCO NGOs
- Develop concept for the 'Shadow Play Living Museum' in Damascus in cooperation with partners	-	Syria Trust for Development Ministry of Culture
- Develop physical and digital archive of Shadow Play documents, materials and records	20 million	Syria Trust for Development
- Carry out infrastructural preparations and prepare building	\$50,000 USD	In kind contributions from Ministry of Culture Syria Trust for Development Private donors and philanthropists

C.4. Community participation

Please describe how communities, groups and individuals, as well as relevant non-governmental organizations have been involved, including in terms of gender roles, in updating the safeguarding plan, and how they will be involved in its implementation.

Between 150 and 500 words

As an NGO accredited by UNESCO that played a key role in the nomination of the element, the Syria Trust for Development (Trust) expended high efforts in monitoring the progress of the safeguarding measures of the element and in the updating of these measures, along with a network of 19 NGOs previously mentioned in this report. The Shadow Play publication will be coordinated by the Trust and the Cultural Publishing Company, Amoro.

Updating the toolkit and the training of new Mukhayels will be a collaborative effort between the Trust, Ain Al-Funoun and a group of local artists, as well as the 57 Mukhayels who had completed the training and are now qualified practitioners. The Trust also capitalises on its membership to the UNESCO ICH NGO Forum to network and exchange with other ICH NGOs.

At the conclusion of each training in Damascus, Sweida and Aleppo, the graduates are asked to provide written feedback on the entire training process, but also their needs and aspirations for the future sustainability of Shadow Play. Based on this feedback, future trainings are continuously updated and the safeguarding plan is evaluated. It is through this process that many of the activities outlined in the updated safeguarding plan were developed.

To maximise their participation and ownership over the future of the element, 'post-graduate' Mukhayels are asked to be mentors for future trainees. It is worth noting that the trainees have full artistic and creative freedom relating to their characters and storylines when developing their Shadow Play journey. With their permission, the characters and storylines are archived and made part of the Museum collection.

While the Ministry of Culture will carry out the ToTs for Directorate personnel, Mukhayels will carry out the ToTs within the Community Centres belonging to NGOs in their local areas, including the health clinics belonging to the Syrian Arab Red Crescent.

The research and documentation activities that will be used for the publication and the museum are based on the newly surfaced knowledge, material and tools within the private collections of community members. All legal, administrative and compensatory rights of these members have been protected.

In light of the extreme economic challenges that the country is facing, state funds and resources dedicated to the Shadow Play safeguarding plan have been considerably limited. Nevertheless, the element has come a long way from the near extinction it was facing before its inscription. Its improved viability is almost entirely dependent on the strong commitment of communities to the plan, and the generous contributions made by NGOs and cultural organisations in building a community-based network that is on its way to guarantee the sustainability of Shadow Play for future generations.

C.5. Institutional context

Please report on the institutional context for the local management and safeguarding of the element inscribed on the Urgent Safeguarding List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;*
- b. the organization(s) of the community or group concerned with the element and its safeguarding.*

Not to exceed 175 words

The Directorate of Intangible Cultural Heritage under the Ministry of Culture is the authoritative body responsible for the safeguarding of the element, through this Directorate, all activities carried out by government bodies are monitored. There is a network of NGOs participating in the safeguarding plan, and while some measures are carried out through the cooperation of a large number of bodies, others are focused within a few NGOs depending on the capacities and expertise. For example, the training of the Mukhayels is managed by the Trust and Ain- Al-Funoun. At the community level, there is a network of practitioners established by the Mukhayels themselves called 'Shadow Groups' and they have a branch or gathering in each of Damascus, Sweida and Aleppo. The organisation of these Mukhayels has assisted practitioners in the exchange of knowledge and information, and in the sharing of resources. It has also assisted authorities in the monitoring of the status of the element and the sourcing of data, which was extensively used in the preparation of this report.

D. PARTICIPATION OF COMMUNITIES IN PREPARING THIS REPORT

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparing this report.

Between 150 and 300 words

Since the inscription in 2018, the subject of this report was known to the state, and therefore, measures were immediately put in place to ensure that the report would be gradually built through information shared between the concerned government bodies, but also the communities and NGOs who participated in the nomination. For the purpose of this report, and for the purpose of monitoring the safeguarding plan, every participating government body and NGO provided regular reports on all activities that focused on Shadow Play. A 'Shadow Play Activity Report' form was distributed to all participating bodies to complete and submit through email on a monthly basis. It contained information such as: Name of activity, geographical location, implementing body, name of person carrying out the activity, number of beneficiaries, overview and results of activity, future safeguarding suggestions. This system of communication worked well in collecting and maintain data for the report.

This form was also shared with community members and the Mukhayels however, since the Mukhayels had their own groups and networks, they sometimes prefer to share information about their activities in a less formal manner, and so Whatsapp channels for each of the Sweida, Damascus and Aleppo 'Shadow Groups' are organised with the inclusion of the representatives from the Syria Trust for Development. The Syria Trust for Development would then make a record of any information shared for the purpose of the report.

The first draft of this report was drafted by the Syria Trust for Development in consultation with the NGOs, and then it was submitted to the Directorate of Intangible Cultural Heritage at the Ministry of Culture for further elaboration and endorsement.

E. SIGNATURE ON BEHALF OF THE STATE PARTY

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

Name: **Loubana Moushawe**

Title: **Minister of Culture**

Date: **15th December, 2022**

Signature:

You should attach the signed version of the report in English or French in PDF format. You may also attach the periodic report in other language versions, for instance in languages of the communities concerned or official languages of the country.

