


SYRIAN STITCH

2022 PROJECT PROPOSAL

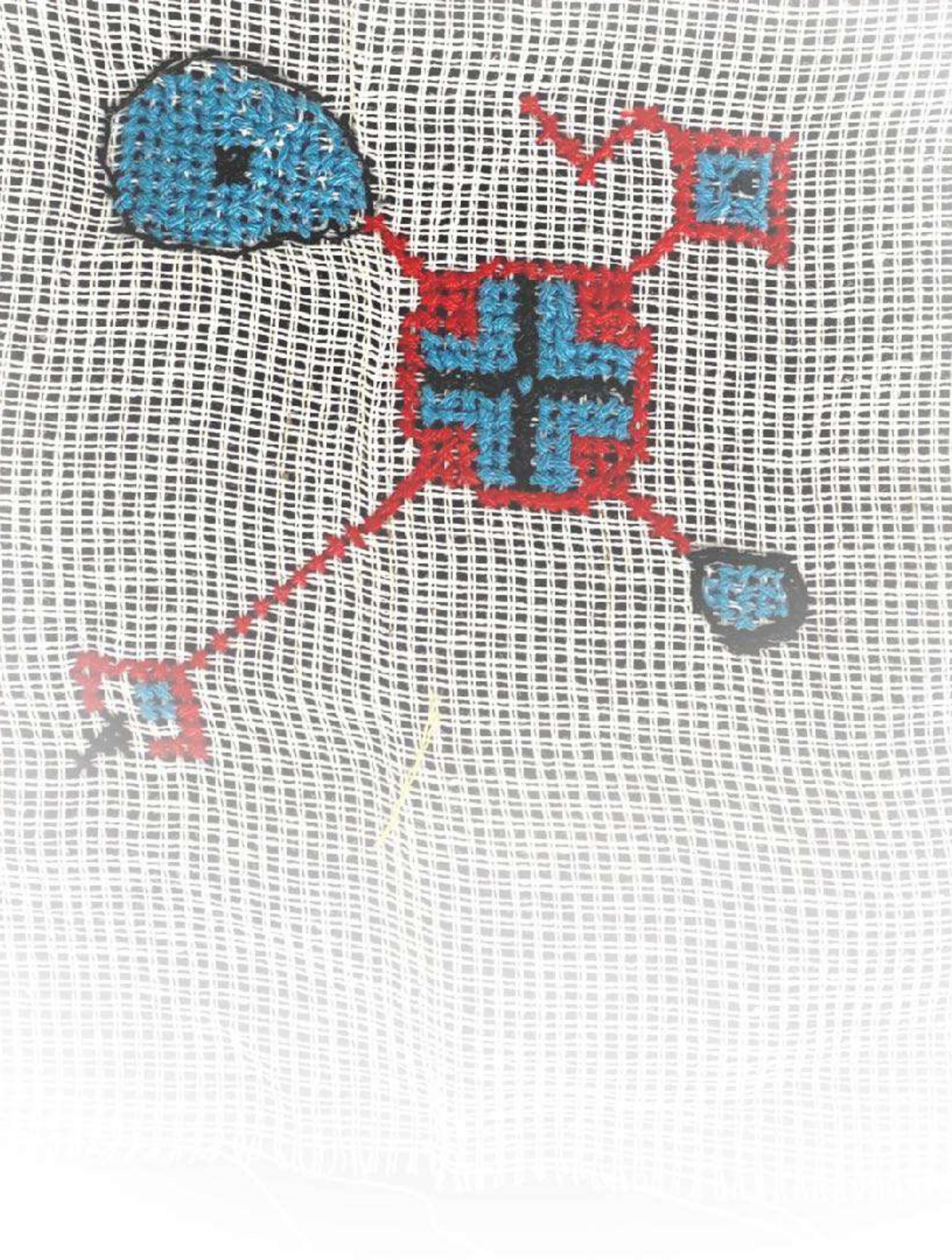


The background of the slide is a photograph of a building with a corrugated metal roof. A clothesline is strung across the front of the building, and several items of laundry, including a blue shirt, a dark shirt, and a red shirt, are hanging on it. The scene is brightly lit, suggesting a sunny day.

“Heritage is our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritage are both irreplaceable sources of life and inspiration”

UNESCO 1972 treaty convention on protection of world culture and natural heritage

Our project speaks to the UNESCO Treaty by collaborating across cultures and with those who have been displaced from their own cultural heritage through war.



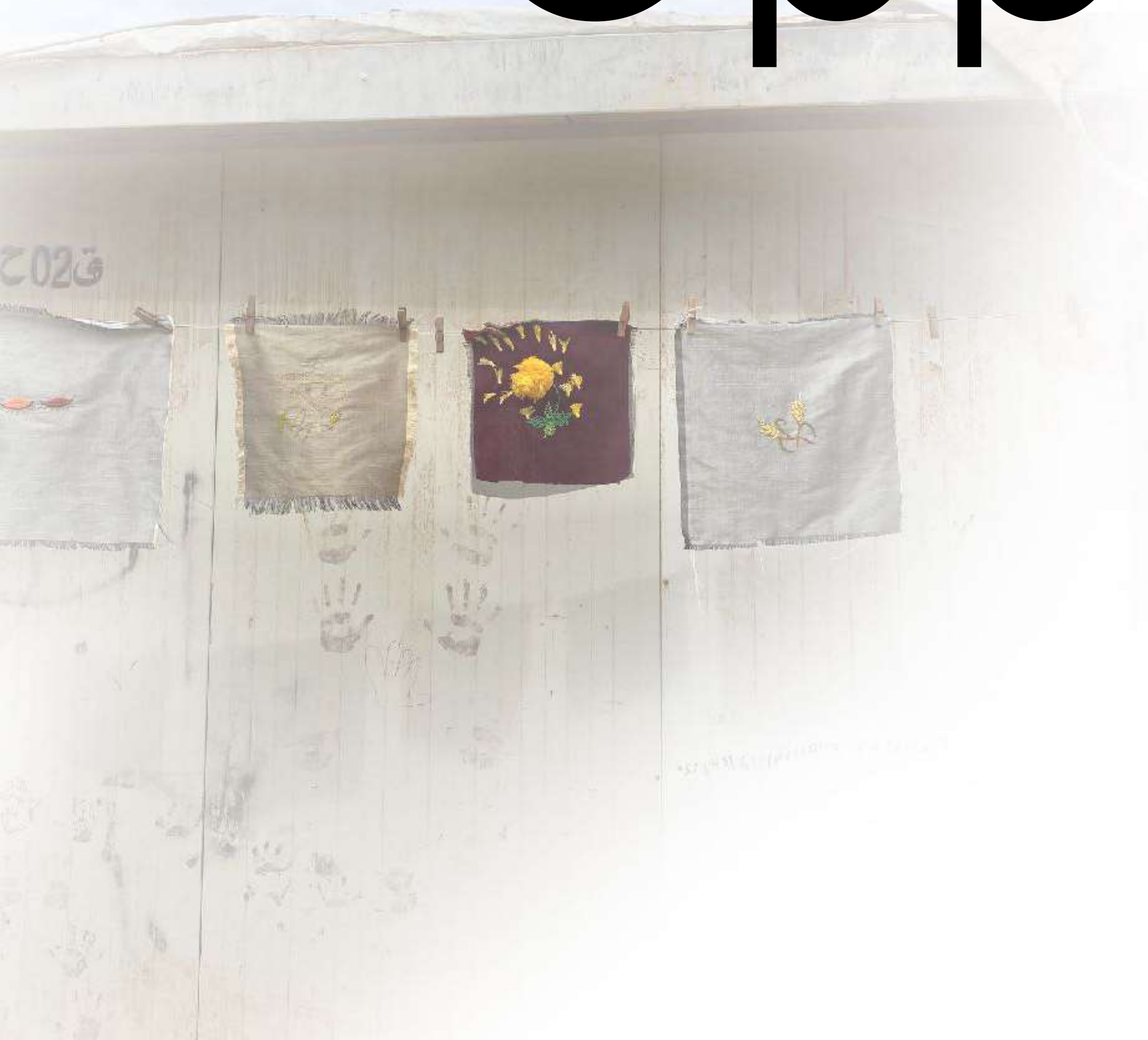
Aims

- 1.To preserve the heritage of Syrian embroidery through education and co-learning
- 2.To train women in heritage embroidery and create new Syrian stitches
- 3.For women to conserve heritage pieces and create new designs and products
- 4.To co-create a safe, sustainable, and profitable business venture/social enterprise for women in regional and international markets
- 5.To preserve skills, build and promote exchange of knowledge, and provide new paid livelihood opportunities to the community

Opportunity

Why this project?

- Syria world famous for centuries for textiles and embroidery
- All but lost because of the war: factories and businesses destroyed, crafts people gone
- Lebanon and Turkey have been amassing SY heritage works for enterprise
- Developed industry of traditional Palestinian and Gulf Arab dress
- Strong high-end global market opportunity for Syrian heritage embroidery
- Zaatari women: highly interested and capable



The Team



Dr. Karen Fisher



Prof. Helen Storey



Dr. Nabil El-Nayal



Since 2015 Canadian design ethnographer Dr. Karen Fisher's (University of Washington, Seattle) missions include ZAATARI: Food & Stories from the Syrian People of Zaatari Camp (forthcoming 2022, Goose Lane, Canada), a book created with 2000 people over 5 years, and Za'atari Camp Libraries—the world's first refugee-run, camp-wide library system and winner of the 2021 Joy of Reading Award. Karen's 2022 Google-Facebook project Empowering Syrian Girls through Culturally Sensitive Mobile Technology and Social Media uses the Holy Quran and Syrian culture to co-design Internet safety tools in support of female entrepreneurship. Early missions include 2016 Al-Asool to understand people's expertise/skills using ethnography and household survey; and 2015 study of young people's use of mobiles/Internet.





Prof Helen Storey's collaborations in Zaatari include: The 'LOVE COATS' Project,(2016), an embroidery project with The TIGER's and the Internationally renowned couture designer, Elie Saab (2018) and more recently, collaborating with UNHCR and Blumont in creating and establishing the ' Made in Zaatari ' Centre for female creativity & economic empowerment. Helen's work has also involved bringing in experts and international industry partners to co create new product formulas for soap, perfume and other crafts including jewellery. A current project with Sheffield University PPE4REFUGEES - Dealing with a crisis by building livelihoods, works with both men and women in camp and places livelihood creation and female empowerment at its heart.



Dress for Our Time – image by David Betteridge at UN Geneva



Dr Nabil El-Nayal is a Syrian-born British fashion designer and educator. Nabil is also the creative director of NABIL NAYAL, a luxury Ready to Wear womenswear brand, showcased during London and Paris Fashion Weeks. Through support from international platforms such as the LVMH Prize and the British Fashion Council, his design practice has grown to encompass manufacturing in London to supply demand from prestigious international fashion stores. Nabil holds a practice-based PhD and, since 2019, he has led the MA Fashion Design Technology Womenswear course at the London College of Fashion (University of the Arts London).

Nabil is a member of the British Council's Arts and Creative Economy Advisory Group. Nabil's current research explores his Syrian heritage, allowing him to explore the rich culture of Aleppo whilst forging links with his dad's family textile business, which still operates in Aleppo.



Jerry Hall in Nabil Nayal, shot by Karl Lagerfeld, styled by Lady Amanda Harlech. 2016

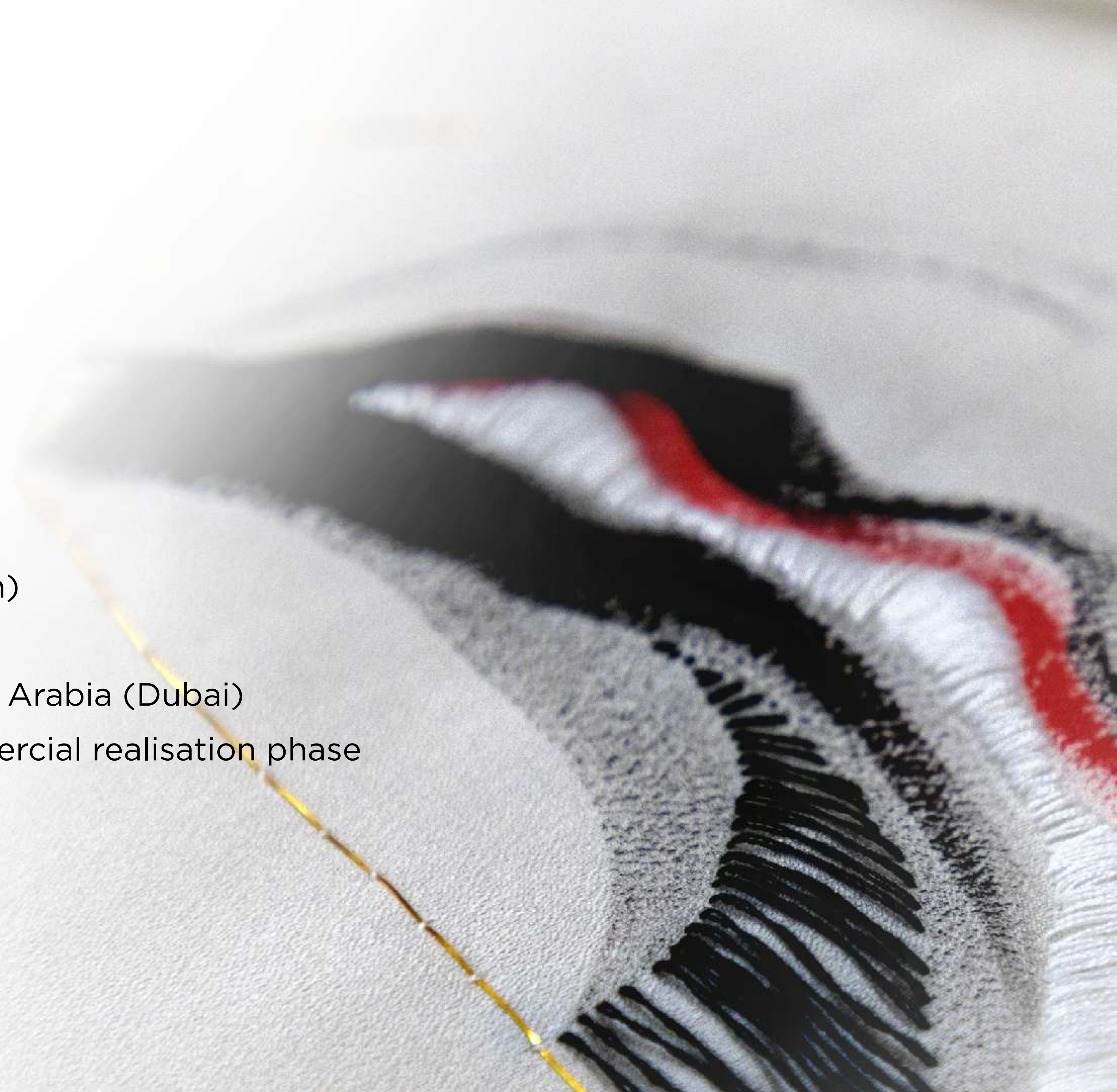
A wooden embroidery hoop with a metal clasp is shown. Inside the hoop, a piece of white fabric is being embroidered with a design of alternating red and black diagonal stripes. The design is partially completed, with the black stripes forming a large 'X' shape and the red stripes filling in the sections. The background is a plain white surface.

Building on a successful pilot project:

21 - 25 November 2021

Pilot

- 5 days
- 28 Women (150 applicants)
- Kickoff at Tiraz House for Arab Dress (Amman)
- 56 prototype embroideries
- TOT's identified by Tiraz (Amman) and Vogue Arabia (Dubai)
- The talented and gifted ready for 2022 commercial realisation phase



Lessons learned from the pilot

- Women learn quickly, cooperatively, and socially; continue work at home in evenings; goals focus on cultural creativity and livelihoods
- Not all women have high levels of education; experience mostly with rote learning and copying
- Role of artists
- Women identified as Tots require Tot training
- Tots/gifted women require business training
- 2 categories of materials required: training (training group) and high-end (product group)
- Lynchpin is Syrian project manager: English, computer/SM skills, project management, protection, facilitation, community knowledge, university degree, etc.



Success Models

All 3 operate at same time; if one fails, then all fail;
each bubble is big and comprises many actors
(internal and external)

- 1_ Quality & unique design product (route to market)
- 2_ Mechanism for refugees to receive funds direct for their work
- 3_ Sustainable business model



Phase 1: Budget

Phase 1: Sustainability of innovation, livelihoods and training model delivered by expert Trainers of Trainers (TOT).

Budget items (JD 1.1):

2,400	10 ToT's (20 hrs/wk x 6 weeks @ 2 JD/hr)*
3,000	Training materials (locally procured fabrics, hoops, haberdashery, art supplies)
1,800	Lunches (MIZ/camp, 18 days x 2.5JD x 40 people)**
500	Contingency
TBC	Syrian Project Coordinator (off budget)

Total Phase 1: 7,700 JD **per cohort**

Total for 3 cohorts in 2022 (3, 6-week implementations): 23,100 JD

*10 TOTS (from pilot) train 25 women for 6 weeks @ 3 days/week with 1 day prep.

**40 people: 10 TOT's, 25 women, 6 facilitators

Non-costed (in-Kind) personnel:

*Karen Fisher, University of Washington

*Helen Storey, Nabil El-Nayal, London College of Fashion

*Sara Hakam Kolak, Blumont

*Maram Alathamneh, UNHCR

*Mohammad Shwamra, Project Coordinator

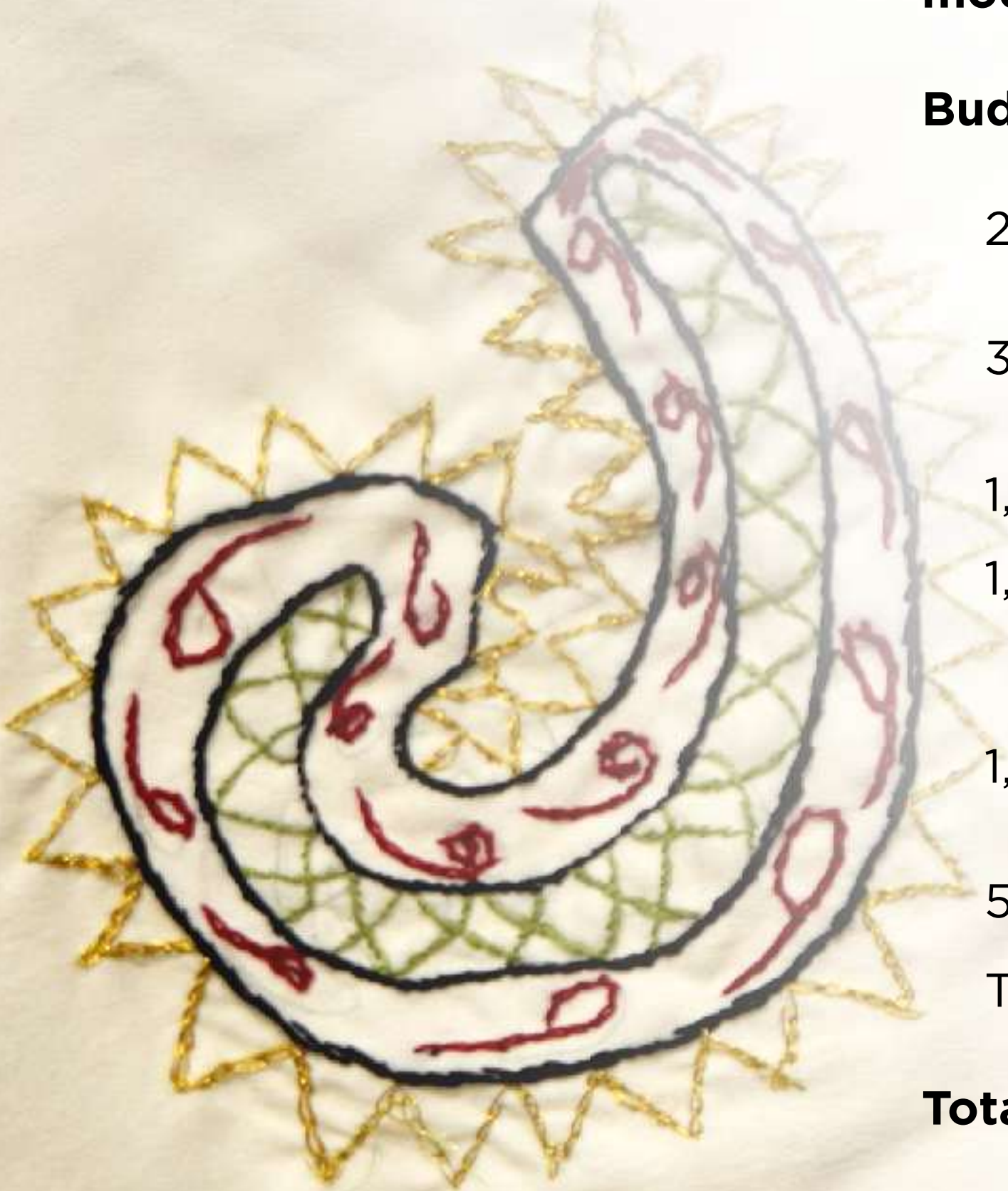
*Not on site every day (here, 1st week, connect remotely, etc).



Phase 2: Budget

Phase 2: Development of “commercially viable products to take to global markets sustainability model”

Budget items (JD 1.0):



2,400	10 experts (most skilled women from pilot) develop commercially viable products ready for market (20 hrs/wk x 6 @ 2 JD/hr): 2,400 JD
3,000	Production materials: locally procured fine fabrics, professional hoops, fine haberdashery, art supplies, materials for prototype packaging etc.
1,050	Lunches (MIZ/camp, 30 days x 2.5JD x 14 people)
1,000	Business development consultant (identify and target market opportunities, co-design sustainable business model, protect IP; hire externally with UNHCR/Blumont)
1,000	Production consultant (packaging design and delivery, including sustainable material and manufacturing source for future)
500	Contingency
TBC	Syrian Project coordinator (off budget)

Total Phase 2: 8,950 JD

Total Budget

Total budget for phases 1 + 2 (including In-Kind)

Phase 1: 7,700 (23,100 for 3 iterations)

Phase 2: 8,950

Total: 32,050 JD

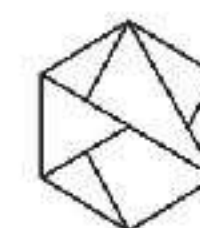
In-Kind: Helen Storey, Karen Fisher, and Nabil El-Nayal's time, travel, and accommodations; Syrian Project Coordinator's effort (covered by UoW and UAL), and 2021 pilot costs.





UNIVERSITY *of*
WASHINGTON

ual: london college
of fashion



centre for
sustainable fashion