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

Deadline 31 March 2021
for possible selection in 2022

Instructions for completing the proposal form are available at: https://ich.unesco.org/en/forms

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

A. State(s) Party(ies)

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

State of Kuwait

B. Contact person for correspondence

B.1. Designated contact person

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

Title (Ms/Mr, etc.): Ms.
Family name: AL SABAH
Given name: Bibi
Institution/position: Chairperson and General Manager ALSADU HANDCRAFT COOPERATIVE SOCIETY
Address: Kuwait City
Telephone number: +965 99700006
Email address: balsabah@alsadu.org.kw
Other relevant information: Jumana Al Refaie ; communications coordinator info@alsadu.org.kw

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

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

Indicate the official title of the programme, project or activity, in English or French, that will appear in published material. Not more than 200 characters

AlSadu Educational Programme: Train the Trainers in The Art of Weaving.

D. Geographic scope

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

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

E. Geographical location

Indicate the locations in which the programme, project or activity was or is being carried out. Not more than 150 words

Training took place at Sadu House located in the heart of Kuwait City for Ministry of Education heads of departments and a selection of art teachers from all school districts, on the theoretical knowledge and applied skills pertaining to AlSadu weaving.

Train the trainers workshops for art teachers in the field were held in all six governing school districts according to the geographical location of the middle school arts education teachers post.

In addition, public middle schools from all six school governing districts - soon to be implemented in UNESCO Associated Schools Network (ASPNet) in Kuwait which are approximately 80 schools within the overall public school system.

F. Status

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

- completed
- in progress

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

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the proposed programme, project or activity. Not more than 150 words

ALSA_DU TRAINERS (INSTRUCTORS): Members of AlSadu Society made up of master weavers and contemporary weavers.
MINISTRY OF EDUCATION TRAINEES: Heads of departments and art teachers who received direct training from AISadu trainers and will in turn train the art teachers in the field (train the trainers programme).

MIDDLE SCHOOL STUDENTS: Students who are being taught in the Art of Weaving three-month course embedded within the Arts Education Curriculum.


Hessa AL MUTAWA: General Director of Arts Department at Ministry of Education.

Hanan AL KAZEMI: Programme Manager appointed by AISadu Society.

Nadia ALWAZAN: Acting Secretary General of the Kuwaiti National Commission for Education, Science, and Culture, supervises UNESCO ASPNet in Kuwait. A memorandum of Understanding and Cooperation was signed between AISadu Society and the National Commission regarding UNESCO ASPNet.

H. Domain(s)

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

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

1. Description

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

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

1.a. Background, rationale and objectives

Describe the context in which the programme, project or activity was created – what safeguarding needs were identified and by whom, and how the priorities were identified and established. Identify the primary objectives of the programme, project or activity.

Not fewer than 300 or more than 500 words

AISadu Society developed the Educational Programme: Train the Trainers in The Art of Weaving curriculum in collaboration with the Arts Department in the Ministry of Education in order to raise awareness about the traditional AISadu weaving amongst the new generation in Kuwait, and to encourage creativity and innovation of young students and future artists in the art of weaving.

The main objective is the safeguarding of the national intangible cultural heritage of AISadu, the traditional art of weaving, as well as ensuring respect of the AISadu heritage community by passing the knowledge and skills of the traditional weavings to younger generations via the public education system. AISadu Society has trained a selection of heads of departments and art teachers from all six school districts in the State of Kuwait to impart the knowledge and skills to all
8th grade art teachers in Kuwait. The programme has been successfully implemented since 2018, and still ongoing (Public Middle Schools). Projected future training cycle will take place in Q3 2021.

With respect to UNESCO ASPNet in Kuwait, the programme will be offered in the near future pending the opening of schools during the COVID pandemic. These schools will be getting in-house training at Sadu House, a centre for traditional AlSadu weaving, for their students as well as more instructional materials and separate end-of-year exhibitions.

A national curriculum was developed in coordination with Head of Curricula in the Ministry of Education relying heavily on the practical skills of the master weavers as well as research, documentation, and publications acheived by AlSadu Society. This curriculum is amended every two years and AlSadu Society head the updating of the curriculum.

Training workshops were organized by AlSadu Society for the Ministry of Education Arts Department, supporting teachers in learning the methodology of transferring the know-how of this traditional craft as well contemporary weaving techniques.

School-end textile artworks exhibition are hosted at Sadu House to showcase the culmination of the programme. Most of the works are solo pieces as well as a few group-based pieces; they merge the traditional weaving of Kuwait with the contemporary techniques and skills.

1.b. Safeguarding measures involved

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

Not fewer than 300 or more than 500 words

AlSadu Educational Programme: Train the Trainers in The Art of Weaving has been adopted as the safeguarding measure because of its ability to disseminate the AlSadu weaving heritage amongst a large number of students in public schools through a limited number of master weavers and contemporary weavers giving the instruction at Sadu House. AlSadu Society chose to work specifically with the Arts Education Department because the teachers have a background in the fine arts and experience with working with their hands, and have shown interest in weaving, thus making the training more effective and efficient.

The programme uses hands-on face-to-face learning practice, PowerPoint presentations, and Audio-Visuals to convey the needed knowledge and skills. The applied practice of weaving is overseen by in-house weavers (trainers), with the theoretical part of the training being presented on a large screen with background information of the craft and its meanings. The training also includes a teacher’s manual aid to ensure that what is learned during the workshops can be easily accessed and referenced at a later stage when trainers teach the trainees (art teachers and students).

All weaving materials and looms used during the in-house training are provided by AlSadu Society. Flexibility in the choice of materials such as looms and yam are presented to accommodate each school districts different budgets allocated for art supplies and materials.

The videos created for this specific curriculum utilize the techniques of contemporary weaving as well as traditional weaving. The aim is to introduce the basics of weaving encouraging students to use their acquired weaving skills during the course and implement them in the artworks based on their mastered level. The traditional AlSadu weaving technique named; Al Ragoum is fully instructed in a video and showcased in countless photographs throughout the curriculum. The addition of Al Ragoum is to help inspire the students to make use of traditional techniques and patterns to create modern designs and takes on this age-old craft.

Re-evaluation of the curriculum takes place every two years to ensure that teaching methodologies are up to date and new technological teaching procedures are in place.

1.c. Competent body(ies) involved
2. **Coordination at the regional, subregional and/or international levels**

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

Not more than 500 words

The programme has been run on the national level, specifically between AlSadu Society and the Ministry of Education in the State of Kuwait all school districts. There has been interest from Qatar concerning the programme and a future collaboration might be imminent.

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

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

Not fewer than 300 or more than 500 words

The principles and objectives of the Convention used in this programme:

1. Safeguarding national intangible cultural heritage namely AlSadu weaving and ensuring respect of AlSadu heritage community. AlSadu Society honours and respects this age-old craft and the community of traditional master weavers that work on it. The curriculum has kept the traditional names associated with the patterns, techniques, and tools used. Also highlighted are the traditional dyes from indigenous plants and herbs in the process of dyeing the wool. These key pieces of information added in the curriculum put the art teachers and students in the front-row of witnessing all that is traditionally and culturally related to this craft.

2. Passing on of the knowledge and skills of AlSadu traditional weaving to the younger generation is done via Public Education System platform. This transfer of knowledge and skills of AlSadu weaving is one of the most influential ways in which to carry out the safeguarding and appreciation of this craft. The public education system serves as a great vessel to disseminate this knowledge and corresponding skillsets as it reaches all six governing districts and all segments of the socioeconomic makeup in the State of Kuwait.

3. Raising awareness at education sector in the State of Kuwait is an effective way to reach the younger generation, as the rate of retention and the rate of influence is very high at school levels. The teaching of AlSadu weaving has ignited an interest with many of these students asking questions about the historical basis of this craft and who traditionally worked on these weavings. These points all add to the core of building a strong national cultural identity and sense of pride in the country's history.

4. Encouraging creativity and innovation in young Kuwaiti artists. The more methods and tools a student has in expressing themselves, the more creative and the safer they feel in producing art
that is cutting edge and innovative. This is noticeable in student artworks that push the envelope in the techniques utilized and in the use of AISadu skills in modern and creative interpretations of this traditional craft.

4. Effectiveness

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

Not fewer than 300 or more than 500 words

AISadu Educational Programme: Train the Trainers in The Art of Weaving had an overall positive impact on the students and art teachers, as a high level of manual ability and creativity towards the learning of traditional weaving has been demonstrated. This beneficial outcome is also seen in the young students' artworks, as well as in the teacher's enthusiasm to instruct and arrange end-of-year exhibitions revolving around AISadu weaving.

30,959 students have completed "The Art Weaving" course since inception in 2018. Star students in the weaving module are highlighted by the art teachers during the exhibition and this method motivates the students to connect more with AISadu based on a reward system and for their pieces to be showcased prominently in the exhibitions.

60 male and female art teachers from the six school districts have successfully completed initial training at Sadu House. The 60 art teachers mentioned above have trained approximately 220 male and female art teachers who received training from the trainers and have successfully implemented the Art of Weaving curriculum nationwide. These art teachers have been an invaluable asset in bridging between AISadu weaving and the public school students and their families and have trained 30,959 students across the country to this date. More art teachers are becoming members of AISadu Society and are very interested in learning about the craft in-depth and being active producing members. Little by little the teachers want to take a larger role in the safeguarding of AISadu weaving either by becoming part of the web of teachers who are spreading awareness and weaving a web of support around this craft or by using their skill of weaving to create innovative art pieces. One of the former arts teachers, has elevated her understanding of AISadu meanings and motifs and carved out an art career outside of her daily job at the Ministry of Education.

The general public have engaged more with the cultural centre through visits to Sadu House and participation in the programs available. There has been an increase in traffic to the website as well as increased engagement through our social media accounts. There is a large spike in sales from the in-house shop over the last two years with focus being on the traditional Sadu pieces and Sadu-infused modern products. This increase has enabled us to purchase more from traditional Sadu weavers who in turn are financially motivated to create more Sadu pieces.

5. Community participation and consent

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

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

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

Not fewer than 300 or more than 500 words

AISadu Educational Programme: Train the Trainers in The Art of Weaving is a collaborative effort that included AISadu experts, weavers, teachers, and students. This joint participation of the community meant that suggestions and feedback from master weavers, as well as teachers
(representing the six school districts), and the 8th grade students both boys and girls from all socio-ethnic backgrounds have contributed in producing and updating the programme.

MIDDLE SCHOOL STUDENTS:

30,959 middle school students (8th grade) both boys and girls in the public schools who learnt the skills and knowledge of AlSadu weaving during the Art of Weaving course within the Arts Education department. The course is given over a period of three months and ends with an exhibition of student artworks.

CURRICULUM DEVELOPMENT AND PROGRAM MANAGEMENT:

Sheikha Altaf ALSABAHI: Patron of AlSadu Society. Expert and researcher in traditional weavings of Kuwait. Researched and consulted modern techniques in educational arts curriculums and implemented them within the Teacher manual aid.

Hessa AL MUTAWA: General Director of Arts Department at Ministry of Education. She is a strong advocate for the AlSadu Educational Train the Trainers Programme Art of Weaving to pushed to include it in the curriculum of the Middle Schools Arts courses.

Manal AL QADBAN: Head of Department of Arts at Ministry of Education. Worked closely with AlSadu team regarding the development of the curriculum and to make sure it aligns with Ministry of Education missions and procedures.

Hanan AL KAZEMI: Programme Manager. Coordinated the training schedules for all teachers and departments. Gathered surveys and statistics from the schools and helped monitor the execution of the curriculum. Coordinated end of school year exhibitions for student and teacher art works from the "The Art of Weaving" course.

UNESCO ASPNet SCHOOLS:

Nadia ALWAZAN: Acting Secretary General of the Kuwaiti National Commission for Education, Science, and Culture. She is supervising 80 UNESCO ASPNet in Kuwait, where the AlSadu Educational Train the Trainers Progam: The Arts of Weaving will be offered in the near future with more instructional material and aides developed specifically for the UNESCO schools.

TRAIN THE TRAINERS:

ALSAHU TRAINERS (INSTRUCTORS): Instructors are made up of master weavers, contemporary weavers, textile artists, and AlSadu Society members with background in teaching weaving both traditional and contemporary. They taught skills and techniques of weaving during the workshops and were aided with theoretical information in the form of presentations during parts of the training period.

MINISTRY OF EDUCATION TRAINEES (TRAINERS): The trainees who received direct training from AlSadu trainers composed of heads of arts departments and coordinators. They in turn became trainers training all the male and female arts teachers in their school districts; they made use of the teacher’s manual aid provided as well as video instructions.

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

Submitting States Parties shall involve the community, group or, if applicable, individuals whose intangible cultural heritage is concerned in the preparation of the proposal. Describe below how they have participated actively in preparing the proposal at all stages, including in terms of the role of gender. States Parties are reminded that the communities are essential participants throughout the conception and 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.

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

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

Not fewer than 150 or more than 250 words

This proposal is a result of a coordinated effort by AlSadu Society, the master weavers, the heads at the Ministry of Education, the art teachers, and the students who have been involved since inception of the programme in 2018. In 2020 and 2021, virtual and in-person meetings have taken place to explain and prepare the proposal with the Intangible Cultural Heritage Team. These consents have been provided by direct stakeholders in the programme whether in the planning, curriculum development, supervising, training, or teaching processes.

AlSadu Trainers:

Master weavers and contemporary weavers have shown enthusiasm in the proposal submission and have shared full support of their role as they wish to share their cultural heritage with a larger audience. The trainers conducted workshops at Sadu House with supervision from AlSadu Society and the Programme Manager.

Ministry of Education Art Teachers:

The heads of departments and art teachers at the Ministry of Education have provided an efficient platform to gather consents for this proposal as well as invaluable feedback from first-hand experience with the students. Both male and female art teachers have supported this proposal and to pass on knowledge gained. The consents for the trainees have been gathered via email due to the curfew restrictions in the State of Kuwait.
5.c. 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. ALSADU HANDCRAFT COOPERATIVE SOCIETY
b. Ms Bibi ALSABAH / Chairperson and General Manager.
c. SADU HOUSE, QIBLA, ARABIAN GULF STREET, BLOCK 15, KUWAIT CITY.
P.O BOX 5742 SAFAT, POSTAL CODE 13057 KUWAIT
d. Landline +965 22 43 23 95 WhatsApp: +965 66 35 37 40
e. Email: balsabah@alsadu.org.kw
f. Website: www.alsadu.org.kw

a. KUWAIT NATIONAL COUNCIL FOR CULTURE, ARTS, AND LETTERS
b. Ms Farah ALSABAH / Intangible Cultural Heritage Team.
c. POSTAL CODE 13100 AI-SHUHADA STREET, KUWAIT CITY
d. Landline +965 22929444
e. farahalsabah@nccal.gov.kw
f. Website: www.nccal.gov.kw

a. MINISTRY OF EDUCATION
b. Ms Hessa ALMUTAWA / General Director for Arts Education
c. MUBARAK ALKABEER
d. +965 97200044
e. art.4.u@hotmail.com
f. www.moe.edu.kw

a. KUWAIT NATIONAL COMMISSION FOR EDUCATION, SCIENCE, AND CULTURE
b. Ms. Nadia ALWAZZAN / Director of the Kuwait National Commission of Education
c. BIN MISBAH STREET, SHARQ KUWAIT CITY
d. 22405331
e. knc.kwtnatcom@gmail.com
f. www.kwtnatcom.org

a. KUWAIT UNIVERSITY - COLLEGE OF SOCIAL SCIENCES
b. Dr. Mohamad ALHADDAD / Professor of Anthropology
c. PO BOX 3323, SAFAT 13034 KUWAIT
d. 99905995
e. dr.alhaddad@ku.edu.kw
f. www.kuniv.edu.kw

a. KUWAIT SOCIETY FOR FORMATIVE ARTS
b. Mr Sami MOHAMMED / Cofounder and acclaimed artist with a focus on AlSadu patterns
c. PO BOX 35151 DASMA KUWAIT
The successful implementation of the inclusion of The Art of Weaving curriculum in the public schools in the State of Kuwait can be emulated to include similar crafts to be made available to students at the local level. This programme is a mainly a two-step method to safeguarding AlSadu weaving. The first step is to create a rich archive of the craft and all its skills, techniques, and meanings; this is will help in the curriculum development process. The second step is the fostering of craftsmen to ensure that there is continuity in the knowledge transfer of the applied art and to include the craftsmen in the training programme as a point of reference.

In the subregion, AlSadu weaving is included on the Representative List of Intangible Cultural Heritage of three Arabic Gulf countries, United Arab Emirates, Kingdom of Saudi Arabia, and the State of Kuwait. These countries will benefit from the guidelines and implementation of a similar programme to safeguard AlSadu weaving and ensure that it is passed on to future generations. The steps include the initial development of the curriculum with the vast knowledge AlSadu Society has amassed over its 40 years of experience as a cultural centre promoting this specific craft. The second step is the train the trainers' programme which enables a small centre to have a large outreach as the trainees will pass on the skills and techniques to furthermore trainers ultimately reaching the largest segment of the goal audience: the students.

On the regional level, educational entities and Ministries of Education can safeguard their local crafts and weavings in a similar practice by supporting NGOs to become research centres for specialized crafts and inviting them to advise and consult with educational entities to develop curriculums that are aimed at the cultivation of artistic skills derived from the cultural identity. The NGOs will lean on the experience of the educational entities in teaching methodologies and knowledge transfer to convey the craft skills. The traditional craftsmen have the practical applied experience in the craft and with the documentation and direction of the NGO they will be able to create a bridge between the craft and the educational trainers (teachers).
Criterion P.7 requires that 'the submitting State(s) Party(ies), implementing body(ies), and community, group or, if applicable, individuals concerned are willing to cooperate in the dissemination of best practices, if their programme, project or activity is selected'. Describe their willingness to cooperate in such dissemination.

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

Not fewer than 300 or more than 500 words

Members from AlSadu Society, master weavers, and teachers from the Ministry of Education have pledged to continue to share their experience, knowledge, and expertise in order to disseminate the best safeguarding practices in regards to AlSadu Art of Weaving. In 2018 a national launch to the programme took place with multiple interviews with stakeholders and trainers, soon thereafter the curriculum was shared online on the Ministry of Education's website, so that other interested parties could access it. In 2020-2021 virtual lectures inside and outside of Kuwait took place with the goal of sharing know-how of creating such a programme.

Master weavers have shown their willingness to share their knowledge and help safeguard a craft that is relevant to their cultural identity. The applied work that they have learnt from generation to generation is now being practiced by a larger audience as an art form thanks to the skills they kept alive through the practice of this craft. The contemporary weavers contributed by researching the best methodologies for creating manuals for training modules. They fully understand the value of their knowledge and have chosen to share it through this programme.

The programme has been formulated and run free of charge by AlSadu Society in its efforts to safeguard AlSadu weaving and increase outreach; including curriculum development and Audio-Visuals that are especially commissioned for this programme.

Chairwoman of AlSadu Society presented a case study on "Inclusion of the Art of Weaving module in the Arts Education Curricula - Ministry of Education in the State of Kuwait" during the Virtual International Symposium on Intangible Heritage organized by the Qatar National Commission for Education, Culture and Science. Information on the programme was freely shared and in the recommendations section there was a segment in which Qatar expressed interest in creating a similar model within their Educational System.

The programme manager created guidelines for the whole programme in terms of facilitating training schedule, coordination, and supervision compiling all information ready to share the expertise.

Ministry of Education Director of Arts Education and Heads of Departments supported the cooperation and lobbied for the head committee of curricula to accept and implement it within the National Curriculum. The curriculum for the AlSadu Art of Weaving is available on the Ministry of Education's website, pages 140-201.


The Art teachers that received instruction are enthusiastic about taking a larger role in terms of coordinating with the master weavers in an outreach programme to draw weavers, there are still weavers that are not members of AlSadu Society yet and will be a valuable asset to our community of master weavers.

The Middle school students have been willing to showcase their artworks and share their experience from the Art of Weaving course through the surveys they filled out at the end of the semester. Some students have passed on their interest to their families, and a large increase in AlSadu weaving course enrollment has been noticed.

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

*Not fewer than 300 or more than 500 words*

The monitoring levels put in place by AlSadu Society enables the continued monitoring and developing of the programme as it continues to grow. Every two years, the curriculum board at the Ministry of Education reviews the curriculum to ensure it is up to date in teaching methodologies and techniques, providing an opportunity to assess the curriculum based on the artwork and feedback regularly received from teachers and students alike using feedback forms and surveys. In the second edition of The Art of Weaving curriculum new photographs and instructional videos have been added to aid the teachers in their teaching efforts based on feedback from the two years it has been running.

The first level of monitoring is the use of surveys at every step of the Training the Trainers Programme, as there is a feedback opportunity at the initial training level of heads of departments and coordinators held at Sadu House. From then on, the teachers evaluate through surveys the training they received from the trainers who received the initial weaving instruction and methodologies workshop, helping gauge if there are gaps in the transfer of knowledge between what was taught at Sadu House and what is taught at the field level. The last survey sent out is to the students who receive tutorage in the art of weaving. This gives a clear indication of the dissemination of knowledge as a whole throughout the Train the Trainers programme.

End of year exhibitions for student and teacher's artworks are exhibited at Sadu House and around the State of Kuwait based on governing school districts. These exhibitions showcase all the different textile weaving techniques learnt and the implementation in the showcased artworks. It is also an opportunity to pinpoint areas of weakness in specific parts of the curriculum, training, and tutorage in the different school districts.

Based on the assessments and evaluations from the surveys and the end-of-year artwork exhibitions, amendments to the curriculum will be introduced in Fall 2021. New trainer manual kits with instructional videos, powerpoint presentations, and printed materials have been formulated for the next cycle of training.

### 9. Model for developing countries

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

*Not fewer than 300 or more than 500 words*

Developing countries can benefit from training in skilled crafts which improve employment opportunities especially for the youth and women. When a large number of craftspeople create a guild there is a huge opportunity for growth and innovation which is key to the relevance and value of a craft. Through similar training initiatives in cooperation with official educational entities, developing countries can create economic and social prospects for people in the region. The trainers then become part of the education entities securing employment.

For developed countries to work with craft centres there must be a high level of skill and dexterity in the craft that can't be easily found in developed country. There must be centres to communicate with, without local social enterprises or NGOs on the ground it will be hard to engage with craftspeople in developing countries. Therefore, the Train the Trainers' programme does not focus solely on the craftspeople's level but also on investing training time on the operational level giving knowhow to help empower them in running their own social enterprises/centres. This centre will be the gateway for collaborations and cooperation in the regional and international level, generating precious resources and earnings.

AlSadu Society is in the final stages of implementing a train the trainers’ cooperation to help Syrian refugees secure financial income. There will be training given to the displaced craftspeople's and
artists on the traditional weaving of AlSadu and once they master the skills and techniques, commissioned pieces will generate revenue for them. A partnership with a social enterprise in the country that is hosting the refugees is imperative to relay the information and oversee the training (virtual training via training platforms). The social enterprise will facilitate with communication and ensure that the quality control measures are met.

Through intentional selection of weaving communities to work with AlSadu Society ensures that AlSadu weaving with its Arab nomadic heritage stays relevant to its cultural geographical area (Arabian Peninsula).

10. Documentation

The documentation listed below is mandatory and will be used in the process of evaluating and examining the proposal. It will also be helpful for visibility activities if the programme, project or activity is selected. Tick the following boxes to confirm that related items are included with the proposal and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- documentary evidence of the consent of communities, along with a translation into English or French if the language of community concerned is other than English or French
- 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 other than English or French
- grant of rights corresponding to the video recording (Form ICH-07-video)

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

The proposal should 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 proposals, the document should contain the name, title and signature of an official of each State Party submitting the proposal.

Name: Adam Al Mulla

Title: Ambassador, Permanent Delegate of Kuwait to UNESCO

Date: 30 November 2021

Signature: 

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