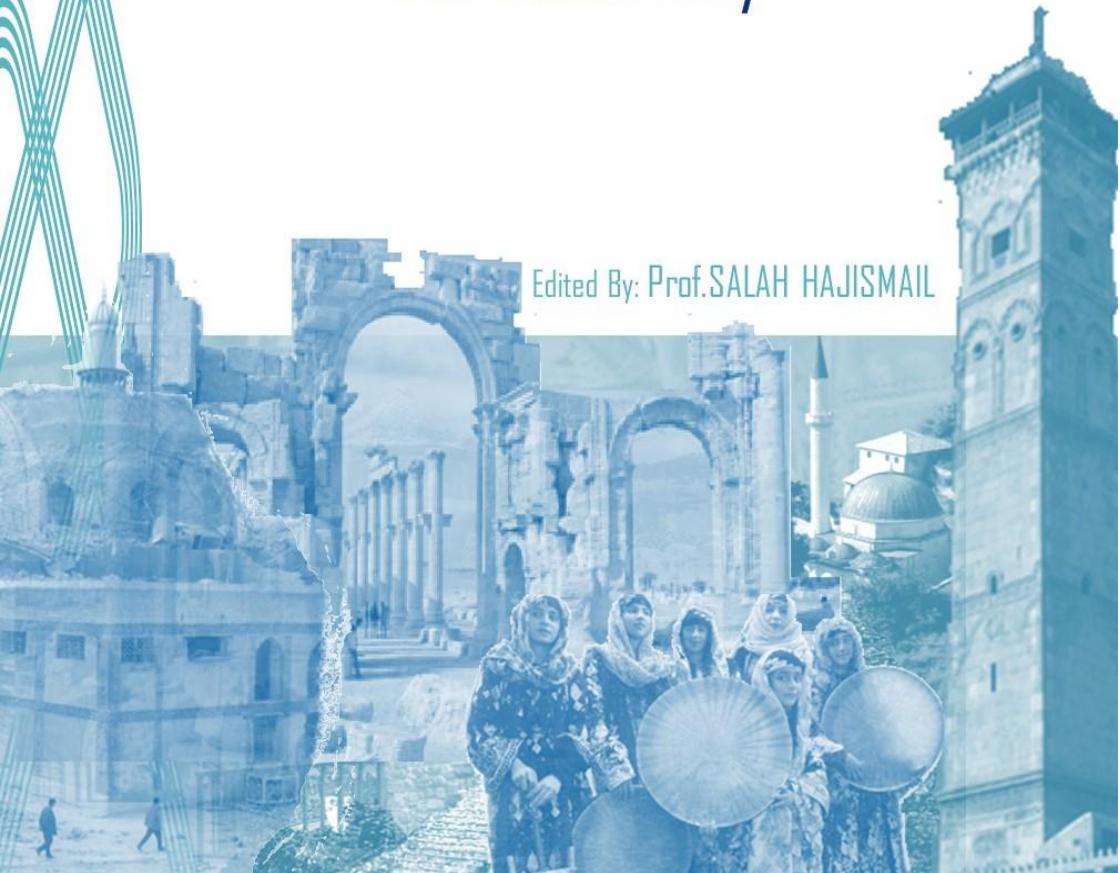


Heritage Management For Recovery

Edited By: Prof.SALAH HAJISMAIL



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Edited By: **SALAH HAJISMAIL**

Ankara Yildirim Beyazıt University

Department of Post-Disaster and Post-War Reconstruction and Rehabilitation

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Dedication

For those who are still striving for making world a better place to live in, for those who are struggling to help people to recover from disasters, wars, and crisis we dedicate this humble work.

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Preface

This book is an attempt to implement lessons learned in the course of Heritage management for post-crisis recovery of urban centers, a course offered in the master program of Post-disaster/post-war reconstruction and rehabilitation at Ankara Yildirim Beyazit University. The course is coordinated by the editor of this book.

The professors, guests and students of the course presenting in different chapters the work of 6 month of research and analysis of multi case studies and projects from over the world where cultural heritage is used as a resource for recovery.

Cultural heritage is managed through deferent practices using diverse tools of management in order to create and plan strategies to help communities and urban centers to recover from a crisis they passed through.

The diversity of crisis, such as natural disasters, wars, economic and social crisis, migration, and civil wars, covered in the different chapters of the book shows the power and important role that heritage can play in recovery.

Cultural heritage analyzed and used in the different strategies drawing is covering wide horizon of tangible, intangible, material, and immaterial heritage, by defining its value to the community and assessing the impact of managing the heritage, not only by recovering or reconstruction, on the recovery of the community from the crisis.

Heritage Management for Recovery

The strategies did not aim or focus on the recovery of heritage, but on the recovery of the urban center through heritage use and implementation, thus the book rather than management of heritage recovery, is more about *heritage management for recovery*.

SALAH HAJISMAIL

April 2022

Ankara

Raqqa's Folk heritage as a part of the city's recovery

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ABSTRACT

The popular cultural heritage of cities has always been associated with values attributed to it from society, which made this heritage a prominent role in preserving the identity of society and the continuity of cohesion and integration between individuals and groups and their efforts to preserve it. In the city of Raqqa, the folk heritage as a whole formed an integral part of the city's history and civilization, the name of the Raqqa Folk Heritage Band was associated with the name of the city and was one of the objective carriers of Raqqa heritage. The band enjoys its portrayal of folklore from more than one side, as it reflects folk dress, dance, music, singing, and literature, which made it closely linked to the memory of the people of Raqqa. It is unfortunate that the folk heritage in Raqqa was subjected to damage and distortion as a result of the Syrian crisis, which affected the performance of the band, its presentation, and transmission of that heritage.

This chapter propose a strategy to focus on the management of damaged folk heritage, through studying Raqqa historically, spatially, and socially applying value engineering technique.

This will have a vital role in improving the cultural, social, and economic values affected in Raqqa.

KEYWORDS

Raqqa, Folk Heritage, Raqqa's Folk heritage Band, Recovery, Value engineering.

INTRODUCTION

The effects of the Syrian crisis were not limited to the loss of lives, the destruction of homes, the forced displacement of Syrians, and the spread of acts of terrorism and violence against civilians, but also caused the destruction of the cultural heritage of cities, and in some cases, the erasure and deprivation of this heritage, which considered a war crime in accordance with the Hague Convention of 1954 and article 8(2)(e)(iv) of the Rome Statute, and the access of individuals to their cultural heritage is considered a basic human right in accordance with Article 27 of the Universal Declaration of Human Rights (DOPPELHOFER, 2016).

This can be seen in Raqqa during several stages of the Syrian crisis, where the population was forcibly displaced, the heritage locations and cultural heritage were destroyed by ISIS and bombing of the air force, and residents were prevented from practicing cultural traditions and rituals in the city by ISIS and forced them to practice new and different rituals, which led to the destruction and the dismantling of cultural heritage in Raqqa. Raqqa Folk heritage Band is considered one of the most important features of the folk cultural heritage in the city, which was forced by ISIS to flee the city after accusing the band members of atheism and chasing them (ALHAKKAR, 2013).

Because folk heritage is an integral part of the city's heritage, the Raqqa Folk heritage Band takes an important place in this matter. In view of the psychological effects left by the war and acts of violence on the city residence. In addition to the economic effects the war left on Raqqa as a city.

The main objective of this chapter is to propose a strategy that aims to revive the city of Raqqa by reviving its heritage and popular and social identity that was affected by the Syrian war,

through applying value engineering techniques on the folk heritage to develop a plan and strategy for the folk heritage's management and the city's recovery, which will be the highest quality and lowest cost, after comparing alternative solutions by interviewing experts.

The research followed a Descriptive Analytical Methodology. Data were collected based mainly on international reports, other research related to the subject, and two workshops with 10 experts from the city of Raqqa.

Initially, the urban centre analysis of the city of Raqqa and the crisis that the city has experienced and is going through, then a description of the folk heritage and analysis of the heritage value of Raqqa Folk Heritage Band and its importance in reviving the city, finally, the results of the application of the value engineering technique will be highlighted, and this chapter will culminate in recommendations, future work, and proposals that must be taken into account in the future response.

INTANGIBLE CULTURAL HERITAGE IN HEALING

Intangible cultural heritage can be defined as cultural concepts that are identified by individuals and groups in society and transmitted from one generation to generation, therefore it is the collective memory of that society, which enhances the identity of the community and its persistence. (GÜVEN, 2016)

As music is an intangible heritage in many societies, many of the studies that have examined recovery from war and conflict using music can be found, such as Robertson, C. "Music and conflict transformation in Bosnia: Constructing and Reconstructing the normal. in 2010,

Where the author reviewed a set of theoretical research that discusses how members of a cross-religious orchestra played an important role in transforming the conflict and seeking to restore Bosnia to its normal state, by relying on music stemming from the culture of the community. The Most Duša band, made up of members from different religious backgrounds in Bosnia, was able to reconstruct the community's past, instill hope for the future and transform the conflict by creating music that embodies the cultural values shared by the conflicting population on religious and ethnic grounds. The involvement of their music in identity, emotion and common memory contributed to the rehabilitation of the social and cultural class in Bosnia and the emergence of united societies that support each other despite their religious separation (CRAIG, 2010). In another example, author Kate Bingley highlights in his article "Bambeh's song: Music, women, and health in a rural community in post-conflict Sierra Leone. Music & Arts in Action" the role of music in recovery from the health and cultural side of Sierra Leone after conflict. In the article "Arts-Based Practices in Regions Affected By War" by Alpha Woodward in 2012, the author provides an overview of arts-based practices in countries affected by war and conflict, she also points out during her study to many studies which deals with the arts and their role in recovering from the effects of conflict, rebuilding the social structure, conflict transformation, and peacebuilding. The shift to music within religion in

Srebrenica, after one of the great tragedies of the twentieth century, also contributed to the recovery of the population from the psychological trauma caused by the war. Musical groups such as the Satellite performed various types of songs and folk and local music bearing themes of wartime and genocide. that took place in the city. This experience affected the population's attitude to music after the war and showed how important music was in their recovery (SOFTIC, 2011).

SPATIAL-SOCIAL IDENTITY OF RAQQA

Raqqa means the land subject to periodic floods, or low land located along a river (FARRA & DOHOVEL, 1982). Raqqa began to appear in the Greek era. It was founded at the beginning of the third century BC in the name of Nicephorion, meaning brown tenderness, which some scholars believe dates back to Seleucus I Nicator, while others, including Isidore Al-Kharxi, suggest that its establishment dates back to Alexander the Great. Also, between the years 242-244 BC, Seleucus II established a second city, Kallinikos, meaning the White Raqqa, which later called the two Raqqas “Alraqatan” according to the scientist Alwa Musil.

Then Raqqa was mentioned during the Roman era as an impregnable fortress and a commercial center of high importance. During the reign of Emperor Julian (in the middle of the fourth century AD), it was a densely populated city and the majority of its inhabitants were from Christ. In it, traces of the wars that broke out between

Persians and Byzantines were also found, as the Persians seized it in 542 following a campaign by Khosrau Anu Sherwan, which became home to the Arab tribe of Mudar at that time and was known as Diyar Mudar (FARRA & DOHOVEL, 1982). The Arabs captured it in 639, then it gained strategic and administrative importance during the Umayyad era, which became the administrative center of the island, Armenia and Azerbaijan, it also gained economic importance when Hisham bin Abd al-Malik built two palaces there to live in and a bridge on the Euphrates River linking the two banks and dug two canals to bring river water to the city, which led to the formation of Wasit al-Raqqā (FARRA & DOHOVEL, 1982). The Abbasid Caliph Abu Jaafar Al-Mansour in 771 established the new city of Raqqā, west of the first one and surrounded by a wall consisting of two walls separated by a trench. It is also considered one of the prominent and rare cities remaining from the Abbasid and medieval located on the Euphrates river in Syria (PETERSEN, 1996). In 772, the Caliph al-Mansur built a new city, which he called Alrafiqa, at a distance of 300 cubits northwest of Raqqā (FARRA & DOHOVEL, 1982). The plan of the city takes the form of a horseshoe with a straight spine in the western part of the city, and it is also slightly similar to the plan of the city of Baghdad (RIHAWI, 1979).

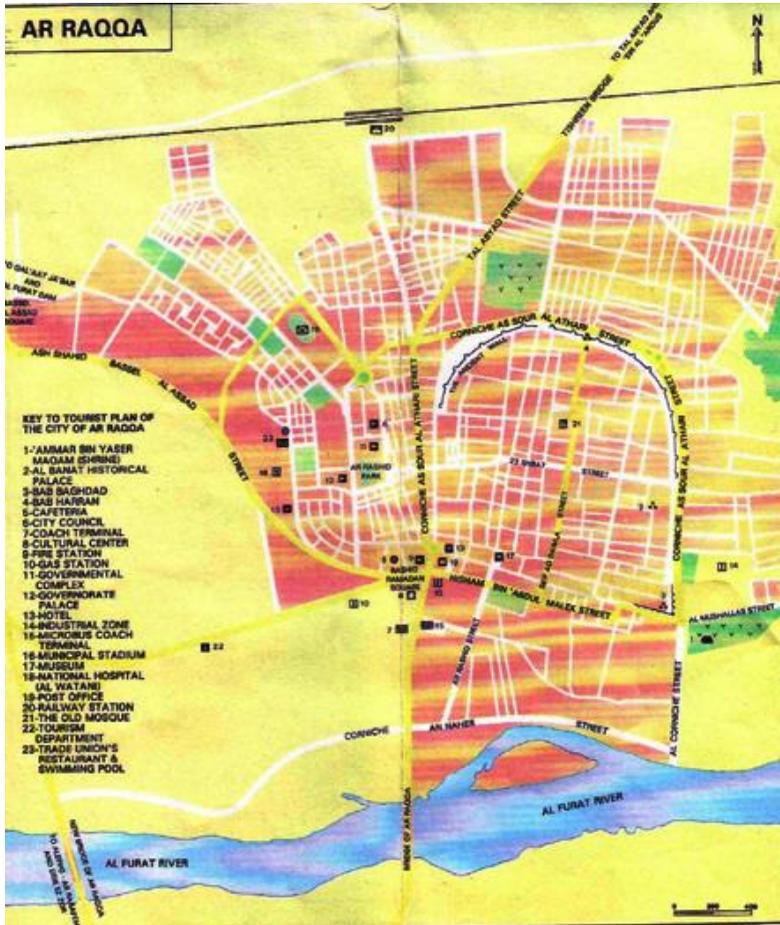


Figure 1 A plan of the city of Raqqa / (DEIS, Maps of "Raqqa", خرائط عن الرقة", 2009)

In 796, after Harun al-Rashid moved to live in Raqqa completely, the urban fabric of the city became bustling with vitality and activity, and agriculture flourished there, and it became an important commercial center. Al-Maqdisi described Raqqa as having rich markets, abundant livelihoods, and residents living in prosperity, and praised

its soap and oil (FARRA & DOHOVEL, 1982). The Abbasid caliphs, Harun Alrashid, Almu'tasim, and others built several palaces in the city of Raqqa, but today these palaces cannot be observed, as they have been almost erased, and some fragments and scattered remains of them can be observed in their sites in Raqqa and the National Museum in Damascus (RIHAWI, 1979). Raqqa also hosted between 877-918 Al-Battani, who is one of the most famous astronomers in the Arab world (FARRA & DOHOVEL, 1982). After the disintegration of the Abbasid Empire, Raqqa experienced a rapid decline in the tenth century AD and became a suburb of Rafiqah, but it recovered its prosperity during the era of the Zangid and Ayyubid Turkish families in the Levant between 1118-1259, the city played an important role in defending the state against the Franks and Seljuks at the time because of the fortress built around it. During all these turbulent events, the city was able to retain some of its activity, which was evident in the many pieces of ceramics and glass that were produced between the eleventh and fourteenth centuries AD, which testify to high art and great technology. Between 1260-1300 the Mongol disturbances caused great damage to the city in terms of trade. In 1566, the Wilayat of Raqqa was determined according to the administrative divisions, as it extended beyond Diyarbakir in the north, to the outskirts of present-day Deir Ezzor in the south, and the real authority of the region became in the

hands of the Bedouin tribes (FARRA & DOHOVEL, 1982).

Today, it is located on the northeastern bank of the Euphrates River, 40 km east of the largest dam in Syria (Al-Thawra Dam) (Ar.wikipedia, 2021).

The Syrian opposition captured the city during the Syrian crisis, and then Islamic State (ISIS) captured it in 2013, then it became the capital of the Islamic State between 2014 and 2017, then the Syrian Democratic Forces took control of it in 2017 after long nights of airstrikes by the Global Coalition and the military operation Between the Syrian Democratic Forces and ISIS on the ground, which left huge destruction in the city, where more than 11,000 residential buildings were destroyed in Raqqa, and the destruction reached 95% of the city, according to the Amnesty International report (AL-KHALIL, 2019).

The population that comprises the original nucleus of the population of Raqqa is divided into two great alliances, the first "the Kurds" and the second "the tribal". These two alliances have lived peacefully with each other from the beginning. The name by which each alliance was nicknamed did not indicate the regional origin of the family to which it belonged. Rather, it simply highlighted the dominant element in the alliance. In the beginning, the Kurdish alliance included four Arabic-speaking families, including two Arabs, then this name was extended to other families later. As for the tribal alliance, it was Arab, except for one family of Armenian origin. Each family was

divided into clans united by common surname, with one head, and often the most efficient person in the group (FARRA & DOHOVEL, 1982). The demographic study of the population of Raqqa has faced many difficulties since it was constructed, due to the small number of reliable documents and a large number of errors in it. Therefore, the demographic development in Raqqa between 1930 and 1975 can be summarized as follows: After Raqqa was a town of about 7000-8000 people in 1930, it quickly became a large city due to the influx of immigrants from different regions, with a population of 14,554 people in 1960, and 37,379 in 1970, and 70,000 in 1975 (FARRA & DOHOVEL, 1982). According to the latest census carried out by the Syrian Democratic Forces, the population of Raqqa city becomes 299,834 people (BALADI, 2019).

It can be said that Raqqa today has nothing in common compared to Raqqa during the era of Caliphs except in its location. The area, borders, and population have changed over time, but the great change is taking place after the Syrian crisis, which changed the features of the city and led to the forced displacement of the population and the settlement of new residents in it.

FOLK HERITAGE OF RAQQA

Raqqa, like other cities, has its folk heritage, which is an important part of their culture and heritage, and passed from one generation to the other. The folklore in Raqqa,

with its branches and differences, also constitutes an integrated cultural unit formed by the city's residents throughout the long history of the city, which was distinguished by the richness of its tangible and intangible heritage.

The folklore in Raqqa can be classified into:

- Folk dress: It includes the dress of men, women, girls, and the dress of the bride (ALBALEEKH, 2008).
 - Folk dance and Dabke.
 - Folk music and singing: the most important of which are the Ataba, the Mawlia, the Nile, the Swehli, the Mimr, and the Abudhia, which depend on simple musical instruments such as the tambourine, the flute, and the rebab (ALABDULLAH, 2008).



Figure 2 Folk music and Singing in Raqqa | (Raqqa City Civil Council, 2019)

- Folk games: These include games for boys, girls, and adults, home games, and others that are played outside the home.
- Folk tales and literature: Many writers excelled in folk art from the novel to the short story to poetry, such as Abd Alsalam Alajili, Muhammad Jasim Alhamidi, and Mahmoud Althakhira, Alhamidi also documented the folk tales of the grandmothers in the Euphrates region in his book “We Talk or We Sleep?”.

RAQQA FOLK HERITAGE BAND

The band was founded by the artist Ismail Alajili in 1969 and is considered one of the oldest folk art groups in Syria. Through its various works, the band embodied the heritage of the Euphrates Valley in general and the heritage of the city of Raqqa in particular. The band presented artistic works that reflect the heritage of the Raqqa city through lyrical plays, including Seid Alhabari, Qasr al-Banat, and Layl Albawadi, written by the writer Abd Alsalam al-Ajili, in addition to lyrical works for the poems of the popular poet Mahmoud Althakhira, with the voice of artists Ibrahim Alakhras and Khawla Hussein Alhassan. The band achieved success and featured prominently on local and international theaters, as it ranked first in Paris in 1986, after being ahead of 76 competing bands. It also participated in many international festivals and events such as the World Youth Festival in Turkey in 1974, the World

Travel Fair in Italy 1983, the Dubai Shopping Festival in 2002-2003-2004, and World Heritage Day in Qatar 2008, among many other participations (ALZAIDI, 2018).



Figure 3 From the band's performances in Turkey| (DEIS, 2010)

The importance of the band lies because of its association with the name of Raqqa and it's being one of the objective carriers of the heritage of Raqqa. Preserving this heritage and portraying it in many aspects such as dress, music, singing, and dancing contributed to preserving the identity of the city and transferring it from one place to another to be known and reminded of it and its importance.

The writer Abd Alsalam Alajili said about the band, “Its members did not think that they would become professional artists, they came from their schools motivated

by their love for music, dance, and singing, to continue their harsh and continuous exercises” (DEIS, 2010)

VIOLENCE AND ITS IMPACT ON THE SYRIAN STREET - RAQQA

During the presence of ISIS in Raqqa, they practiced a strategy of intimidation and subversion on the population, ISIS has also spread public violence and brutality among the population to show them its monopoly on the use of force. and in a report from New America Organisation, in July 2014, 82% of the population said that the security conditions in the city were bad or very bad, and 76% of them fear from crimes or kidnappings (ROSENBLATT & KILCULLEN, 2019). Therefore, the population at this stage suffered from a state of constant fear and panic, which affected their social activity and psyche.

According to the assessment report issued by Child Protection in 2018, some findings related to violence and conflict in Raqqa and their impact on children can be observed as follows: (Child Protection, 2018)

- Raqqa recorded the highest rate of violations related to the recruitment of children under 17 years of age, and girls as young as eight years old were used as wives or sex slaves for fighters ISIS or recruitment into military jobs.
- Raqqa also recorded the highest rate of kidnapping among Syrian governorates, 61% for girls and boys of different age groups.

- Al-Raqqa is one of the communities with the highest percentage of separated children, due to the high levels of violence and conflict in the city.
- The rate of child marriage in Raqqa reached 97% of males and females.

Despite the defeat of ISIS and the capture of the city by the Syrian Democratic Forces in 2017, the effects of the battle, including the destruction of the city and the killing and maiming of hundreds of civilians, left the residents in a new state of shock (REUTERS, 2017).



Figure 4 Destruction of Raqqa| (REUTERS, 2017)

This confirms the bad psychological state experienced by the residents of Raqqa city during different stages of the Syrian crisis, which affected their social lives first and made thinking about heritage and preserving it not a priority for them, as their goal became to preserve their lives and escape death and terrorism.

STAKEHOLDER ANALYSIS

Using the stakeholder map, potential stakeholders were analyzed according to the level of their interest and level of their influence in the project. This matrix contributes to the type of beneficial participation for each stakeholder. The level of interest shows how much the participants care about the results, and the level of influence shows the degree to which they can contribute to the completion of the project or its failure.

It will eventually be a matrix of four levels as following:

- i. Satisfy level: stakeholder influence is high and interest is low. They are usually highly influential in the project but are neither involved nor interested in the project, but their satisfaction must be ensured to keep them championing the project.
- ii. Monitor level: Stakeholder influence and interest here are low. Monitor their activity from time to time and keep in touch with them to encourage them to pay attention because their importance may change with time.
- iii. Manage level: The stakeholder influence and interest are high. They can be considered the main stakeholders of the project, and they must be strongly managed and involved in decision-making to strengthen relationships with them and ensure their continued support.

iv. Inform level: The stakeholder influence is low but their interest is high. These are the ones who have a strong interest in the completion of the project. Communication with them must be ongoing and they must be informed and anticipate their needs to ensure their continued support.

[Fig. 5] shows the potential stakeholders in detail:

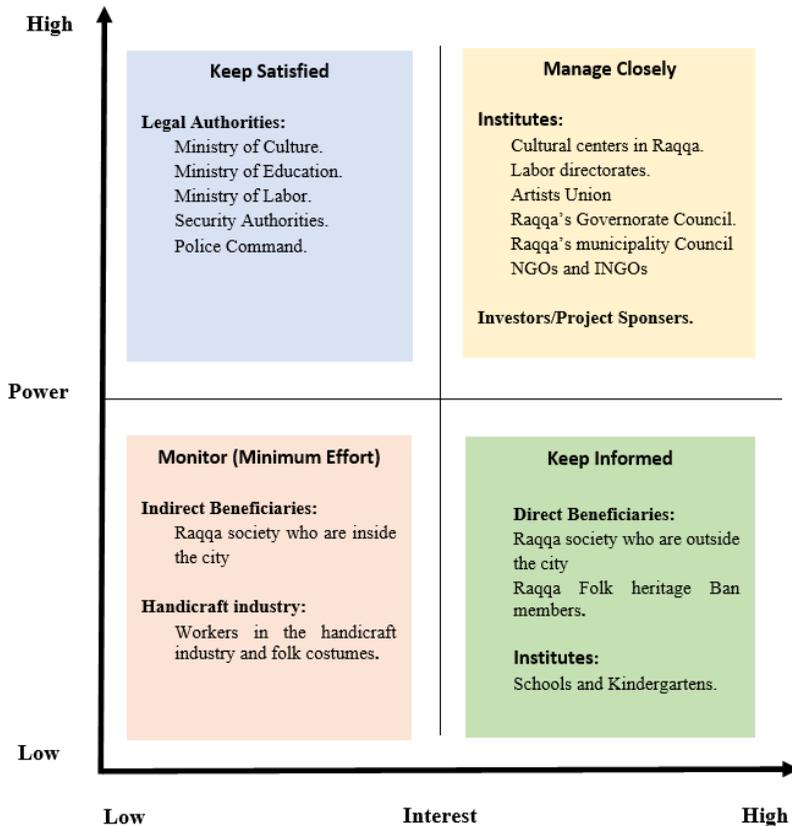


Figure 5 Stakeholders Map

VALUE ENGINEERING IN RAQQA'S FOLK HERITAGE

Value engineering is one of the most important techniques used in analyzing the service function, in order to reach the best solutions at the lowest costs and while maintaining the necessary quality (ILAYARAJA & EQYAABAL, 2015).

In the case of studying and analyzing the folk cultural heritage and planning for its revival as part of reviving the city of Raqqa, the application of the value engineering technique is possible to reach the best solutions, because heritage is not considered important in itself without returning to the important values attributed to it in a society, so the best solutions are always preserving and protecting the values of this heritage for the longest possible period and the use of the largest number of beneficiaries in the community, and this technique, through the participation of experts, provides space for community members to participate in decision-making, and thus a solution will be obtained that provides the required job at the lowest costs and the highest quality through more realistic technique.

The value of the solution was calculated by the following equation:

$$\text{Value} = (\text{Function} * \text{Quality}) / \text{Cost}$$

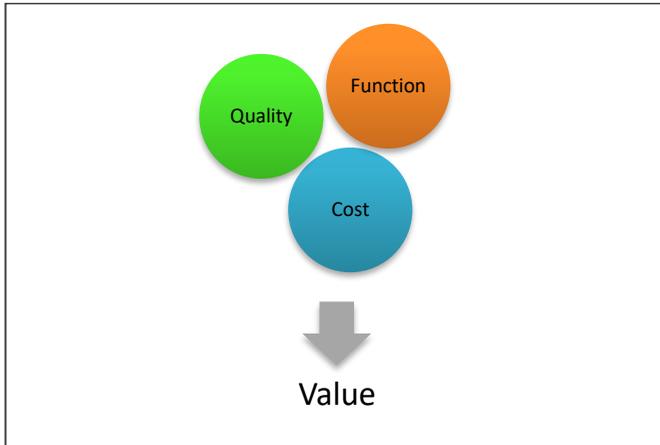


Figure 6 Value Engineering Principles

Value engineering technique was applied in this project through two workshops that were held with 10 experts between the 23rd and 25th of May 2021, during which the following was done:

- i. Function Evaluation: by comparing the importance of functions between each other according to the opinions of experts. Through this procedure, the order of functions was identified according to their importance in the folklore in Raqqa. [Fig. 7] shows the experts' comparison of the importance of the functions.

	A	B	C	D	E	F	G
A							
B							
C							
D							
E							
F							
G							

Code	A	B	C	D	E	F	G
Function (F)	Enhance Folk memory	Confirming the identity of the city heritage	Increase awareness of folk cultural arts	Improve the population return to the city	Strengthening social connection	Provide jobs oppurtueties	Increased sales of the band's products and folk clothes

Figure 7 Function Evaluation

[Fig. 8] also shows the average answers of the experts, and the result was calculated out of 10, to determine the importance of factors in the proposed alternative solutions.

Criteria Evaluation	A	B	C	D	E	F	G
Expert 1	2	4	1	8	5	9	7
Expert 2	2	4	3	2	2	11	6
Expert 3	6	0	2	5	2	6	2
Expert 4	1	1	1	9	3	15	4
Expert 5	1	5	4	3	6	4	0
Expert 6	2	1	6	8	6	7	0
Expert 7	1	4	2	7	4	8	0
Expert 8	3	12	5	0	6	2	1
Expert 9	3	3	3	8	7	3	1
Expert 10	10	5	5	1	5	0	3
Averages	3	4	3	5	5	7	2
Out of 10	4	6	4	7	7	10	3

Figure 8 Criteria Evaluation

ii. **Quality Evaluation:** After proposing solutions by the experts in the two workshops, and determining the importance of the functions and the weight of each factor, the proposed solutions and strategies were evaluated based on the ability of each solution to meet the functions evaluated in the previous stage. They evaluated by experts on a scale between 1-5, which indicates: 1 = very poor, 2 = poor, 3 = Fair, 4 = good, 5 = very good. And then the average of the answers was calculated so that the weight of quality is reached according to the criteria as shown in [Fig. 9].

Suggested Solution	A	B	C	D	E	F	G
Establishing an international festival for folk arts	4	4	4	3	3	3	3
Documenting the band's artworks	4	4	4	2	3	2	3
Adding the folk art subject to the school curriculum	4	4	4	2	3	3	3
Establishing an international touring program for the band and performing in international theaters	4	4	4	3	3	4	4

Figure 9 Quality Evaluation

The proposed and evaluated solutions were as follows:

1. Establishing an international festival for folk arts.
2. Documenting the band's artworks.
3. Adding the folk art subject to the school curriculum.
4. Establishing an international touring program for the band and performing in international theaters.

- iii. **Function-Quality Evaluation:** The result was obtained by multiplying the results of the two previous evaluations with each other and then calculating the average of the results, as shown in [Fig. 10].

Suggested Solution		A	B	C	D	E	F	G	Function * Quality
Establishing an international festival for folk arts	Quality	4	4	4	3	3	3	3	145
	Function	4	6	4	7	7	10	3	
Documenting the band's artworks	Quality	4	4	4	2	3	2	3	119
	Function	4	6	4	7	7	10	3	
Adding the folk art subject to the school curriculum	Quality	4	4	4	2	3	3	3	118
	Function	4	6	4	7	7	10	3	
Establishing an international touring program for the band and performing in international theaters	Quality	4	4	4	3	3	4	4	144
	Function	4	6	4	7	7	10	3	

Figure 10 Function-Quality Evaluation

- iv. **Cost Analysis and Evaluation:** The cost was evaluated by experts between 1-5 which indicates: 1 = very low cost, 2 = low cost, 3 = Fair cost, 4 = high cost, 5 = very high cost. And then the average of the answers was calculated to get an approximate weight of the cost for each of the proposed solutions, as shown in [Fig. 11].

Suggested Solution	Cost		Cost out of 10
	Initial	Operat.	
Establishing an international festival for folk arts	2	3	5
Documenting the band's artworks	3	2	5
Adding the folk art subject to the school curriculum	2	4	6
Establishing an international touring program for the band and performing in international theaters	2	5	7

Figure 11 Cost Evaluation

- v. Value Analysis: Based on the value engineering technique equation, and the results of previous evaluations, it can be observed that the best solution to be applied is “Establishing an international festival for folk arts” as shown in [Fig. 12].

Suggested Solution	Function * Quality	Cost out of 10	Value
Establishing an international festival for folk arts	145	5	28.9
Documenting the band's artworks	119	5	23.7
Adding the folk art subject to the school curriculum	118	6	19.7
Establishing an international touring program for the band and performing in international theaters	144	7	20.6

Figure 12 Value Analysis

RESULTS AND DISCUSSION

STRATEGY TO BE APPLIED

Relying on the study and analysis of context, stakeholder analysis, and application of value engineering, it can be said that a long-term strategy can be adopted that focuses on restoring society in the

studied aspects and strengthening society's response to social change. In the long run, it also ensures that community members participate because providing social infrastructure or social security needs to integrate well with each other to restore society.

The implementation of the International festival inside the city of Raqqa for folk art project which will be headed by Raqqa's Folk Heritage Band will provide for the revival of the social, economic, and cultural values of folk heritage in the city of Raqqa. And the main objectives of this project will be as follows:

- i. Raise awareness on the social and cultural level in society, through enhance folk memory, confirming the identity of the city heritage.
- ii. Contribute to the psychological support of the residents by getting acquainted with others from other cultures and learning about a new heritage and participating in the activities of the festival.
- iii. Seeking to improve the population return to the city and strengthening social connection, by including the social infrastructure in the city's recovery process.
- iv. Pushing the wheel of the economy and stimulate tourism in the city, through the participation of multiple countries in the festival, contracting with doners, supporters, and advertisers, and increased sales of the band's products and folk clothes.

- v. Contribute to reducing unemployment and providing job opportunities for the local population.

In addition, the establishment of well-designed feedback mechanisms, controlling, monitoring, and evaluation systems, will ensure the participation of stakeholders in decision-making and the development of intervention strategies continuously and when needed, additionally, ensuring that stakeholder satisfaction is measured with the implementation mechanism and the effectiveness of activities implemented on the ground throughout the life cycle of the project.

It is worth noting that these projects and measures may create a sense of satisfaction and pride in the community of Raqqa, which may contribute to improving social relations and increase cohesion between the different races in the city, in addition, it may stimulate the desire for some investors to implement or participate in implementing other projects in Raqqa city, which will improve the economic situation and contributes to providing job opportunities, which may effectively increase the return of residents to the city.

In this chapter, the proposed solutions were evaluated and a strategy to be applied was reached that covers the criteria and functions evaluated. Other suggested solutions will not be neglected but will be worked on

and a more comprehensive solution will be developed in a second stage.

CONCLUSION

With the lack of documented sources on heritage in Raqqa in general and their absence on the revival of folk heritage in Raqqa in particular, this study provides an increase in knowledge about Raqqa as an urban center, Raqqa's folk heritage, and its recovery related to the disaster of the Syrian crisis.

Valuable information on a viable strategy was produced by applying value engineering to the city's folk heritage.

Using the results of the aforementioned research, it is possible to develop planning for broader and more comprehensive strategies that contribute to the gradual and complete recovery of the city, which may increase the stock of available resources in this field and contribute to achieving a balance between heritage and the cultural identity of the community.

It is possible that these projects that support the participation of all members of society, including children, youth, women, and men, will contribute to limiting the continuous destruction of memory and heritage identity. Finally, after a long period of suffering from the residents of Raqqa and depriving them of their heritage, the intervention and the revival of parts of this heritage will contribute significantly to improving their lifestyle.

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