



**Case study on
Bourj Hammoud**

Lebanese Craftsmanship insights for policymaking

Farah Makki

lebanese
Craftsmanship
Insights for
polycymaking

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Research report July 2019

**An Action Research for
policymaking on
lebanese
craftsmanship:
a strategic
collaboration
framework between
NAHNOO and
BADGUER
since 2018.**

NAHNOO

a platform to engage the young generations in policy-making

NAHNOO is a youth organization working for a more inclusive society and specialized in leading advocacy campaigns to promote Good Governance, Public Spaces, and Cultural Heritage. Through multidisciplinary and participatory research, capacity-building workshops, and grassroots activities, NAHNOO provides a platform for young people to identify important causes for the community, engage in development activities and nurture the skills needed to impact policy-making at the local and national levels.

NAHNOO advocates for the promotion of the diversity of Lebanese cultural heritage to enable its members to celebrate their shared identity. In preserving both tangible and intangible forms of cultural heritage, NAHNOO aims to highlight the collective history of the country.

BADGUER

A projection of a nation and its culture

In 2012, one of the oldest buildings of Marash neighborhood in Bourj Hammoud underwent a cultural renovation. The perking two-story house was turned into the Badguèr Center, established by the Mangassarian family and aiming to revive Armenian cultural heritage. The warm and friendly atmosphere prevailing among the family members and their visitors, as well as the joyful melodies, says a lot about this life loving and jovial nation.

Thanks to different artisanal and musical activities, exhibitions and celebrations introducing traditional holidays and cuisine, Badguèr seeks to support craftsmen and traditional crafts and to ensure the continuity of tangible and intangible cultural heritage. It also constitutes an important social and cultural platform where different cultures meet and interact and cooperates with several peer organizations interested in the social, cultural and economic welfare of the Lebanese society.





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Research framework

Bourj Hammoud: Utopia of the “Culture of Origin”



Roots /

When the first wave of Armenian refugees arrived to Beirut in the 1920s, Bourj Hammoud was only an agricultural plain accessible with a stone bridge, with a large green landscape and dispersed few small houses. After escaping the Turkish genocide, Armenians have been offered the opportunity to found a new homeland in the Lebanese changing context¹. During the thirties, the agricultural plain and the isolated two-floor tower of Hammoud Arslan² started to shift into a residential area organized according to French urban planning. The new urban pattern embodied the utopia of new Armenia. Neighborhoods were built and named after the motherland: to echo Adana, Marash, Gulabachène, Sandjak or Sis.

¹ End of Ottoman rule and start of French Mandate

² The etymology of Bourj Hammoud originated from the building of Hammoud Arslan

Streets were embellished with architectural ornaments recording lost homeland; buildings combined the house and the workshop. Schools and churches, in defiance of the existential challenge, worked together to preserve their mother tongue. While workshops established within households, persisted in manufacturing and tanning leather goods, goldsmith, tailoring. Tinsmiths, tailors, bakers or copper workers, families were earned their living through vocational work. Tools and knowledge were handed down to children within intergenerational transfer or institutional learning³. The “culture of origin”, in reference to Armenian cities and villages, was thus preserved, becoming with time associated with craftsmanship and helping new comers to build a new identity within the host country. Lebanese Armenians gained reputation as reliable craftsmen along the time even in the harshest period of the Civil War.

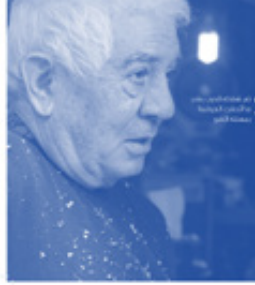
Crafts and Global Prosperity

During the Civil war, while destruction and mass exodus hit Beirut, Bourj Hammoud remained neutral and peaceful, profiting and flourishing. The decline of Beirut markets contributed to the area’s economic growth. City features changed with population displacement and increased urban density. The number of hidden workshops in the neighborhoods multiplied, creating a suitable atmosphere for creative work with expanded demands from European and Arabic markets. Craftsmen manufactured and designed away from curious eyes, making their own special and characteristic trademark, establishing vital economic networks, at local and international scales, building cooperation channels between Armenians and their diasporas from France to Los Angeles. During that time, the Armenian culture inspired the creative minds and encouraged them in improving their skills in goldsmith, fabric manufacturing, leather goods and other crafts, that remained a family heritage.

The Bitter Reality

Following a short assessment NAHNOO led early 2018 with young people from the area, we identified a number of reasons - involving many stakeholders - for this situation, including the lack of highlight on this type of artistry increased by the neglect of public institutions in promoting this cultural asset while it represents a drive for economic advancement. Today, the once renowned Bourj Hammoud craftsmanship faces a bitter reality.

³ Photos of Byblos orphanage and Antelias depict a series of collective vocational learning moments.



Based on our pilot project in the neighborhood between January and June 2018, we realized the decline of the crafts, on the brink of extinction, due to several challenges. First, the intensification of the civil war during the eighties of the last century forced a big number of craftsmen from Bourj Hammoud to leave Lebanon in search for a better future. But the fatal blow that put an end to the dynamic local talents wasn't caused by emigration but by the mechanization of the world's new economic system. Globalization, technology and mechanization had started to threaten handmade industries by the end of the civil war. After 1990, promised public policies were not implemented and craft industries were not granted protection. The competition from mass imported products in an open market system intensified while exportation decreased due to regional and local political conflicts. Craftsmen were forced to comply with the market by lowering their cost in a desperate effort to compete with Chinese products: handmade crafts lost their quality and work diminished, as well as the passion for the crafts across generations. Regretfully, we are witnessing today the vanishing of the creative and historical identity of a place, a place waiting for its savior.

Who Will Save Crafts?



Urban evolution of Bourj Hammoud. Maps -Studio Basel

In 2018, we left the neighborhood of Marash knowing that the stories of those craftsmen did not merely reveal personal narratives, but reflected as well the choices of the society over the years. Crafts are on the brink of extinction because a considerable number of stakeholders - at all levels - are missing opportunities to protect and revive them. On the national level: the Ministries of Industry and Economy, didn't adopt policies encouraging this productive sector against the globalization and its invasion of the markets. The Ministry of Tourism didn't shed light on crafts as a unique local specialty that could attract tourists. In turn, the Ministry of Culture didn't initiate the effort to officially admit the cultural significance of these neighborhoods in order to preserve the crafts and the adequate environment needed to invigorate their

production. Finally, the Ministry of Education didn't focus in its curricula on raising awareness about the importance of the crafts and their role in forming our cultural identity. On the local level: the municipality didn't establish adequate infrastructure or provide a healthy environment in order to motivate creative works; craftsmen failed in organizing a trade union movement to protect their interests. The new generation is disconnected and is not implicated in the revitalization of craftsmanship and a big number of craftsmen didn't maintain their creative and culturally productive journey because they couldn't handle the evolution of lifestyles and the raise of technology.

With the crafts & artistries being under certain threat of disappearing, we are witnessing today the vanishing of the creative and historical identity of a place and a part of social & cultural fabric that bonds people. Today, from one place to another around Marash and its surroundings, ambient Armenian nostalgia welcome visitor; silence reigns in the neighborhood and workshops' doors whisper to passersby; and only curious visitors can reveal the secrets lying behind those doors, and break the silence.



Some craftsmen of Bourj Hammoud

 *This place is like Bourj Hammoud, only
curious people can live and feel its magic*



Bourj Hammoud existing workshops



Participatory Research - 2019

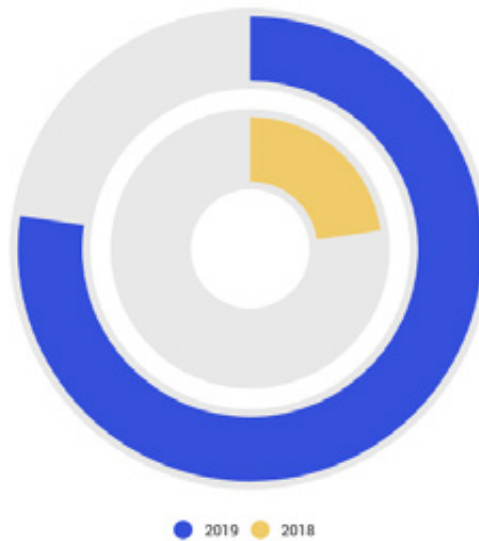
Since 2018, NAHNOO's research proposes to counter the lack of visibility and public awareness while pushing for significant inclusion in the local cultural policy enhancing Bourj Hammoud's worth as a multicultural Lebanese scene that is worth preserving thus protecting it. After a pilot research on 15 craftsmen in 2018, we decided to upscale the sampling and the research work for policymaking purpose. Therefore, from November 2018 to July 2019, we developed an extended participatory mapping⁴ of a sample of 51 artisans to better understand the challenges and opportunities of local craftsmanship in Bourj Hammoud. Based on qualitative research methodologies, the sample findings combined with key stakeholder's interviews and targeted focus groups⁵ aimed to analyze main existing challenges and opportunities, and to recognize existing gaps within national policies. The sample represent existing networks within a predefined area: Marash neighborhood and its surroundings including the edges with the industrial area, Nabaa and El-share' el-Arid. Sampling choice doesn't aim to provide an exhaustive and complete representation of craftsman in Bourj Hammoud. It aims to, on one hand, deliver valuable data on existing production chains within the chosen geographic perimeter, as well as, to understand some logics of function, structure, challenges and gaps related to craft practices and governance.

Based on the outcome of this report, a further development in policy analysis is expected to feed a policy recommendations brief that we will present to the relevant stakeholders and decision-makers. On the specific objectives are identified, an advocacy campaign involving the youth and the community, will follow at a later stage aiming at improving the policy on craftsmanship at a national level. On the long run, we prospect that our initiative will contribute in sustaining the quality of Bourj Hammoud area through first promoting its unique identity as well as the network of artisans involved in the production of crafts. This visibility and rebranding would economically and socially benefit area residents. Elevating the liveliness of the area, along with high valuable creative chains, can make Bourj Hammoud an area of high attraction to tourists or to citizens from other cities. This would benefit small shops and businesses where it could potentially lead to more local investments. Communication and promotion discussions started with a long-term

⁴ In this frame, we engaged a group of 15 to 20 youth to conduct a large-scale mapping of the artisans in Bourj Hammoud. Fieldworks helped on understanding needs, challenges and opportunities. Enhancing the skills and capacity of youth in cultural mapping, cultural promotion and research being a priority within NAHNOO's work as a research and advocacy platform for policy making.

⁵ Relevant decision-makers (Ministry of Social Affairs, Ministry of Industry, Ministry of Culture, designers, Syndicate of crafts, International funders, etc.)

objective: we wish for the project to open opportunities for youth⁶ to rethink their involvement in the development of their community, acting as core-actors for cultural entrepreneurship and heritage promotion extending NAHNOO's road map in revitalizing national cultural heritage.



Incremental number of artisans interviewed in 2018 and 2019

⁶ Youth capacity building and regular involvement throughout the project phases is providing volunteers with necessary skills for engaging in community development and in their personal and professional careers.

THE DAILY STAR

LEBANON



NEWS ▾

BUSINESS ▾

OPINION ▾

SPORTS ▾

BREAKING: Aoun to address the nation at 8 p.m. Thursday on the eve of Independence Day

Lubnan

🕒 Feb. 09, 2019 | 12:02 AM

Where are Burj Hammoud's artisans?





Bourj Hammoud City Making -->

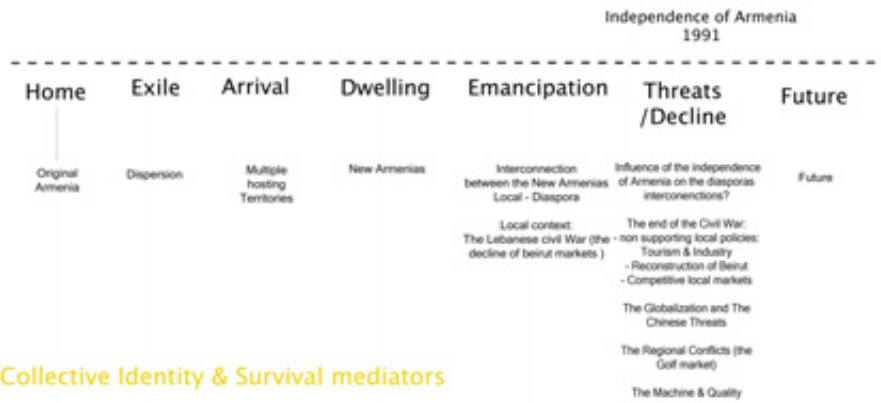
Reminiscences of Borj Hammoud (Introduction to the description)

The Invisible City / Urban Metaphors / The Armenian speaking community / The Crafts and Artisans

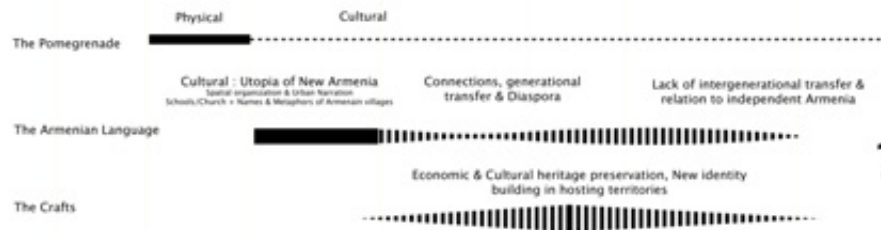
The Modernization of the Ottoman Society The Modernization of the World

Threats for the Armenian Culture

A cycle Survival Sense of home: Place, Identity and Exile



Collective Identity & Survival mediators



Geographies, Spaces & Places



Conceptual representation of Bourj Hammoud City making and Evolution with Armenians settlement – F.Makki

Research process:

Phase 01 - Understand the challenges-> Jan-April 2019

- LITERATURE REVIEW
- DEFINING THE TARGET
defining the sample of 50-100 artisans through on site exploration in partnership with Badguer
-> 51 artisans were interviewed
- MAPPING
Qualitative research bases on directed interview, a comprehensive questionnaire, visual documentation and geolocation
- PROCESSING DATA - ANALYSIS
data entry, narrative reports and qualitative analysis
- CAPACITY BUILDING
participatory workshop and participatory research sessions

Phase 02 - Investigate policy gaps & Crafts entrepreneurship - february to June 2019

- Literature review, Semi-directed interviews & Focus groups with relevant stakeholders → December- May 2019
- Meeting the general director of the Ministry of Culture (03/06/2019)
- Meeting with Stephany Khoury from UNIDO
- Meeting several stakeholders at Launch of Beirut Creative Hub (March 2019)
- Talks of Ziad Abi Chaker (15/03/2019) and Nada Debs (08/06/2019 at Beirut Creative Hub
- Focus group 01 - Governance of Crafts
- Focus group 02 - Crafts production chains and values

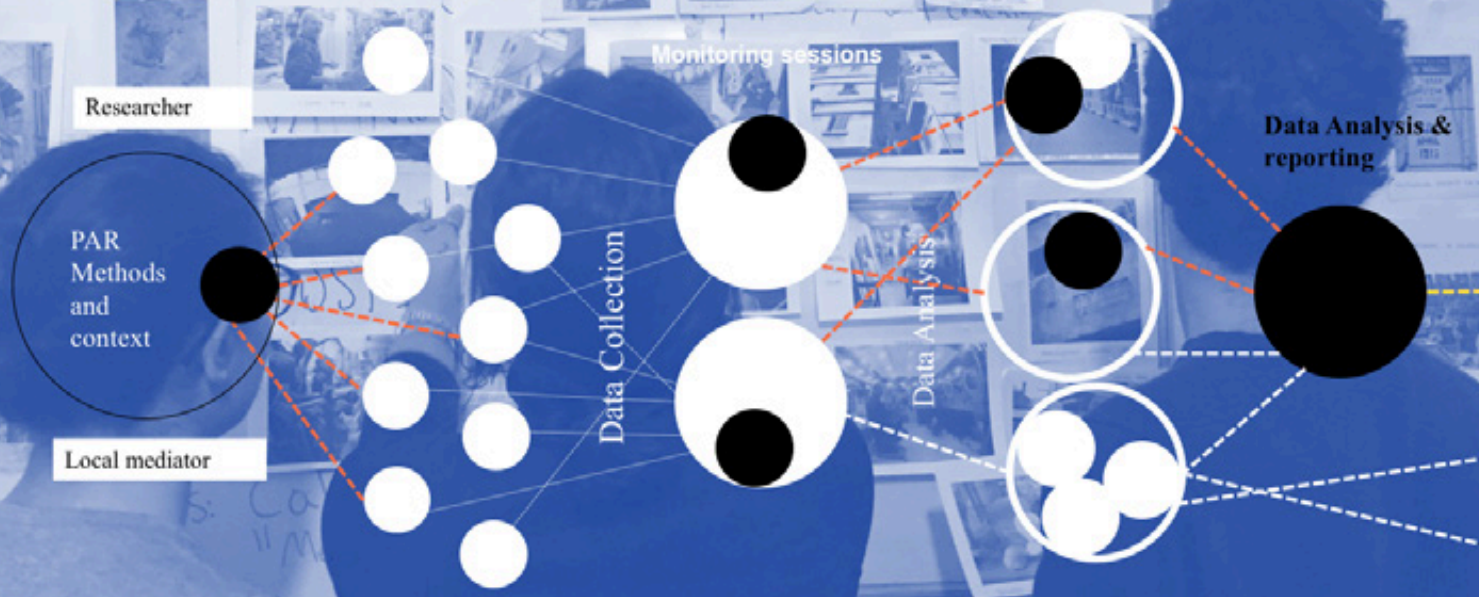
Phase 03 - Report - June 2019

Phase 04 - Policy analysis - JULY-AUG 2019

Phase 05 - Promotion

Phase 06 - Advocacy

Field&Methodology | Rectuitment | Capacity buidling | Mapping | Monitoring | Analysis | Focus groups | Aanlysis | reporting | Policy analysis -



Training of Volunteers and Introduction to field
PAR process: emergence of needs, awareness & capacity building



Chapter I

Ecosystem of Crafts: a pilot study on Bourj Hammoud



“I need that you support me with mapping data: who are the craftsman in Lebanon? What are their expertise? I don’t look up for them on my own”⁷.

Karen Chekerdjian

1.1 Challenges for data on crafts in Lebanon

One of the main challenges regarding addressing the issue of craftsmanship is understanding its priority within the Lebanese context. Are we raising a question that concerns a minority? Or is the argument affect a wide range of citizens and families in urban and rural areas?

Within the context of this research, we figured out the lack of extensive data regarding the practice of craftsmanship in Lebanon. The last mapping done, by the Ministry of Social affairs, dates back to year 2000. The outdated study can’t deliver accurate representation of the actual number and the type of craftsman. No database is available at the Ministry of Culture. Recently, the UNIDO Creative Cultural Industries Cluster Project⁸ carried out a mapping exercise between May and October 2014. The Italian agency identified 14 clusters in the Cultural and Creative sectors in Lebanon, only one of which, the Beirut Creative Cluster⁹, is a formalized cluster. The design-based industries are strongly represented, with the home furnishings segment (six clusters) and the fashion segment (four clusters). Nine of the clusters are concentrated in the Greater Beirut region. Some craft based clusters were mapped in several areas of Lebanon:

- “Copperware in Tripoli / Qalamoun: The geographic concentration of craftspeople has existed for at least four generations. The main products are handmade trays etc. from different metals.
- Cutlery in Jezzine: Cutlery manufacture is a traditional craft in Jezzine dating back to 1770. The main products today are tableware and other utensils made of buffalo horn, ivory, bone and metals.
- Furniture in Tripoli: The industry has a 250-year-old cultural heritage and sells to many palaces in the Arab region. It also faces competition from Asian imports.

⁷Karen Chekerdjian, designer, Focus group 01, May 30, 2019.

⁸ A cluster is a geographically proximate group of companies and associated institutions in a particular field, linked by commonalities and complementarities. Porter, Michael E. (2008), On Competition, Harvard Business Review Press.

The definition of CCIs used for Unido project is the EU definition, which includes the following sectors/segments: advertising, architecture, archives and libraries, artistic crafts, audio-visual (including film, radio, television, video games and multimedia), heritage, design, festivals, music, performing arts, publishing, visual arts, textiles/clothing,

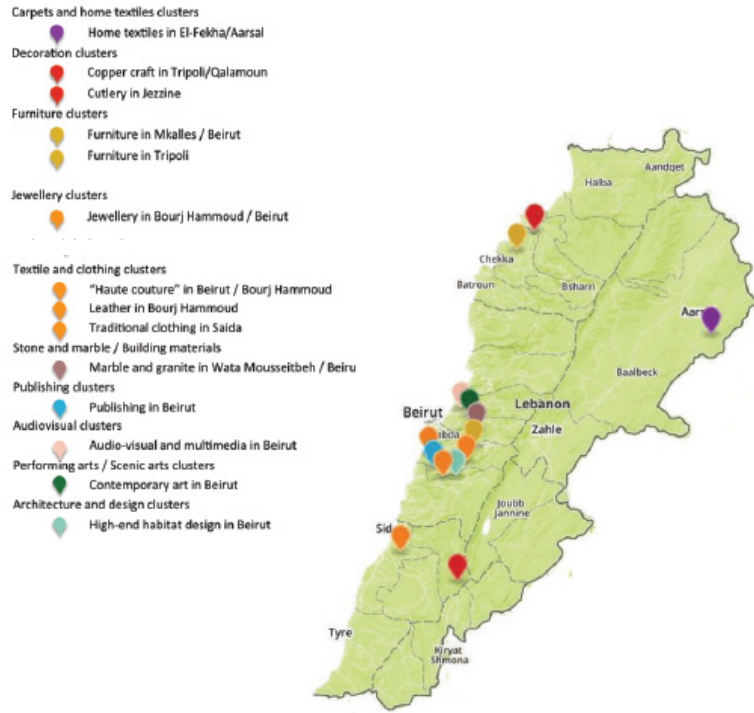
ICT and tourism. Data on the clusters of craftsmen in Lebanon is extracted from UNIDO report "Development of Clusters in Cultural and Creative Industries in the Southern Mediterranean", 2015

⁹ The Beirut Creative Cluster (BCC) was initiated in 2012 as a not-for-profit sectorial business association to facilitate cooperation and collective initiatives. The cluster deals mainly with audio-visual production.

- Haute couture in Beirut: Beirut is considered the fashion capital of the Middle East and is an international hub for haute couture.
- High-end home furnishings design in Beirut: Beirut's high-end home furnishings design cluster is based on a long tradition.
- Home textiles in El-Fekha / Aarsal: The area's traditional handmade rugs and carpets are unique in all of Lebanon. A project started in 2014 to revitalize this declining craft is based on hima, an ancient Arab community-based natural resources management system.
- Jewelry in Bourj Hammoud / Beirut: The Bourj Hammoud jeweler cluster has long had a reputation for its traditional know-how, highly skilled craftspeople and the quality of its handmade products.
- Leather in Bourj Hammoud: The leather cluster is the second industry in Bourj Hammoud, after the jeweler sector and represents about half the leather sector in Lebanon. While the tanneries have been streamlining their processes since 1990, the leather products manufacturers need to become more competitive.
- marble and granite in Wata moussaitbeh (beirut): The cluster manufactures and sells many different stone products (mainly marble, granite, onyx and natural stone) at different processing levels (from raw blocks to finished products) both in the country and in the region.
- Publishing in Beirut: The publishing sector, concentrated mainly in Beirut, is recognized for the quality of its books in terms of subjects, materials and printing.
- Traditional clothing in Saida: The cluster is known for the manufacture of traditional Oriental clothing for women; its most important sub-process is embroidery. It faces strong price competition from imports from Asia and neighboring countries.

The former CCI clusters listed below have lost, according to UNIDO, their critical mass or are no longer active:

- Basketry / straw weaving in Baissour, Chouf (the know-how was introduced through a development initiative but the cluster remained inactive)
- Basketry / straw weaving in Kweshra, North (the know-how is available but there is no production at present due to lack of market)
- Basketry / straw weaving in the Beqaa Valley (former cluster, no longer active)
- Copperware in Saida, South (only one or two workshops remain)
- Furniture in Saida, South (only a few workshops remain)
- Glass blowing in Sarafand, South (only one workshop remains)
- Leather production in Mashghara, South (deactivated sector)
- Loom weaving in Zouk Mikaël, Mount Lebanon (12 individual workshops produce clothing and home textiles, handmade using art silk, cotton and wool)
- Pottery in Rachaiya el Foukhar, South (only one workshop remains)
- Silk weaving in the Chouf (former cluster, no longer active)"



Map extracted from UNIDO report "Development of Clusters in Cultural and Creative Industries in the Southern Mediterranean", 2015

UNIDO's map give an overview of some craftsmanship value chains at national level, mainly related to geographic concentration of sectorial producers. The data, being non-exhaustive, there is a need to complete the frame with further research¹⁰. Today, there is no main referent or actor for providing a clear database on craftsmen network in Lebanon or specifically on Bourj Hammoud craftsmanship. Along the way, it was also surprising to notice the invisibility of local networks even for designers who are based in Bourj Hammoud and usually mobilizing traditional craftsmanship within their own work¹¹.

For example, actors like Nada Debs, based in Beirut, mainly relies of Syrian craftsmen ignoring the existing of Lebanese actors.

Some researchers, like Maha Kayyal, or cultural actors, like Tania Hadjitomas or l'Agenda Culturel, tried to address the invisibility issues. They conducted explorations, in academic and non-academic world, to profile some existing

¹⁰ Other open source data in Lebanon

Minjara, wood cluster data in Tripoli : Furnituretripoli.org

Jocelyn Keidy: Regenerate Lebanon: the platform lists zero waste and ecofriendly businesses including green producers, green schools, package free food

¹¹ Karen Chekerdjian, designer, Focus group 01, May 30, 2019.

craftsmen in Beirut and its outskirts or in peripheries like the Beqaa or the North. Some listed craftsmen are registered at the Syndicate of Crafts delivering an approximate inventory of 300 craftsmen. However, no following evaluation has been made to verify the sustainability and the quality of listed craft makers. Kivork Khatcherian¹², president of the syndicate, denotes indeed the unreliability of the list that contains people endorsing inappropriately the title of “craftsman”.

1.2 Sampling & Results in Bourj Hammoud

Who can we range as a craftsman? In the frame of the research, we were exposed to the difficulty of finding official classification of craftsman as well as to understand clear indicators that would help on defining our research sample in Bourj Hammoud. The variety of practices, technological evolution as well as the generational transformation of crafts chains brought us to place the mapping in a perspective of value chain actors, who are still engaged in historically rooted crafts production. During NAHNOO's pilot study of 2018, we consolidated our knowledge of major value chains in the area by mobilizing the knowledge of our local partner Arpi Mangassarian, founder of Badguer: the cultural and craft center, who worked for 23 years at the Municipality of Bourj Hammoud. In parallel, our literature review regarding the Armenians and their economic chains in Lebanon¹³ offered a retrospective of craft practices engaged in a process of social integration, economic development and cultural preservation. First observations led us to define major sectorial value chains in Bourj Hammoud that helped on building the district reputation. Sectors include jewelry, leather work, tailoring, textile, brass/copper, Metal work, etc. The “word of mouth” channel and on-site explorations helped on mapping potential candidates for the sampling. Modern practices of craftsmanship also made part of the selected actors, including those who are engaged in sustainable approaches, new object design like pipe maker or the use of new materials like billboards sheets, employed by Waste studio for bag and furniture making. The perspective of innovation, modernization and youth engagement being a key for a sustainable production of crafts.

Professionals registered under industrial status or family businesses with craftsmanship roots and mid chain actors are also part of the sampling. In

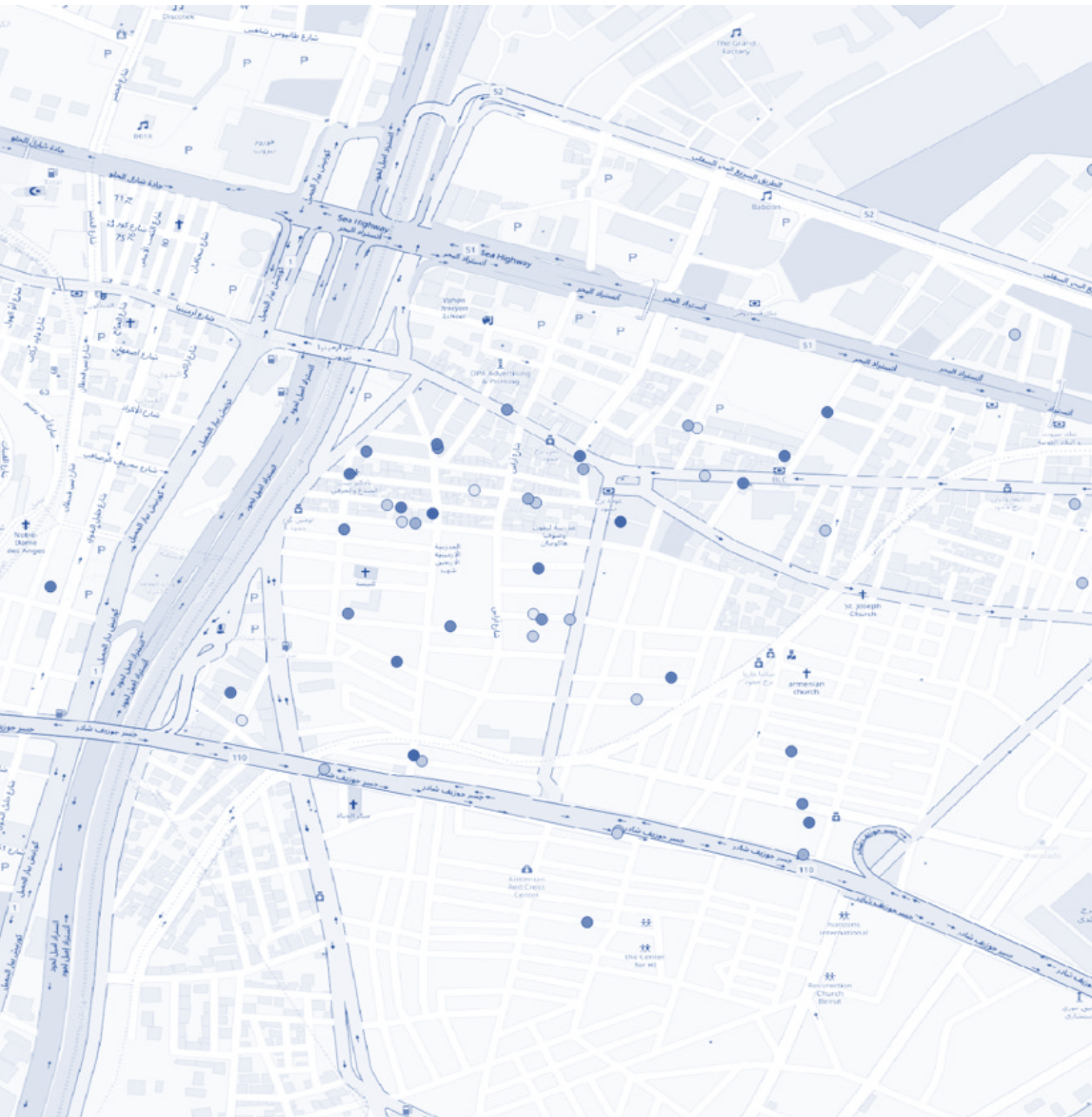
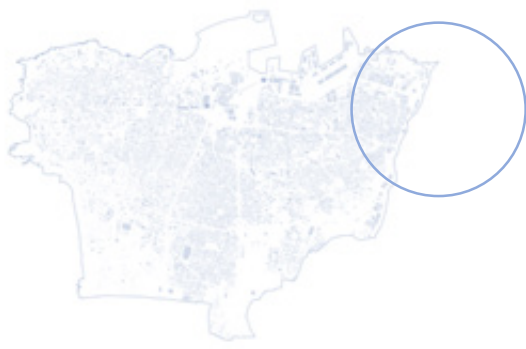
¹²Kivork Khatcherian, President, Syndicate of crafts. Focus group 01, May 30, 2019. 10:00 am – 13:00 pm.

¹³ ARMENIANS OF LEBANON: From Past Princesses and Refugees to Present-Day Community / edited by Aida Boudjikianian. “A la recherche d'une place: l'insertion économique des Arméniens au Liban”. In *Les Arméniens 1917-1939 : La quête d'un refuge. Beyrouth : PUI. 2007. pp. 235-252*

total, 51 actors were interviewed. Following pages share the mapping results which deliver 2 levels of understanding: on one hand, it provides valuable data on existing production chains within the chosen geographic perimeter. On the second hand, the narrative analysis offers an understanding of logical and causal relations between the crafts typologies/structure, craftsman challenges and existing gaps in craft practices and governance. The identification of gaps and hypothetical causal relations supports the elaboration of a logical framework to develop key questions on policy performance and responsible actors that were explained through targeted focus groups on craft governance and production value chains as well as through interviews with key stakeholders.

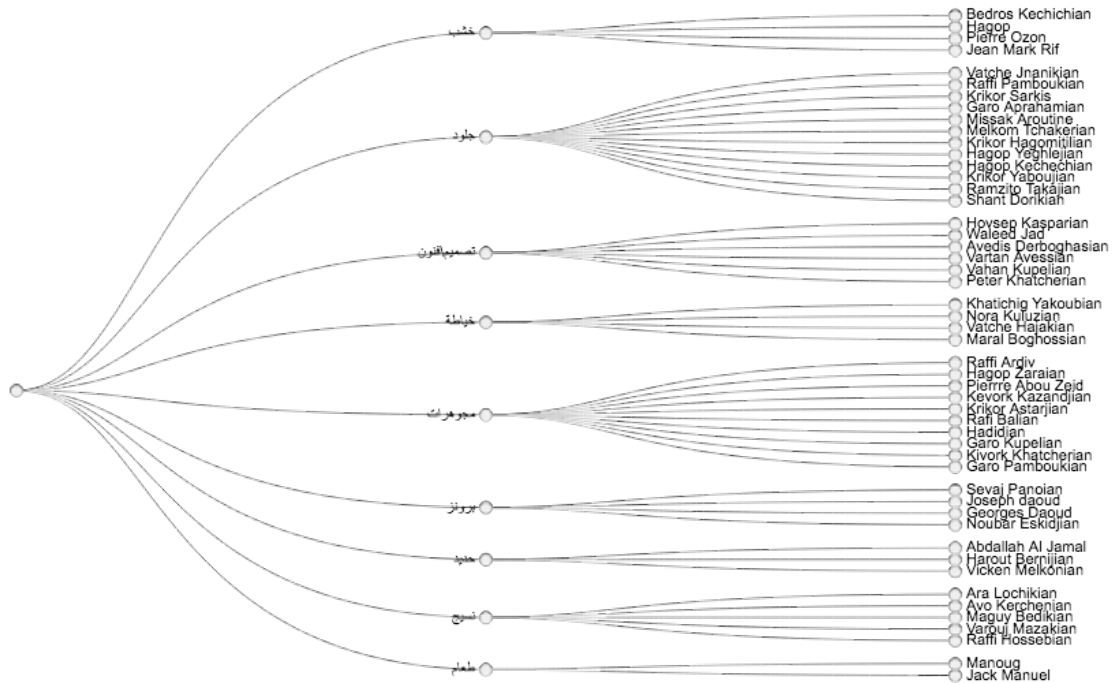
We developed our survey through directed interviews based on a comprehensive questionnaire organized around indicators¹⁴ that recover different stages/actors of crafts production and commercialization: craftsman and craft good profile, Business size, economic value, challenges in production and promotion, the market, the promotion channels, the profession status, the profession sustainability and the future of crafts. We, also, integrated open-ended questions to get more insights about major challenges, recommendations and key referent policy actors to whom craftsmen voiced or are voicing their struggles.

¹⁴ Qualitative questionnaire referred to following aspects:
ما هي التحديات التي تواجهها في إنتاج وترويج حرفتك؟ / قيمة المنتج الاقتصادية / حجم العمل / لمحة عن الحرفة / تعريف الحرفي
جاذبية الموقع ، البنية الانتاجية، كلفة الإنتاج، قوة الإنتاج، نوعية الانتاج ، حجم السوق، المنافسة، الطلب على المنتج، قيمة المهنة،
مستقبل الحرف / استدامة المهنة ونقل المعرفة / وضع المهنة / الترويج / سوق المبيعات / تطوير العمل

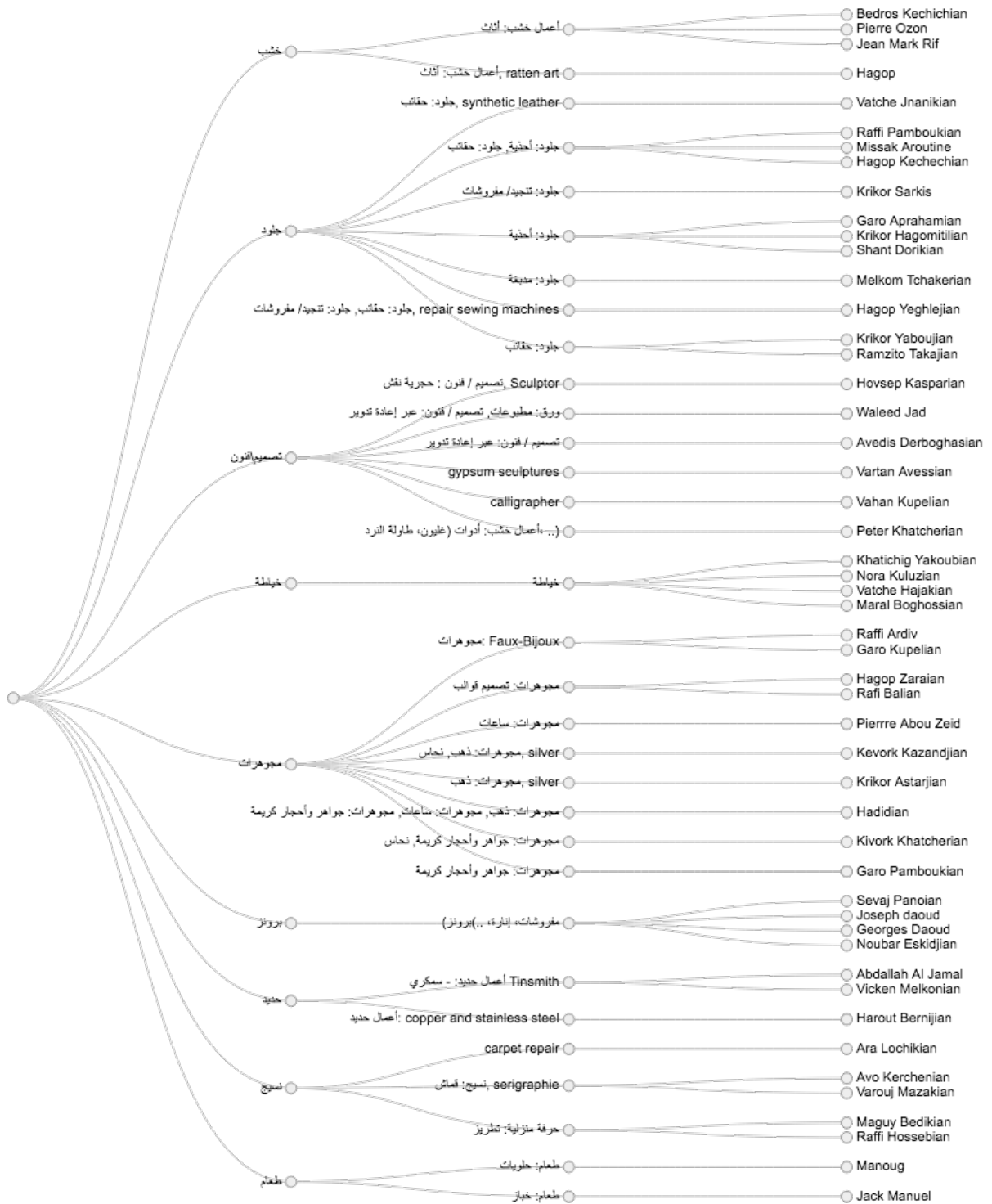


- ✓ jewelry
 - ✓ leather
 - ✓ metal
 - ✓ tailoring
 - ✓ textile
 - ✓ wood
 - ✓
 - ✓
- © Bouj Hamoud Cultural Map '19 New St
 ✓ Pilot Surveys

Craft Sectors and Actors in Bourj Hammoud

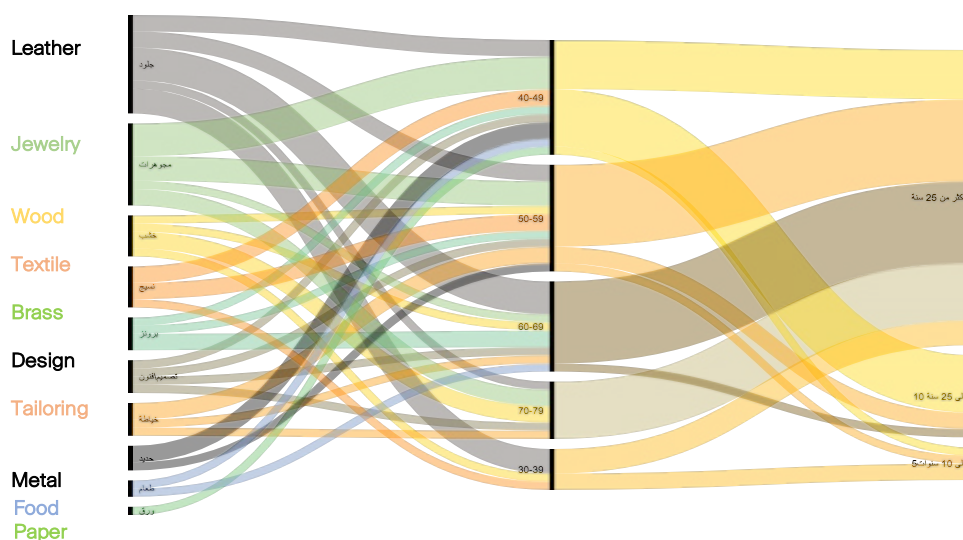


51 actors were interviewed divided in 10 categories: Wood work, Leather work, Object design (pipe, product design with new materials, sculpting, calligraphy, etc.), Tailoring, Jewelry, Paper work, Brass, Metal work (tinsmith/tan smith), Textile (tapestry, serigraphy) and food. 92,2 % of the sample are men. Major represented value chains are Leather (20%) and Jewelry (24%) (including actors in molding, faux bijoux, watchmakers and jewelers).



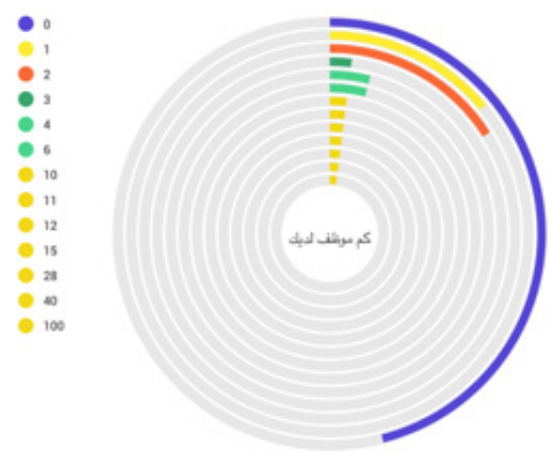
Crafts' Sub-sectors and actors

72% of the mapped businesses dates back to more than 25 years, only 8% were founded recently within a spectrum of 5 to 10 years. Under 40 years old represent the minor group within the active operators: 10% are aged between 30 and 39 years old. Under 30s are totally absent from the sample. 62% are aged above 50 (50-59 (26%), 60-69 (22%), 70-79 (14%) and the rest are between 40 and 49 years old (28%).



Dating of craft businesses in Bourj Hammoud sample

The young actors are absent in the jewelry sector, leather work being the only cross-generational engaging actors from 30s to 70s. The 30-39 years old actors mainly inherited their business through family transfer. Craft learning process lacks institutional presence. Know-how is being transferred through family descendants or by auto-discipline & entrepreneurial spirit (e.g. Vahan Kupelian, Calligrapher). Several actors are not themselves producers of the craft but managing inherited family business and employing several craftsmen within the production: Jean Marc Rif from the wood furniture producer, Boisseliers du Rif or Krikor Mitilian from LIDO leather shoe producer. The example of Waleed Jad, founder of Waste Studio shows new entrepreneurs implementing new craft-based industries.



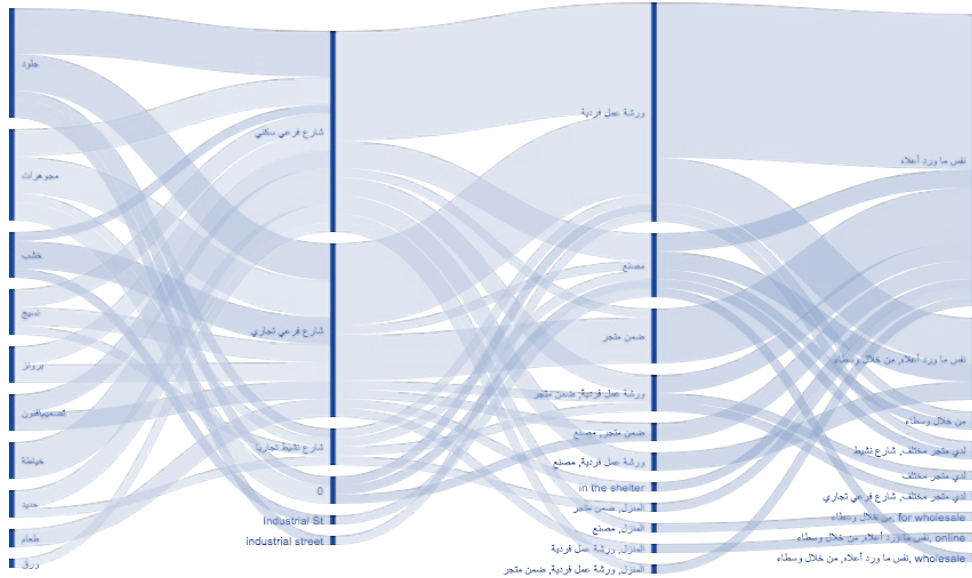
Number of employee

45% of business rely on solo work, mainly actors working within a workshop or from home. 35% engages less than 5 employee and 11% between 6 and 20 employees, 3 % between 20 and 50 (in jewelry Haddidian :40 employees; in Shoe maing industry Lido shoes : 28 employees) and only one business engaging 100 employees (Wood funriture industr - Boisseliers du RIF). The Leather tannery indsutry only emplys 2 person, a surprising number showcasing the situation of business decline.

Most of the craft-based industries combine an industrial venue and and retail stores. Aprahamian shoes, Lido, Hadidian, Boisseliers du Rif illustrate the combination bewteen these spaces typologies. Other craftsmen combine 2 workshops, one in Bourj Hammoud and another outside. Noubar Eskedjian explains how this formula helps him on conserving his professional secrets and on proteting his valuable molds. Noubar also owns a retail store in Jisr el-Wati wich provides him higher exposure in a real estate expanding area. The high visibility of the retail store outside Bouj hammoud counterbalance the atelier’s geographical position in peripheral streets and allow the access to niche clients.

The majority of the actors are located in peripheral streets of Bourj Hammoud with an equivalent proportion between commercial (45,8%) and residential streets (41,7%). Few are located in vibrant commercial streets like Armenia street or Share’ el-arid (8,3%). Remaining businesses benefits from need big surfaces in industrial areas beside towards the river or the sea areas (e.g. the Tannery, the wood industry, etc.). 86,3% of the interviewed actors sell their products within their production space in adjacent store or within a

polyvalent space for solo workers. Only 7,8% of the sampe own a specific retail space located in vibrant streets lie Arax in Bourj Hammoud or outside.



Regarding wholesale businesses, few actors are still engaged in this type of business: Boisseliers du Rif, Aprahamian shoes¹⁵, Ghazar Baker, LIDO shoes. Krikor (LIDO) says 60% of their production goes to wholesale, to stores who sell the shoes under their own brands. 30% of which goes to Beirut (Hamra, Mar Elias, Zalka) and 30% outside Beirut, international orders included (UAE, Russia). The remaining 40% is sold under the LIDO brand in their retail store on Arax, he says it takes a while to liquidate the LIDO store inventories. They don't sell online, only 5% because the Banks make it difficult for ecommerce business¹⁶.

Since 2011, LIDO and Boisseliers du RIF actors mention how wholesale is heavily affected by the interruption of land transportation due to Syrian war. "Lebanon closed to exports since the Syrian war. Krikor says it complicated his trade with the UAE and with Russia"¹⁷. Political conflicts affected several craft businesses in Bourj Hammoud who stopped wholesale business since many years now. Wholesale production is also pushing some actors to endorse the title of Industrial (sina'e) rather than craftsman considering that

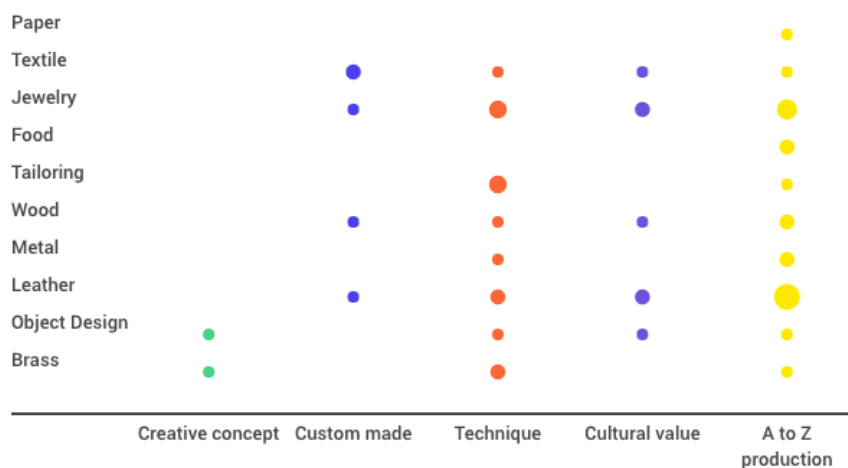
¹⁵ Today Mr. Garo stopped the process of selling retail and limits to wholesale. He sells 40 000 L.L / a piece to brand like BATA. The shift in his business is justified as a response to what he calls "unfair" competition from the imported products from turkey and china that affected the demand of individual customers.
¹⁶ Interview with Krikor Mitilian, LIDO shoes. On 09/02/2019
¹⁷ Interview with Krikor Mitilian, LIDO shoes. On 09/02/2019

mass production don't fit with a craftsman label and export capacities according to Hadidian, a jewelery makers and brand¹⁸.

Other experienced an inverted shift from wholesale to custom made after the decline of their industry such as Boghossian tailoring factory¹⁹.

However, a new form of smaller scale wholesale business is emerging in Bourj Hammoud. 10 to 15 pieces orders cover the range of wor of some Tailors like Vatche Hajakian working with emergent brands like Vannina or emergent young women designers. Neighbor of Vatche, Rafi pamboukian, a shoe maker, also collaborates with Vannina and emergent brands like BOHO. Garo Kupelian extend the list as a brass jeweler exploring the horizons of social media channels to export his haux-bijoux good to the Golf market²⁰. These new practices introduce a new form of mass custom made allowing the production of authentic collections supporting the image building of some mergent brands.

What characterizes your craft?



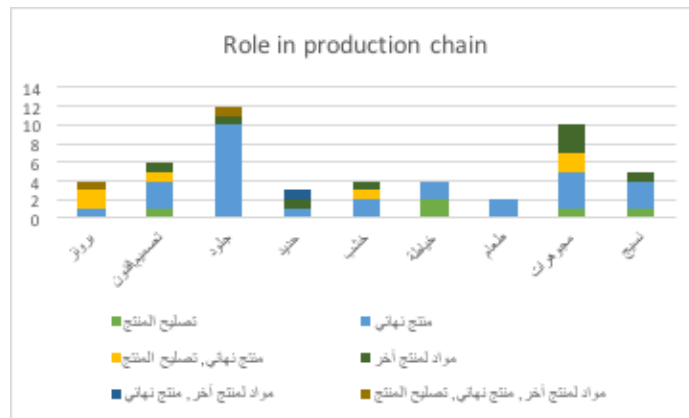
Custom made is one of the main characteristic of the production in Bourj Hammoud. Technical expertise also appears as an important appealing feature for the network of craftsman. Several reclaim their expertise inherited mainly through intergenerational channels. The A to Z maker is decreasing to the profit of a network of contributors. Mainly craftsman with educational background (Noubar Eskedjian (Brass) or Pierre Abou Zeid (watchmaker) are the one who design, conceive, pilot, execute, repair and market their products, made with high culture in their respective domain. Other actors are

¹⁸ Interview with Hadidian on 22/03/2019

¹⁹ Interview with Boghossian on 05/04//2019

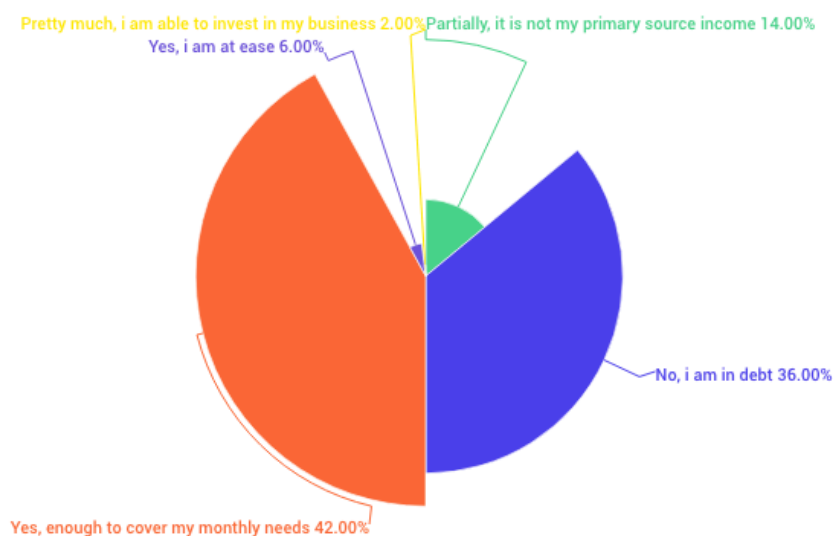
²⁰ Interview with Garo Kupelian, JG Jewlery, on 25/01/2019

collaborating with designers who are being the conceptual brain and the principal channel for marketing. Indeed, more than 60% collaborate with designers, except for food sector. Several consider the collaboration profitable granting a load of work on regular base and lead the promotion of goods. Others challenged the quality of the collaboration considering it as speculative and not balanced regarding the economic profit and ownership recognition.



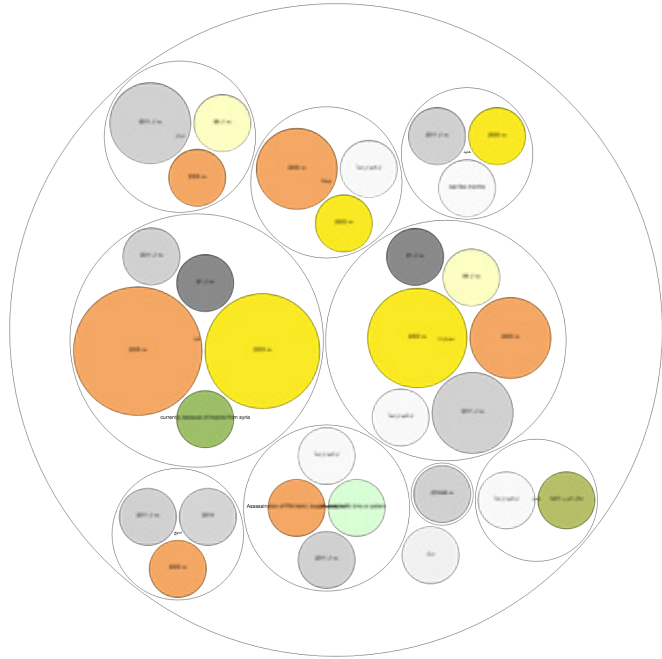
Cultural Value appears however as the least important component of the craft value. Only 17% of the sample consider it as a characteristic of their work mainly people with a cultural background in Art or Technique (Pierre about Zeid, watchmaer) history or involved in production for cultural scene like theater (e.g. Kivork Khatecherian, jeweler²¹). The limited exposure of cultural value might be related to the limited culture of some craftsman and the predominance of their technical expertise within the value chain. Another reason in the role that is shifting from A to Z maker a mid-chain producer (21,6 %) very present in Jewelry sector (sculpting molds) or to an executer of reparation work (25,5%), mainly in tailoring domain. Among the participants,50% of the sample consider they are providing for their economic needs. 36% are in debt and 14% are partly depending on it for their living. Some like Peter Khatcherian, pipe maker, practice it as a hobby with supply for occasional demands. The most surprising is the declaration of big enterprise like Haddidian in jewelry sector (40 employee), Boisseliers du RIF (100 employee) and LIDO shoes (with 3 fixed employees and 25 according to need) to be in debt. Both agree on the debt considering they have ban loans with high interest. Haddidian talked about 12% of interest on the Bank loan.

²¹ he collaborated in the past with Mansour El-Rahbani on several theater performances.

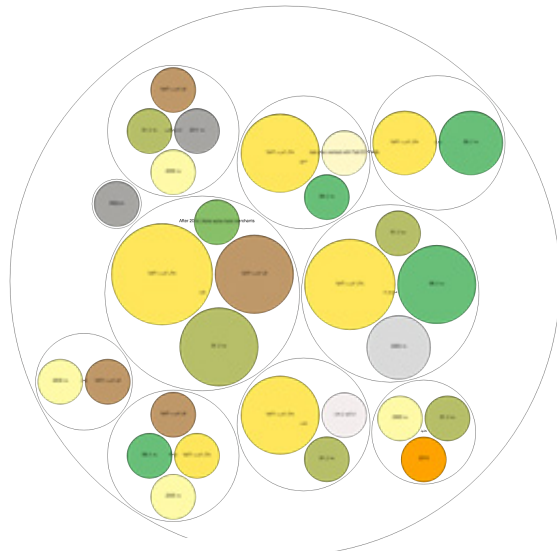


Income sufficiency

Main sector in debt are the Leather and Jewellery sector. When comparing with the business status graphs, these sectors are also the main one considering their profession in decline. The decline is related to specific dates, either in parallel to the market opening to global market and the increase of competitive imported goods. The dates of 1991, 1996 and 2000 are the most mentioned dates, synchronized with the Lebanese trade agreements that increased importation respectively from China, Arab World and Europe. 2003, 2005 and 2011 are other dates mentioned as turnover moments in economic sphere related to political tensions. The Iraq war, the assignation of prime minister Rafiq el Hariri and the Syrian war impacted the demand on Bourj Hammoud offer. The regional tensions affected the export of goods by closing the channel of land transportation. The decline of tourism after 2005 and the following diplomatic crisis with the counties of the Arab golf were raised as causes for the lack of demand on Bourj Hammoud goods. Very few participants mentioned the Civil War as a negative period for trade. In the contrary, for main actors involved in their practice since more than 25 years, The Civil war period was mentioned as a prosper economic phase where export of goods to the Arab golf and Europe was regular.



Dates of economic decline

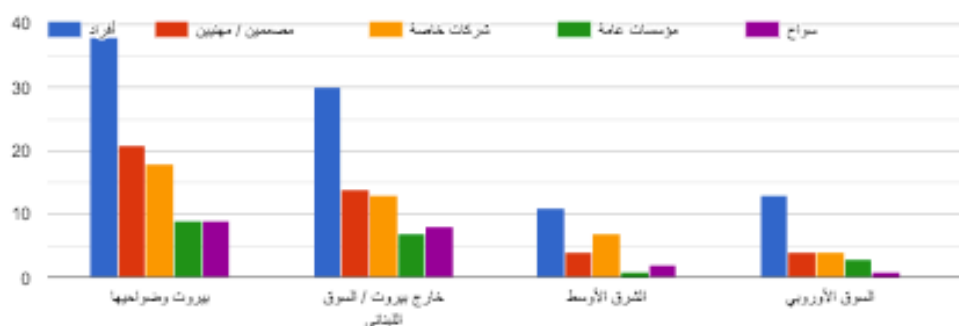


Dates of economic prosperity

Some are benefiting from the raise of social media exposure for businesses (like Instagram) to export through unofficial channels their products to the Arabic golf (JG Jewelry), others are benefiting from the awareness of European context to sustainable and circular design to expose their goods in concept stores (Waste studio).

However, the export of craft goods is very limited and witnessed a decline for the one involved in mass-production like Hadidian, Lido Shoes and Boisseliers du RIF and Tchakerian Tannery. The question of fitting the quality standards of some contexts like Europe was raised as one issue. The interruption of Land Transportation also reduced the possibility of channeling the goods to Emirates or Saudi Arabia since 2011. The Export through the airport or the port are being highly expensive in the absence of incentives and regulatory framework for customs performance.

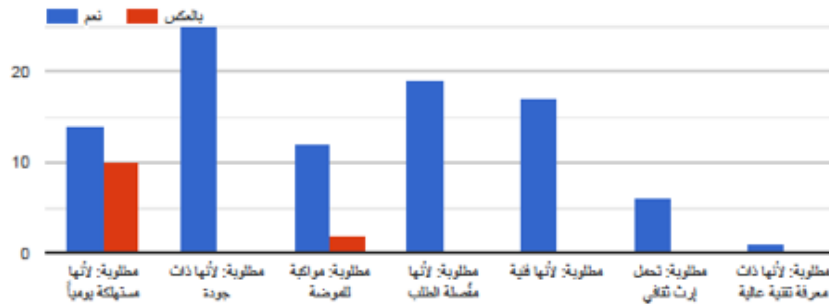
إلى أي سوق وإلى من تبيع منتجاتك؟ .



Market outreach

Professionals mainly rely on the sales within local market. Several suffers from lack of demand for multiple reasons related to the renunciation of crafts for being an essential need, not being trendy, being not affordable and strictly related to the elite niche. Others raised the lack of awareness regarding the quality of the product, the predominance of brand culture (Hadidian,

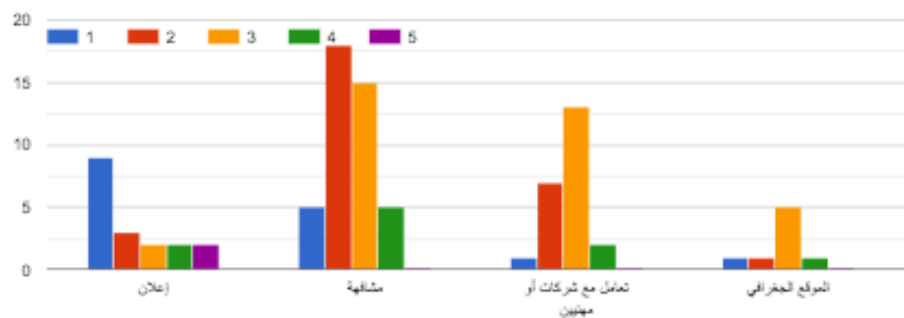
الطلب على المنتج: مطلوبة



Demand on the product dynamics

Tchakerian, or its sustainable feature within local Lebanese culture as an issue for product attractiveness (e.g. Vintage 961, Waste studio). The competition from low-cost migrant workers was also raised from some craftsman who used to collaborate with renown designers in Lebanon. The example of Missag, a bad producer is accurate. He used to collaborate with Elie Saab or Sarah's Bag. The last one is now referring to Syrian to execute her products.

7.2 ما الوسائل التي تستخدمها لجذب الزبائن؟ وما مدى فعالية ذلك؟



Promotion channels

Other craftsman talked about the lack of visibility of their work when the marketing of products go through mediators like designers or brands. One of the reason of limitation of market exposure of the Bourj Hammoud offer is related to "word to mouth" promotion dependent channel. 74,5% don't use promotional strategies limiting their visibility through old relations or through their geographical visibility in commercial areas of Bourj Hammoud. After

analyzing our qualitative data, the main challenges²² faced by the craftsman in different sectors are the following, according to importance: The competition from imported products, the ease to do business, the high production costs, the competition from migrant workers, the mid-chain, the competition from mass industrial production, the political conflicts and the access to export market. The sectorial analysis show the predominance of the competition from imported goods²³ in sectors like the Leather²⁴, Jewelry and Wood work. More information will be explicated in the following chapters.

Did you take actions to resolve the challenges?

No
Yes

²² For detailed illustrations of each challenge, check the challenges coding lists elaborated from craftsmen narrative reports based on the conducted interviews.

²³ In 2017, Lebanon exported \$3.91B and imported \$20.8B, resulting in a negative trade balance of \$16.9B. The top exports of Lebanon are Gold (\$444M), Computers (\$233M), Scrap Iron (\$179M), Scrap Copper (\$167M) and Jewellery (\$154M), using the 1992 revision of the HS (Harmonized System) classification. The top export destinations of Lebanon are South Africa (\$316M), the United Arab Emirates (\$265M), Syria (\$246M), Saudi Arabia (\$239M) and Switzerland (\$237M), the Arab World remaining as a main destination for exporting Lebanese products. Data extracted from Atlas MIT : <https://atlas.media.mit.edu/en/profile/country/lbn/>

²⁴ For more information regarding the challenges in the leather sector, check the study made by the Ministry of Industry:
واقع، تحديات وحلول: لبنان قطاع صناعة الجلود وصناعة الأحذية في دراسة حول

The most important at this stage is the question we revolved to the participants asking if they referred to any official public actor to address their challenges. Only 14,3% contacted an official authority to voice their needs. Among them 60% judged their experience negative and 20% took results through favoritism channels. The lack of listening from public authorities, the lack of confidence and reliability, the weakness of professional networks and the invisibility of the syndicates are all reasons for the desistence of professionals to contact officials. Beside all these factors, we add the lack of visibility of the accurate institution to address the different crafts professions and challenges. The mitigation between the figure of industrialist and craftsman, the variety of sectors and needs are affecting the clarity of the responsible actor. When it came to ask for support, participants mentioned the Ministry of Industry, The Ministry of Economy, the Chamber of commerce, the ministry of Labor and environment and UNIDO. The two-main official responsible of structuring and monitoring craftsmanship work weren't mentioned by the sample: Ministry of Social affairs and Syndicate of crafts. This led us to dig in the governance of crafts by understanding how the role is divided between MoSA, the syndicate and other ministries. What is said officially? What is visible? And what is leading to the ambiguity of roles.

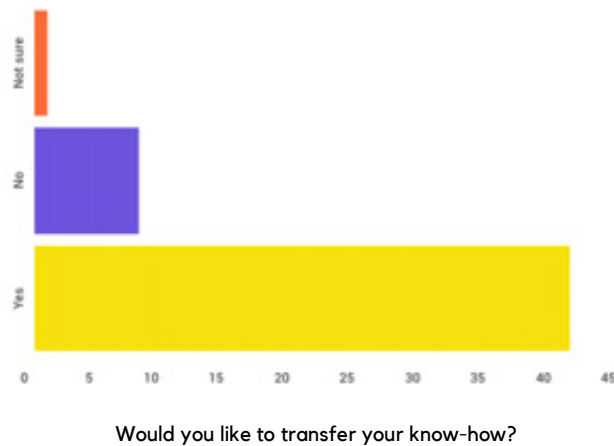
Official actors to who some craftsmen revolved



The word cloud lists the following entities: Embassy of Italy, syndicate of leather work, chamber of trade, ministry of industry, ministry of environment, ministry of economy, UNIDO, Ajjalouna, and ministry of works. The words are arranged in a roughly circular pattern with varying colors.

It is important to address these challenges at this stage since we are still in a moment where craftsmanship is contributing to the economic value chain of the Lebanese production. Recognizing the limitation of Lebanon for being an industrial country, several domains of design and production depend on these small businesses and experts. In Bourj Hammoud only 31% consider they will stop their profession and 82% are ready to transfer their knowledge.

Several are already involved in transferring their knowledge through organizations like UNHCR, UNIDO, universities like ALBA.



This means we are still having human resources contributing to the economic value chain that look up for support and attention to ensure sustainability. Main recommendations of participants concern the provision in affordable or free promotional spaces to expose their products, receive incentives to update their work standards and quality, official support to ease doing their businesses (including business registration, production costs, made in Lebanon registration, etc.), protect and foster the “Made in Lebanon” especially by developing policies to limit importation and protect from imported products and dumping actions, clarify and provide opportunities to access export market and international exposure, and finally encourage craft education to ensure the transfer to future generations. All these aspects were discussed with relevant stakeholders through s groups and were formulated into arguments we develop in following chapters. Specific findings and recommendations for further research tackle questions of governance structure and gaps, existing policy limitations and debates regarding craftsmanship definition, cultural value and crafts evolution perspective within sustainable development lens.

Chapter 2

Governance of crafts in Lebanon: Limitations & Actors



“Why MoSA is in charge of craftsmen? Several ministers wondered about the reason of having to deal with craftsmen. In other countries, they fit into the responsibilities of the Ministry of Industry, or Culture”²⁵.

2.1 Official belongings and responsibilities: MOSA & the syndicate of crafts

2.1.1 Craftsmen follow MOSA by Decree 5734

BY Decree number 5734²⁶ of 1994 dates of creation of the Ministry of Social Affairs, the development of craftsmanship and the support for craftsmen is managed by MOSA. The department of crafts and handmade produces (مصلحة الحرف والصناعات اليدوية) figures under the direction of social development (مديرية التنمية الاجتماعية)²⁷.

According to article 43, the department is divided into a branch for the development of crafts (دائرة تنمية الحرف) and the branch for the craft goods marketing (دائرة تصريف الانتاج) Article number 44²⁸ of the decree states the missions of the official on craft development, it includes:

- mapping and locating the network of crafts and handmade productions, identifying the number of workers and elaborating a study for their development.
- Provide the craftsmen with the needed financial, technical and artistic support
- Deliver training for developing prototypes with potential of high economic revenue
- Deliver training within MOSA centers to learn light handmade production with good quality and marketing potential
- Elaborate a study on the economic value of handmade productions and crafts and disseminating it among the craftsmen

25Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

مرسوم رقم 5734

صادر في 29 أيلول سنة 1994

تنظيم وزارة الشؤون الاجتماعية وتحديد ملاكها وشروط التعيين الخاصة ببعض وظائفها

27 Decree 5734, article 2 (the central governance

المادة 44 - دائرة تنمية الحرف

وتتولى المهام التالية:

أ - وضع جدول الحرف والصناعات اليدوية وتحديد أماكن توزيعها وعدد العاملين فيها والعمل على وضع دراسة شاملة عن هذه الحرف

والصناعات اليدوية واقتراح ما يساعد على تطويرها واستمرارها.

ب - تشجيع الحرفيين واقتراح كافة المساعدات والقروض النقدية والعينية والفنية اللازمة لتطوير الحرف والصناعات اليدوية من جهة

وتحسين أوضاعهم من جهة أخرى.

ج - تأمين تدريب الراغبين في العمل وتأهيلهم ومتابعة تدريب المنتجين ومساعدتهم على اختيار وتنفيذ النماذج القابلة للتنفيذ وذات

المردود الاقتصادي المرتفع.

د - توجيه التدريب في المراكز الاجتماعية التابعة للوزارة لانتاج الحرف والصناعات اليدوية الخفيفة بإتقان وجودة وقابلية التسويق.

هـ - العمل على وضع دراسة الجدوى الاقتصادية لهذه الحرف والصناعات اليدوية وتعميمها على الحرفيين للاستفادة منها.

According to Article 45²⁹, the responsible of goods' marketing have the following missions:

- Work on identifying the type of goods that have potential of marketing within local and external market and guide the production to answer the market needs.
- Access to know-how through information on price/time/quality
- Follow the requested quality standards in collaboration with the expert institutions
- Define the prices for goods according to quality in collaboration with the house of Lebanese craftsmen
- Propose mechanisms to increase the production and reduce the engaged costs
- Encourage the organization of local markets and fairs and the participation to external events that facilitate goods' marketing in collaboration with the concerned actors.

2.1.2 A marginalized community and hindered craft policy

The decision of assigning the governance of craftsmen to MoSA is related to a social consideration. After the end of the Civil War, Najwa Bdeir explains how craftsmanship was an unknown and non-registered sector. Most of the workers used to exercise from their home with a high feminine representation (76%) (outdated)³⁰. With low income and underprivileged work situation, craftsmen were considered as a marginalized community (fi'a mouhammashe). MoSA developed programs to support the community of craftsmen by offering short informal vocational training courses through its 220 social development centers located all over the Lebanese territory. The role remained, however, very reduced in light of what is stated by the decree. Though, MoSA's database about craftsmanship in Lebanon can't deliver accurate statistics regarding the number and the type of sectors. The last mapping done on craftsmanship in Lebanon dates back to 2000.

المادة 45 - دائرة تصريف الانتاج 29

وتتولى المهام التالية:

أ - العمل على تحديد الأصناف التي يمكن تصريفها استنادا لدراسة الاسواق المحلية والخارجية، بغية توجيه الانتاج الحرفي لتلبية حاجات السوق.

ب - الاطلاع على كيفية ونوعية العمل من حيث الجودة والوقت والكلفة.

ج - اعتماد المواصفات الواجب توفرها في كل سلعة من حيث النوعية والجودة بالتنسيق مع المؤسسات المختصة.

د - تحديد سعر كل سلعة وفق النوع والحجم والجودة بالتنسيق والتعاون مع بيت المحترف اللبناني.

هـ - اقتراح الوسائل الآيلة الى زيادة الانتاجية وتخفيض سعر الكلفة.

و - تشجيع تنظيم المعارض المحلية والمشاركة في المعارض الخارجية التي تساهم في تصريف الانتاج بالتنسيق مع الادارات المختصة.

30 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

Despite its foundation in 1994, “the activation of the crafts department started only in 2011 when we started to receive funds and put specific programs”³¹. Today the ministry department “maps and delivers training for craftsmen as well as support for goods’ marketing and participation in fairs”³². Only 4 or 5 years ago, the collaboration with the Syndicate of Crafts started to take shape. Before the actors for crafts development weren’t aware about each other’s responsibilities. Najwa mentions: “When I started my mission at MOSA, I didn’t even know about the existence of a Syndicate for Crafts. Even the Syndicate didn’t know that they follow MoSA, they ignored the decree 5734. We started to collaborate together since 4 to 5 years. We only provide some services. Other services are provided by other ministries. If they need to protect their intellectual property, they need to go the Ministry of Economy”³³. Nonetheless the connections are established, the president of the crafts’ syndicate confirms that “there is no relevant actor able to deliver a specific data about the number of existing crafts”³⁴. Actually, MoSA’s intervention is mainly focused on delivering trainings. “In 2015–2016, approximately 351 trainees were enrolled in short, informal, craft training courses, making mostly kilims, soap and wax products, and sewing. With its limited budget, MoSA does not offer courses on wood, brass, glass or pottery due to the relatively high costs of equipment for these crafts... MoSA also provides its own certification of graduates upon successful completion of Vocational Training courses”³⁵.

2.1.3 Ongoing development perspective: The TVET

To increase its role in certification and training, the Ministry of Social Affairs is engaged in an ongoing study and roundtables operated by ILO (International Labor Organization) in collaboration with “UNICEF to set the TVET policy: “NATIONAL STRATEGIC FRAMEWORK FOR TECHNICAL, VOCATIONAL EDUCATION AND TRAINING IN LEBANON 2018-2022”. Within this framework, a series of recommendations to support TVE, related to Crafts learning and development, were decided under the Ministry of Social Affairs. They are assembled under three objectives: “enrolment and provision of services”, “quality and relevance” “governance and systems”³⁶.

31 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

32 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

33 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

34 Kivork Khatcharian, president, Syndicate of Crafts. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

35 Study report: “National Strategic Framework for Technical Vocational Education and Training in Lebanon 2018-2022”. p. 18

36 For more details check : Study report: “National Strategic Framework for Technical Vocational Education and Training in Lebanon 2018-2022”. pp. 49-50

These recommendations are supposed to guide MoSA's roadmap to revitalize the traditional crafts industry. The crafts industry concerns 24 categories crafts and 126 sub-categories in Lebanon. The 24 categories include: Pottery, Mosaïque, Textile arts, Tailoring, Tapestry, Ratten Art, Soap, Candles, Jewelry, Blown glass, Resin art, Wood work, Leather work, Copper work, Silver work, El - Qasdir , Metal Art work, Engraving eggs (hafer 3ala beid al na3am), Calligraphy & Arabic calligraphy, Other crafts (e.g. Modelling (mujassamet), Food (Mounet, Marmelade, etc.), Maritime crafts. The institutionalization of craft indicators and the elaboration of a register for craftsmen (sijil hirafi) are part of the TVET strategy discussions. According to Najwa Bdeir, "the indicators will recognize the eligibility of practitioners to receive an official membership card (bitaqet el-herafe) which offers a series of rights to access programs of training and marketing, economic incentives on raw materials, etc."³⁷. What is surprising is the parallelism that the ministerial representative uses to explain the membership purposes. "The craftsmen card will be equivalent to the handicapped card. It will offer the person the possibility of accessing a series of benefits from MoSA. The support programs will be formulated based on craftsmen needs"³⁸.

Craftsman figures among vulnerable communities in need for support. Does this social perspective hinder the future qualitative development of craftsmanship and the potential upscaling of crafts goods to a high economic value? The membership card is a personification of the practice of craftsmanship by a vulnerable person. It excludes the high value actors of craftsmanship like jeweler. As well as other practice typologies. "What do we do with the craft associations or cooperatives? Will they make part of the craft register? All these topics are in discussion"³⁹. "MoSA made a feasibility study on 4 sectors: glass blowing, ratten art, pottery and textile. The practice of glass blowing should be done within cooperatives, Textile within associations. Pottery can combine both and the ratten art can be practiced in solo"⁴⁰. "The syndicate is aware about the findings. They will have the role of informing the craftsmen. However as long as we don't have a clear definition of craftsmanship and don't put clear indicators, we can't implement our programs"⁴¹.

37 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

38 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

39 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

40 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

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2.2 Craftsmanship a misleading notion: an urgent need for indicators

The categorization followed by MoSA either socially (referring to “marginalized community”) or typologically (24 crafts categories) is hindering the process of listing what/who makes part of crafts and craftsmen. Regarding the characteristics of a craftsman “several questions were raised during our round tables with ILO: Who should I consider a craftsman? If he doesn’t design, is he a craftsman? Should we elaborate indicators like the electricity consumption or the production capacity? We are mentioning all these indicators within an identification form to facilitate our work. Meanwhile, should I list the jeweler as a craftsman? A jeweler elaborates high quality produces while, for MoSA, a craftsman is a marginalized person. MoSA assign programs that aren’t addressed for a jeweler range even if he is a handmade producer. What about the mid-chain producer? Should I also take him in consideration? If I do, I should provide him services/rights. Then who is the craftsman?”⁴².

The definitions given by MoSA seem to exclude a range of actors contributing to the high-quality standards of production or making part of the mid-chain actors... For example, where does stand a Blue wax modelist for jeweler? In the ministry of social affairs, there is focus in on the makers of the final product. “A craft is an artistic handmade work that transforms a raw material into a final product”⁴³, Najwa Bdeir explains. “This definition is vague and not accurate. We are working with ILO, UNICEF, Ministry of Labour, Ministry of Education, Tourism and Economy and Agriculture on redefining the terms within the TVET strategy. We should put an inclusive definition and indicators to recognize what is a craft and who is a craftsman. Indicators are also important to resolve the issue of crafts registration as a product made in Lebanon (Mansha’ Sinaa) which is exclusive for industrialists. Second, we need to create craftsmen register to at MoSA”⁴⁴.

The irrelevance of indicators and the dilemma between a craftsman identity and an industrialist dominated the different level of the research debates either at craftsman level or at official stakeholders’ one. The identity issue affects even the craftsman perception. A metal work furniture specialist in Bourj Hammoud, resisted several times to participating to our survey and insisted on being called an industrialist while “his production can be listed

42 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

43 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

44 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

under the range of cultural crafts” according to Apri Mangassarian⁴⁵. She reports how some relevant craftsman in Bourj Hammoud are ashamed of being called craftsman considering it as a devaluating word. The perception of marginalization of crafts and the search for professional recognition may not be the only reason. The industrialist status seems to facilitate the access to a series of incentives, like the access to the label “Made in Lebanon” for export (Mansha’ sina’a). More details will expose the advantages in the coming chapter.

What is interesting for us at this level of the research is to note how the confusion is resulting from the lack of efficient indicators that distinguish the scales of practice within a same sector. For example, “MoSA list pottery and Leather works as crafts. These sectors are also mentioned in the sectors’ list of the Ministry of Industry... There are limits for electricity consumption. If the professional goes over, he is an industrialist. If he doesn’t, he is a craftsman⁴⁶”. Is the indicator sufficient to distinguish between crafts and industrial goods?

According to a representative of the Ministry of Industry, “leather work, leather tannery and leather shoes makes part of industrial production”⁴⁷. “When a work process uses machine, it becomes an industrial practice, and should be legalized at the ministry”⁴⁸. “The industrialist works with machines and produces an added value within a process that transforms a raw material into a final product. The crafts are handmade”⁴⁹. The limits between crafts and industrial domains aren’t in reality so sharp. “There is Talal, the pottery worker, he is registered as an industrialist. He managed to get an industrial certificate because he uses a pottery oven. The pottery ovens are recognized by the list of legalization conditions of the ministry of industry that also includes the environmental impact, a certain work surface. This is a case of craftsman registered as an industrialist”⁵⁰. The official definitions of MoSA and MOI for crafts and industrial work agree on a process transforming a raw material into a final product. What differs is the work technology: handmade or machine based. However, without additional indicators, this criterion hinders the process of sharp distinction between crafts and industry in an era where craftsmanship integrates the machine use. Leather craftsmen in Bourj

45 Arpi Mangassarian, Badguer. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

46 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

47 Zeinab Saifeddine, representative of the Mol. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

48 Zeinab Saifeddine, representative of the Mol. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

49 Zeinab Saifeddine, representative of the Mol. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

50 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

Hammoud are diverse. Some exercise their work as an industrial, others in solo in a personal atelier.



The machine intervenes at different levels of the work in both. What decides if one is a craftsman, another is an industrialist. The Ministry of Industry has a series of conditions to define who is eligible to register in one of the four categories of industry based on evaluation criteria such as electricity consumption, surface, machine use, environmental impact, etc.)⁵¹. However, there is a limitation to govern appropriately the craft practices. Zouhair Fayyad says: “From my point of view, there are 100% handmade crafts and there are crafts that introduced the machine within their work process. For example, I am from the village of Bchatin in the Chouf region. 20 or 30 years ago, pottery work was 100% handmade. Today the machine intervenes in the elaboration, for a certain extent. What do we consider it (a craft or industry)? The work is still creative”⁵², Zouheir Fayyad says. In the same line with a bit of controversy, the president of the syndicate of crafts demands: “How can we consider someone a craftsman while he is producing 2000 soap units per day? There is a problem. There are villages in the south that produces 100 soap units per week, they sell only once per month since the sun drying process takes time. This is craftsmanship. The producer of a high volume (1000 units of soap), this should be considered an industrial. We should have a transition between creative crafts and industry”⁵³.

51 For the specific conditions, refer to the department of industrial certification at Mol مصلحة التراخيص الصناعية

52 Zouheir Fayyad, representative of the Ministry of Labour. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

53 Kivork Khatcharian, president, Syndicate of Crafts. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.



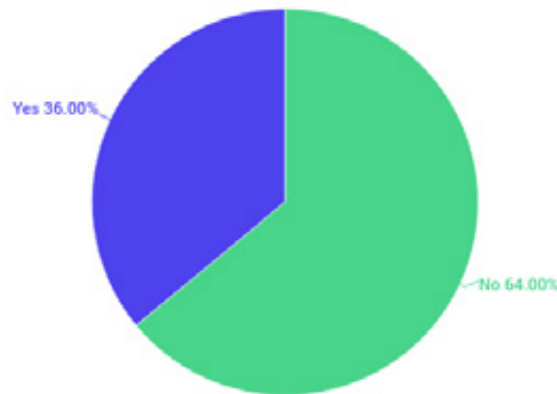
To what extent your process is handmade?

These two examples explicit the confusing borders between craftsmanship and industry and question some pillar characteristics of the craft production related to creative value and traditional practices. The dissolution of boundaries is also visible in the evolution of craftsmanship work. The “solo master” is becoming a figure of industrial production. Several industries in Bourj Hammoud are relying on a chain of handmade process to deliver qualitative work. Designing, molding and finishing work are regular production phases in companies registered as industry like Aprahamian shoes factory or LIDO. The Boisseliers du RIF, a wood industry in Bourj Hammoud, also engages dozens of craftsmen for finishing and engraving wood work. This lead us to another issue: What is their status? “To whom they belong? Who is responsible for providing their rights? Should an enterprise be called an industry when it relies on a human chain of handmade work”⁵⁴.

In sum, there is a need to question the recognition of the added value of craftsmanship when it intervenes within the industrial production. Several questions appear: how the work of craftsman in industrial domain is recognized or structured in terms of social rights? What are the indicators that distinguish crafts from workers and industrial producers and is there any intermediate status for a mid-production between 100% handmade (a craft) and 100% industrial? Should the policy introduce a definition recognizing and

⁵⁴ Arpi Mangassarian, Badguer. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

structuring the work of craftsman in a value chain process (Ngo, cooperative, industry)? And should the policy recognize a specific status for industries relying on a chain of craftsman?



Use of digital technology among Bourj Hammoud craftsmen⁵⁵

2.3 Governance lost in translation

2.3.1 MoSA, Mol and the Syndicate: a missed (net) – work?

In the recent years, the craft sectors witnessed a series of development program for industrial and marketing upscaling. YAD-Lebanese crafts and Lebanese Creative Industries⁵⁶ are two development programs implemented by UNIDO⁵⁷ in collaboration with the Ministry of Industry⁵⁸.

The “375 000 euros” Yad Lebanese Crafts worked on 3 sectors: soap in Saida and Tripoli, Cutlery in Jezzine and Silver work in Baalback. Zeinab Saifeddne explains how the project worked on introducing the machine to facilitate and increase the work capacity of craftsmen. The goal being to transform small craft businesses into “Creative Industries”, a new term introduced by UNIDO⁵⁹. When asking about the selection process of craftsmen, Mol representative explained that UNIDO contacts 150 craftsmen. They based on

⁵⁵ هل تستخدم أو سبق لك إستخدام المكننة أو التكنولوجيا الرقمية في عملية الإنتاج؟

⁵⁶ The programs are explicated in the chapter 3.

⁵⁷ United Nations Industrial Development Organization

⁵⁸ Extracted from the Mol annual report of 2017:

إطلاق مرحلة تنفيذ مشروع دعم صغار الصناعيين والحرفيين الممول من الحكومة النمساوية بمبلغ ثلاثمئة وخمسين ألف يورو وقد تم تحديد القطاعات الحرفية التي سيتم دعمها تقنيا مع القيام بزيارات ميدانية لتحديد الأولويات خلال شهر حزيران من عام 2017 فتم إختيار صناعة الصابون في طرابلس وصيدا، وصناعة أدوات المائدة في جزين وطرق الفضة في بعلبك، لمساعدة هذه الصناعات بتقديم آلات وتصاميم جديدة.

⁵⁹ Zeinab Saifeddine, representative of the Mol. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

the following selection like the production volume, number of employee, potential of the product creativity. For example, they development a new packaging for a soap producer (“Tripolis”) and introduced new ingredients”⁶⁰. The syndicate of crafts and MoSa expressed their reserve regarding the initiative. On one hand Kivork Khatcherian considers the process non-inclusive and on the other hand MoSA contest the industrial turnover⁶¹.

What is surprising is the low engagement of MoSA in the process which it contrasts with its legal responsibilities. “UNIDO contacted us. They proposed the project. We were supposed to have a steer committee and follow the development phases. We didn’t understand how the sectors were chosen. We provided UNIDO by a Syndicate list of craftsmen. Afterward we ignore how they managed the recruitment of craftsmen. In the second phase, we went to Baalbek to offer UNIDO one of MoSA centers that was equipped with machines for silver work and the group were formed. Since we ignore the group evolution”⁶².

In reality, the Ministry of Industry is involved in several actions of support for craftsmanship in contradiction with the fact the ministry isn’t legally responsible.” The Ministry of Industry works with craftsmen from an aid perspective, because it is a Lebanese sector not because it is part of the ministry’s mission”⁶³. Since 2013, the ministry of industry is providing a venue for the Syndicate of crafts at ground floor of the ministry. Each year, the ministry covers 33000 of rent expenses to support craftsmen”⁶⁴. However, since 2016, correspondences between Mol and MoSA are happening asking to relocate the syndicate within the ministry of social affairs. “In 2016, our general director received an official letter from Mol asking us to provide a venue for the Syndicate of Crafts. We expressed our willingness to cover relocation and asked the syndicate to search for a new venue. However, the syndicate didn’t react yet”⁶⁵. The Syndicate seem stretched between the two ministries. Its capacity of acting effectively for the crafts development and preserving craftsmen right is also constrained. Among the sample of artisans, we interviewed in Bourj Hammoud, several craftsmen ignored the presence of the syndicate or judged its action inefficient. A point of view confirmed by MoSA representative who advances that the fieldwork revealed that several good craftsmen ignore the existence of a syndicate and aren’t registered

60 Zeinab Saifeddine, representative of the Mol. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

61 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

62. Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

63 Zeinab Saifeddine, representative of the Mol. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

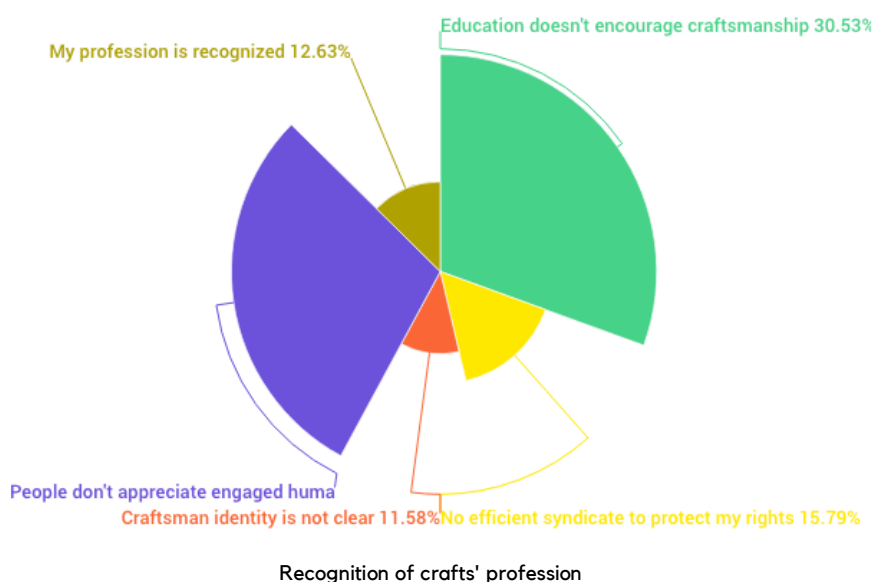
64 Zeinab Saifeddine, representative of the Mol. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

65 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

within it”⁶⁶. Indeed, the Syndicate’s list of craftsmen at national level is short and includes around 300 members, from which only 50 are considered as true craftsman according to the president Kivork Khatcharian. He recognizes the limitations due to his very small, around 20 active actors”⁶⁷.

2.3.2 A call for cross-cutting responsibilities

The actual situation reveal the absence of a clear and efficient framework to map and structure the craft sectors within diverse practice models (final product maker, mid-chain maker, worker within an industry or a cooperative, Ngo, etc.). There are no clear official indicators that allow the distinction between craftsmanship and industry especially with the existing of industries relying on a craftsman work chain: proportion of machine use, how many employment opportunities it delivers, the economic value/production, added value (cultural, innovation, ...). The appearance of new terms like “creative industries” or the “Cultural and Creative industries” CCI. According to UNESCO, the cultural industries, which include publishing, music, cinema, crafts and design, continue to grow steadily apace and have a determinant role to play in the future of culture⁶⁸.



66 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

67 Kivork Khatcharian, president, Syndicate of Crafts. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

68 <http://www.unesco.org/new/en/culture/themes/creativity/creative-industries/>
The UNESCO also published a platform where Cultural policies around the world are shared. Some policy incentives can be interesting for any needed comparative study. <https://en.unesco.org/creativity/policy-monitoring-platform>

The UNESCO defines cultural and creative industries as: “sectors of organized activity whose principal purpose is the production or reproduction, promotion, distribution and/or commercialization of goods, services and activities of a cultural, artistic or heritage-related nature”. The approach of CCI places the emphasis on more than just the industrially made products of human creativity, it makes relevant the entire cultural value production chain, as well as the specific functions of each sector involved in bringing these creations to the public. The definition also involves related activities, such as marketing, which are decisive factors in this process. The CCI model might be promising for the upscaling of small craft businesses, nonetheless the term doesn't benefit yet, in Lebanon, from an official status that would resolve the stretched governance between Mol and MoSA.

During the research, we identified a regular call for cross-cutting responsibilities between ministries, not restricted to MoSA⁶⁹. “To define who is responsible of governing the crafts work, there are cross-cutting responsibilities not restricted to one actor. For example, if we take in consideration the economic value, this is a matter of the Ministry of Economy; if we want to understand the employment level and how it resolves unemployment, we need to refer to the Ministry of Labour. What concerns the ministry of Culture is the handmade and creative work. The Ministry of Industry intervenes in the governance according to the percentage of Machine use”⁷⁰. Other actors stress on the cultural value component. “The management of cultural crafts should be in the hand of the Ministry of Culture. Other crafts should stay at MoSA, I also see a gap between crafts and industry because craftsman is a handmade worker, he doesn't own an industry neither a machine to follow the Mol”⁷¹. There only common ground between the different actors is the call for a cross-cutting ministerial responsibility and a recognition of the diversity of craft practices that can't be tackled by the existing one directed perspective: craftsmen are a marginalized community requesting social intervention from MoSA. There is an urgent need to defining properly the identity of crafts and to elaborate clear indicators that adapt to contemporary evolution of production systems and tools without devaluating the most important cultural value component. A sharp distinction between crafts and industry can't embrace the complexity of actors and production dynamics. As well as the official definitions, focusing on final product, are excluding a wide range of actors of the value chain, who are very important for

69 To note: MoSA never appeared as a referent stakeholders for the Bourj Hammoud craftsmen when asked them about the actor they referred to for resolving their issues. Main mentioned actors were the Ministry of Industry, Ministry of Economy, Syndicate of Leather, Chamber of Commerce, etc.

70 Zouheir Fayyad, representative of the Ministry of Labour. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

71 Kivork Khatcharian, president, Syndicate of Crafts. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

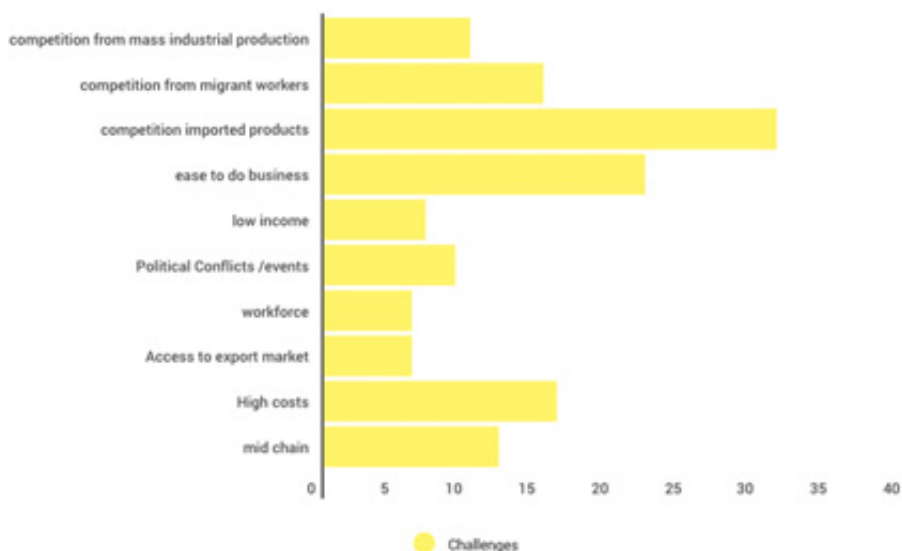
the ecosystem of production. The balance handmade/machine use, the practice models (single, coop, industry, etc.) and the volume of production, in addition to the cultural added-value and others are components to be taking in consideration for future review.

Chapter 3

Policy Limitations for crafts and design development



3.1 Access & Performance of protective policies: Mol as a referent



In reference to the qualitative analysis of the Bourj Hammoud sample, the main challenges⁷² faced by the craftsman in different sectors are the following, according to importance: The competition from imported products, the ease to do business, the high production costs, the competition from migrant workers, the mid-chain, the competition from mass industrial production, the political conflicts and the access to export market. The sectorial analysis show the predominance of the competition from imported goods⁷³ in sectors like the Leather⁷⁴, Jewelry and Wood work. “ In Lebanon, imported gold products are invading the market and competing with local produces. The gold price, as raw material, is common to all countries: 1300 dollars in Lebanon, China and Turkey. However, the workforce in Lebanon is more expensive which increases the costs of the final product and decrease its competitiveness in regard imported products. The issue is the lack of

⁷² For detailed illustrations of each challenge, check the challenges coding lists elaborated from craftsmen narrative reports based on the conducted interviews.

⁷³ In 2017, Lebanon exported \$3.91B and imported \$20.8B, resulting in a negative trade balance of \$16.9B. The top exports of Lebanon are Gold (\$444M), Computers (\$233M), Scrap Iron (\$179M), Scrap Copper (\$167M) and Jewelry (\$154M), using the 1992 revision of the HS (Harmonized System) classification. The top export destinations of Lebanon are South Africa (\$316M), the United Arab Emirates (\$265M), Syria (\$246M), Saudi Arabia (\$239M) and Switzerland (\$237M), the Arab World remaining as a main destination for exporting Lebanese products. Data extracted from Atlas MIT : <https://atlas.media.mit.edu/en/profile/country/lbn/>

⁷⁴ For more information regarding the challenges in the leather sector, check the study made by the Ministry of Industry: واقع، تحديات وحلول: لبنان قطاع صناعة الجلود وصناعة الأحذية في دراسة حول

effective applications for Lebanese laws. The law indicates the payment of 2000 dollars of taxes on each 1kg of imported gold. No one is paying customs taxes. The problem is at the importation gates: at the port and the airport (referring to corruption)⁷⁵. A jeweler by profession, Kivork continues: “The leather sector is also paralyzed. We need to check the root causes. I have friends who closed their enterprises, stopped working and are waiting for the law application. Two days ago, they applied the law on shoes importation: 10 to 15% of taxes. The rate is low. If I want to introduce my craft goods to Cyprus, they will apply 500 % of taxes because they want to protect 2 of their local professionals⁷⁶. The major issue of protective policies is the corruption of customs services (jumruk). Tchakerian, the owner of the Leather tannery factory in Bourj hammoud, complained from the lack of customs efficiency and highlighted the negative impact of the one-sided trade agreements⁷⁷. “The trade agreements are an issue. They favor imported goods on Lebanese goods. We mobilized the syndicate of leather works to address the challenges with responsible ministries to better control the customs and preserve the access to raw materials, however we didn’t get any results⁷⁸. Raffi Pamboukian, a shoe maker in Bourj Hammoud, also expressed the inefficiency of their call for ministerial intervention: “A group of shoe makers and industry owners contacted the minister of Industry to express their worry regarding the decline of their profession facing a pressing importation. No results⁷⁹. Raffi also agreed on the importance on putting a quota on the imported goods to preserve a space of marketing for local production.

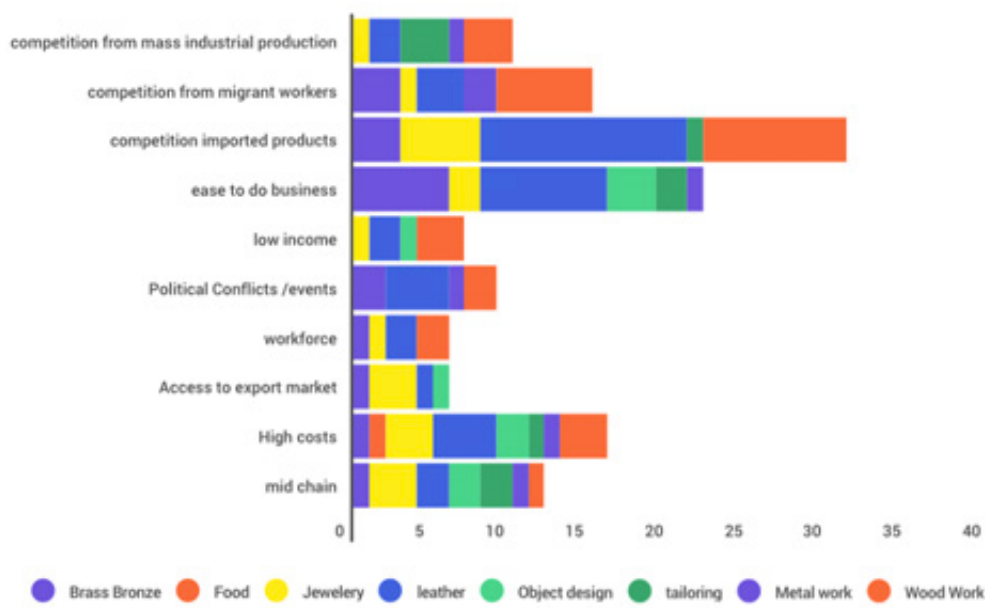
75 Kivork Khatcharian, president, Syndicate of Crafts. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

76 Kivork Khatcharian, president, Syndicate of Crafts. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

77 He mentions the unfair competition from imported low-quality and cheap goods.

78 Interview with Tchakerian, Leather Tannery owner, on 02/02/2019.

79 Interview with Raffi Pamboukian on 07/02/2019.



The representative of the Ministry of Industry indicates existing measures to protect the local made in Lebanon. “We also have anti-dumping policy to protect national production from the legal and illegal competition. There are trade agreements between Lebanon and Europe, between Lebanon and the Arab World which allows open markets. The dumping is practiced by China and Turkey. We have national anti-dumping committees including members from customs, the ministries of industry, of Agriculture and Economy. An industrial can refer to the committee to indicate a dumping damage on his business. A study would investigate the production capacity of the industrial, the prices, the capacity to cover the needs of local market, the quantity of imported goods of same line, etc. Following the study, we identify the price difference and decide the taxes to apply on importation. The issue is happening when some taxes are being decided illegally through the Council of Ministers without referring to the anti-dumping committee. In such a way, taxes measures aren’t accurate. Some files worked well, some others are stuck. The reasons are multiple: or the industrial couldn’t deliver enough data or a political decision restricted the application of taxes on a specific importer country...”⁸⁰.

Corruption, political clientelism and pressures seem to hinder the process of respecting existing laws or protective actions on both external and local level. One exception is the “Import license” decided by the Council Minister in 2016. In response to the request of the previous president of the crafts syndicate,

⁸⁰ Zeinab Saifeddine, representative of the Mol. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

the previous minister of industry decided to support craftsmanship by imposing an “import license” on goods holding national marks of sovereignty. Even it is not part of the ministry’s duty, the decision number 16 was made by the Council of Ministers in 2016. “We used to receive big number of Chinese goods holding symbols of a cedar tree or a Lebanese flag. All these products stopped entering the country”⁸¹. The license however doesn’t control illegal importation. In addition, Lebanon can’t apply high restrictions on importations. The representative of Mol explains: “We can’t proscribe the importation. Lebanon is in negotiations for the World Trade Agreement. We should use a more diplomatic vocabulary such as an “import license... meaning the importer should request a license from the ministry which decide a quota on the number of imported products, for example you can’t import more than 10 tones. Yet, since the license decision (2016), no permit has been delivered by the ministry. In the same time, many craftsmen refer to us complaining about the presence of Chinese goods in the local market”⁸².

Kivork reiterates: “the most important thing for us is to increase the importation taxes. Customs don’t increase taxes because they would affect negatively a group of traders, affiliated to some politicians who aren’t aware about crafts and neither are interested in supporting craftsmanship”⁸³. Craft sectors are missing a lobbying force.. the fact is clear and reiterated by craftsmen: “The mobilization in group is necessary to advocate for change and voice the needs to key ministerial actors; 1 or 2 people aren’t enough. In the past, we used to have a syndicate for leather work, it was disintegrated during the Civil War”⁸⁴. In time of a debilitated syndicalist force, the Ministry of Industry appears as the leading decision maker/referent when it comes to formulating/implementing protective policies. The Ministry of Economy and the Ministry of Labour are also called to intervene. For Missak, a leather bags producer: “Both actors are relevant for controlling the unfair competition, respectively, from importation and migrant workers”⁸⁵. Yet, no indicators appeared in the research regarding MoSA’s crucial role in addressing faced challenges nor as a principal actor nor as a mediator.

81 Zeinab Saifeddine, representative of the Mol. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

82 Zeinab Saifeddine, representative of the Mol. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

83 Kivork Khatcharian, president, Syndicate of Crafts. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

84 Interview with Missak, a leather bag producer on Feb 23, 2019. Missak used to collaborate with Elie Saab and the founder of Sara’s bags, a renown firm. The last designer is now referring to Syrian craftsmen.

85 Interview with Missak, a leather bag producer on Feb 23, 2019.

3.2 Crafts Incentives & Limitations: “Made in Lebanon” recognition and Export

“ One of the main issues to resolve is getting the “Made in Lebanon” certification for crafts”⁸⁶.

3.2.1 Craftsman or industrial: a mitigated figure to access incentives

The field work in Bourj Hammoud showed a regular mention of the Ministry of Industry and the chamber of commerce as main stakeholders to address challenges. Waleed Jad, the founder of Waste Studio mobilized these references during his business development...For him, “bureaucracy work is full of corruption and requests very long process to register the brand or to get the “made in Lebanon” certification”. Waleed Jad is the founder of a brand recycling billboards materials into innovative design for bags and furniture. The young entrepreneur started his business in 2006 from an idea of making handbags out of trash bags. His products are 100% handmade and the material also 100% local, he only uses digital technology for drawing a logo or making brochures. However, Waleed is registered as industrialist. Being an industrialist open the door for export market. “European market is giving me more profit from the Lebanese one because the customers are not aware about the value of recycled”⁸⁷. Waste Studio products are indeed commercialized in multiple European countries through concept stores (France, Italy, Denmark, Germany, etc.), and also through social media such as Instagram and Facebook.

Waleed is engaged in a work process that could have been defined as a craftsmanship, since it engages “artistic handmade work to transform a raw material into a final product”. However, the registration as an industrialist seems to deliver advantages that aren’t accessible for a craftsman status. For example, craftsman isn’t allowed to get the certification for a made in Lebanon, and this specific certification is necessary for accessing export market.

“The ministerial decree of Social Affairs dates back to 1994 while the decree of the ministry of industry foundation dates back to 1973. The 1973 decree gives the ministry of industry the legal mission of certifying the “made in

86 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

87 Interview with Waleed Jad from Waste Studio on Jan 30, 2019

Lebanon” (shahedet mansha’)⁸⁸(...). “Any producer planning to export his goods, he needs a “made in Lebanon” certification... he should be an industrial. It doesn’t work for a trader. An engineer from the office of industrial certification makes the technical control to check the eligibility”⁸⁹. Then, “if a craftsman wants to get a certification and export his produces, he needs to ask for control from Mol so the chamber of Commerce delivers the certification. What is happening is that the 4 or 5 certification conditions applies only on industrialists and not on craftsman (the conditions are related to work surface, environmental impact, production capacity), etc.)”⁹⁰.

One the main challenges of craftsman is the lack of clear indicators and standards that would allow their certification for being labelled a “made in Lebanon” good. For MoSA: “ One of the main issues to resolve is getting the “Made in Lebanon” certification for crafts”⁹¹, especially to develop the export market. The exportation implies also quality standard to fit the trade agreement between countries. Regarding crafts, Ziad Abi Chaker explains: “there are no clear standards, not even in other countries. The most important is avoid toxic materials”⁹². In Lebanon, quality control follows LIBNOR standards that don’t include specific criteria for craft goods. “We communicated several times with LIBNOR to highlight the need of putting clear standards for crafts for facilitating access to export market. It is a new topic for LIBNOR. They couldn’t understand our request: “what does it mean putting quality standards for pottery or for copper work?”, we exchanged with some experts in Morocco thanks to our work within the Arab league. In Morocco, they have standards for crafts facilitating their export to Europe. They are ready for selling their expertise and are open for collaborating to fix our standards. Yet, we didn’t get any positive answer from LIBNOR”⁹³.

LIBNOR seem to be the referent in question of standards for quality and export purpose. The lack of recognition of crafts as an exportable good and the dysfunctional cooperation between Mol and MoSA is hindering the process of crafts development. However, what is interesting is the existence of cases mentioned by Najwa from MoSA regarding some craftsmen or entrepreneurs who are using some means to access the Industrial advantages to market their crafts. On one hand, Najwa mentions the case of Bkerzay, an ecotourism entrepreneurship initiative in the Chouf region who is

88 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

89 Zeinab Saifeddine, representative of the Mol. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

90 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

91 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

92 Ziad Abi Chaker, founder of GRILL, a eco-deisgn brand from Cedars environmental. Focus group 01, May 30, 2019 – 15:00pam to 18 :00 pm.

93 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

producing and exporting pottery goods to the US. In their case, the entrepreneur faced the challenge of non-eligibility for registration at the chamber of Commerce since the production wasn't eligible for MoI license⁹⁴. However, personal connections allowed the entrepreneur for getting the export permit without going through the MoI technical control. On the other hand, other craftsmen are playing on the flexibility of the standards to fit in the frame and register as industrial to access the advantages. The examples of the pottery maker Talal⁹⁵ and Waste Studio are relevant to note an intermediate figure combining craft and industry: we can call it a craft based industry. This brings us back to question the necessity of identifying an intermediate official status for Crafts entrepreneurs and Creative industries engaged in promoting and developing craft content.

A Tunisian experience shows the formulation of incentives for the export of crafts that is governed by the Ministry of Industry. In a new legislative framework⁹⁶, export transactions include manufacturing and craft industries⁹⁷. A comparative study with the Tunisian experience might be constructive to understand the policy components framed to encourage the export of craft industries and understand what is the meaning of "craft industries" and what is the role played by the Tunisian ministry of industry.

3.2.2 Export, production volume: a controversy with crafts nature?

The exportation of craft goods raises the question of market competitiveness and volume capacities that may seem contradictory with the essence of crafts production relying on time consuming process and traditional techniques. MoSa identifies the cooperatives as the best formula for increasing production capacities without hindering the human value chain: "Whenever I create cooperatives, I can produce within a network of 1000 craftsman and increase the volume capacity"⁹⁸. A perspective that invite us to question the economic viability of such a model where several families may

94 Meeting with Najwa Bdeir at MoSA on April 11, 2019. 9:00-10:30 am

95 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

96 Tunisia Ministry of Industry Portal: Investment Law: Law n°71 of 2016 promulgated on the 30th of September 2016; Fiscal incentives Law: Law n°8 of 2017 promulgated on the 14th of February; Financial incentives Decree: Decree n°389 of 2017 promulgated on March 9, 2017

97 "Encouragement of Export and Innovative Sectors, under Export, are considered export transactions:

The sale of locally produced goods and merchandise, the provision of services abroad and services provided in Tunisia and used abroad, 2. The sale of goods and products by enterprises operating in the agricultural and fishery sectors, manufacturing and craft industries to enterprises wholly exporting and to enterprises established in economic activity parks, provided that these goods and products constitute a component of the final product for export as well as to the wholly exporting international trading companies" Tunisia Ministry of Industry Portal.

98 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

be relying on a production of low economic value. Crafts production and marketing needs aren't in the same basket for Najwa⁹⁹. However, "one of the struggles of craftsmen is the fact they consume 100 hours of production on a product which sale's value doesn't compensate the spent effort"¹⁰⁰. What Mol is doing with UNIDO serves the upscaling of small crafts business into industrial production. An option very controverted by MoSA especially when it comes to conserving tradition and cultural value of produced goods.

The relation between crafts, tradition and economic viability within industrial perspective turned to be a subject of controversy during the different actors along the research. The balance between crafts production tools, time, profit, marketing and cultural content are in the core of the debate about the sustainability of craftsmanship. How the evolution of craft techniques and work models can happen to answer contemporary needs without losing traditional identities? And how can the process produce sufficient volume, based on a regular human chain of interventions within viable economic perspective?

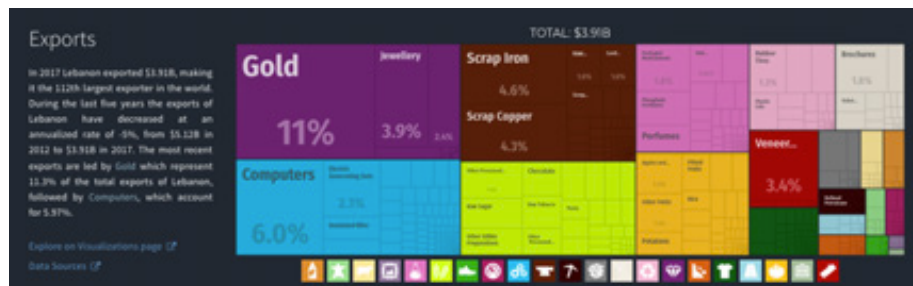
3.2.3 A perspective of specialization for the "Made in Lebanon"

In this frame, the connection between craftsmanship and industrial chain or craftsmanship and clusters¹⁰¹ are being more and more the models multiplying the upscaling possibilities for increasing volume capacities and export opportunities. However, the shift in practices' model invite us to understand the threaten it may cause for essential values of crafts relying on "handmade" and "cultural value". Should crafts be 100% handmade, traditional? The question remains open at this stage of the research. What is important to note is the existence of dialogue channels that might support the distinction of the "made in Lebanon" goods and facilitate its access to niche markets with qualitative products.

99 " ma baddek thette el herfe domon el nizam taswi'e domn el heref".

100 Zeinab Saifeddine, representative of the Mol. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

101 To be developed in the next chapter



<https://atlas.media.mit.edu/en/profile/country/lbn/>

For example, the research findings show that industrial production is struggling to face the mass-production capacities of China or European countries¹⁰² and thus limiting its export opportunities either due to dumping actions from respective countries or for indirect control on standards of quality from European countries. In Lebanon, there is a need for high specialization in specific goods for targeted markets. LCPS uses the term product space¹⁰³ in their policy brief “Lebanon’s Industrial Policy Must Focus on Developing Highly Sophisticated Exports”. Product space is based on the high-dimensional theory of development which recognizes that economic growth is heavily determined by the productive structure of an economy. This alternative view asserts that “what a country produces matters more than how much value it extracts from its products”. According to the qualitative research who identified emergent products in Lebanon with a potential of exportation in specific markets, the government must develop a strategic orientation toward industrialization in order for the country to be able to reap the benefits of the observed temporary booms in its industry. Mol is working on a strategy for 2025 to increase the competitiveness of Lebanese goods

102 The limited budget of the Mol one of the smallest 2-3%, limits the capacity of the ministry to create efficient incentives to support industrial chains in Lebanon. “Ka da'em. nehna enna meshekle: mouwezanet wizaret el sina'a ktir alile. W ejmelan betrouh 'ala raweteb. Bi hayde el-mouwezane, ma fi baned moukassas la da'em el sina'a. 'am ntaleb fi. Lezem ykoun bi band mokhassas la da'em el sina'a. Zeinab Saifeddine, representative of the Mol. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

103 A product space is a network that mirrors the productive capacity or embedded knowledge of a country by highlighting the capabilities it possesses and the opportunities these imply. It is an industrial map that presents the idea of relatedness between different products traded in the global economy (Figures 2 and 3). Products that are tightly connected on the map share most of the requisite capabilities.10 Products located on the periphery of the map are technically unsophisticated products, including raw materials, fresh vegetables, etc.. As we move toward the core of the map products become more sophisticated. A country's position on the product space determines its ability to move into new products. Countries can move to a new product that shares most of the requisite capabilities with the existing product basket, which is defined as making a 'short jump'. Countries can also move to a product that shares few capabilities with the existing basket, which is defined as making a 'long jump'. Lebanon's position on the product space map improved from 2000 to 2008 (Figures 1 and 2). The total number of exported products increased from 898 in 2000 to 978 in 2008. But more importantly, the number of core products increased by 21% (from 307 in 2000 to 370 in 2008) while the number of periphery products increased by only 3% (from 591 products in 2000 to 608 in 2008), reflecting an increase in the sophistication of Lebanese exports. LCPS Policy brief on “Lebanon’s Industrial Policy Must Focus on Developing Highly Sophisticated Exports”. 2013, Number 13, p. 4

by fostering “specialized industrial production” (sina’at takhssoussiya)¹⁰⁴. The specialized industries¹⁰⁵ with high added value includes fashion design industry and high-expertise leather work and Jewelry. These sectors may be cross-cutting with craftsmanship. The situation raises the question on how a perspective of specialization can be an opportunity of revitalization for some crafts sectors which deliver high skills and expertise.

This dialogue may also be an opportunity to foster creativity and innovation in industrial development. “Encouraging and facilitating cooperation between the private sector and universities or research centers is one way to encourage innovation”, LCPS says. Craftsmanship added-value can be another way for innovation at the core of economic development of specialized productions. The example of Minjara¹⁰⁶ initiative for revitalizing wood furniture making in Tripoli (2016-2019) showcases the investment of private international actors (Expertise France) in revitalizing crafts value chain in collaboration with industrialist to increase products distinction and commercialization. Evaluating the performance of the platform would be an opportunity to understand the efficiency of such a model of exercise.

The results of LCPS qualitative research, also, “show that the presence of highly skilled entrepreneurs who are well educated and well connected seems to be a key driver of product and market discovery. (...) the entrepreneurs’ visits to foreign markets and industrial exhibitions, their connections with foreign firms, and their direct involvement in the production process and quality of the product, all allow the firm to stay up-to-date with the newest technologies and adopt better practices”. This dynamic from industrial domain resonates with the experience of design entrepreneurs who are collaborating with craftsman to develop new value chains, specialized brands and products in search for new market opportunities. These creative entrepreneurial initiatives are in need to address several challenges related to export and production to reach a sustainable ecosystem.

For Karen Chekerdjian, a known Lebanese-Armenian designer confirms that what distinguish Lebanese designers from other countries like Tunis or Italy is the entrepreneurial spirit. “ We design, conceive, produce with craftsmen. We can’t say we want to make industrial production, we can’t compete in

104 Zeinab Saifeddine, representative of the Mol. Focus group 01, May 30, 2019 – 10 am to 13:00 pm.

105 Extracted from the Mol vision for 2025.

(الهدف الثالث : رفع القدرة التنافسية للصناعة الوطنية. (اللبناني الصناعي للقطاع التكاملية الرؤية

106 Minjara representatives participated to the focus group on the value production chain of crafts made on May 30, 2019 – 15:00-18:00. Their initiative will be explained in the next chapter.

terms of costs. My price is expensive in comparison to other countries. People ask: why should I pay for your work like I would pay for Cassina (an Italian furniture brand)? I provide good design and good quality. I want to have a vision about the furniture of tomorrow. I don't want to copy. I don't go to Italy, like some other Lebanese designers do, to copy models and reproduce them in Lebanon. What distinguish me is I design; I produce and I export to Italy. Each one of us can make a brand..."¹⁰⁷.

If a craftsman, on his own, can't deal with the "made in Lebanon" registration and export, several entrepreneurs, either in industrial value chain or in design collaborations, are opening the door to other opportunities of production and commercialization engaging craftsmanship. During the research, several designers were interviewed to understand their engagement in revitalizing the value chain of crafts to create a distinctive brand to export. The exchange regarding their practice models showcased several potentials that are today hindered by several dysfunctions to address in the formulation of a new policy of crafts revitalization. The details of the findings will be shared in the coming chapter. For the moment, it is important to note how all these initiatives are in need for expansion beyond the small Lebanese market to have better and wider marketing opportunities. The development is actually facing several obstacles related to the export of goods due to existing mobility channels or to high export costs.

3.2.4 Challenges for export and promotion of the "Made in Lebanon"

Challenges for export

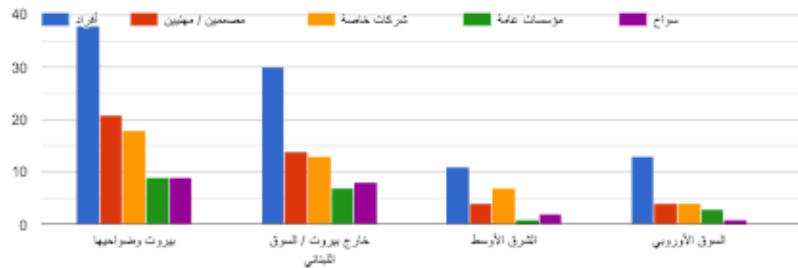
First, access to export markets is hindered by the interruption of export channels since 2011. Boisseliers du Rif, wood industrial, and LIDO shoes, a company of leather shoe makers in Bourj Hammoud, both were engaged in the wholesale business in relation to Arab golf. Their exports channels were closed since the Syrian war, in 2011¹⁰⁸: "the Syrian conflict complicated our trade with the UAE and with Russia"¹⁰⁹. Due to Lebanon's geographical situation, the interruption of land transportation shifted and concentrated commercial trades in two exportation gates: the port and the land transport. This monopole is causing additional critical challenges related to customs high fees and corruption that was raised by several actors interviewed in the research.

¹⁰⁷ Karen Chekerdjian, Lebanese Armenian designer. Focus Group 02, May 30, 2019. 15:00-18:00 pm

¹⁰⁸ The McKinsey report also states this challenge for export related to constraints on land transportation due to Syrian conflict.

¹⁰⁹ The grandson of LIDO's intergenerational business.

إلى أي سوق وإلى من تبيع منتجاتك؟ .



Market expansion of Bourj Hammoud craftsmen

Some incentives exist in Lebanon for export fees exemption. For example, a Euro 1¹¹⁰ movement certificate is applicable in Lebanon on industrial goods. It provides 35% of tax exemption. However, several designers and craftsman can't benefit from the incentive. "It is so hard for designers to get the Euro 1 certificate. In the last 15 years, I tried to get it and couldn't. We are designers, we don't execute the product as an industrial. Since I don't own machines, I don't have the right to benefit from the certificate. The MoI don't take in consideration the designer... however, it is important for us to get the 35% exemption so we can export more"¹¹¹.

Challenges to access international fairs

The same issue applies to participation to international fairs. Hala Moubarak, designer and collaborator in Minjara wood cluster, mentions the high fees to transport their products and participate to international fairs that would provide a good exposure for Lebanese design¹¹². The "Ministry of Culture" provide an official letter exempting us from taxes to exhibit in international fairs under the umbrella of culture. However, when the goods arrive to the customs, they ask for paying the fees or for corruption money to ease the way. What to do? Or your products remain stuck at the customs or you pay!"¹¹³

110 The EUR.1 movement certificate (also known as EUR.1 certificate, or EUR.1) is a form used in international commodity traffic. The EUR.1 is most importantly recognized as a certificate of origin in the external trade in legal sense, especially within the framework of several bi- and multilateral agreements of the Pan-European preference system (the European Union Association Agreement).

111 Karen Chekerdjian, Lebanese Armenian designer. Focus Group 02, May 30, 2019. 15:00-18:00 pm

112 Hala Moubarak, designer and collaborator in Minjara wood cluster. Focus Group 02, May 30, 2019. 15:00-18:00 pm

113 Hala Moubarak, designer and collaborator in Minjara wood cluster. Focus Group 02, May 30, 2019. 15:00-18:00 pm

Several other craftsman and designer even ignore the procedures with the Chamber of Commerce for travelling with samples for internal fairs (LIDO shoes¹¹⁴, Noubar Eksedjian¹¹⁵, a brass worker). The president of the crafts syndicate noted the lack of visibility of existing opportunities to access fairs. He highlighted the lack of communication about the events and the lack of transparency in selecting the participants to fairs that are operated through the Ministry of External Relations. “Several months ago, there was a craft exhibition in Rome. Lebanon was represented. As a syndicate, I ignored the fair’s date. The organizer was the Lebanese embassy in Rome. Yesterday, I knew they have selected one soap maker from Tripoli. We have several creative people in Lebanon. How was done the decision making? (...) I took an appointment with the ministry to understand how the selection is happening”¹¹⁶.

The gap in communication, between the Lebanese representatives in Lebanon and abroad, is hindering the share of information. Fruitless initiatives happened to bridge the gaps: “As MoSA, we sent a letter to the Ministry of External Relations asking to inform Lebanese embassies about the necessity of informing MoSA regarding international fairs happening in their contexts. There are not informing us. Only three embassies replied, mainly from the USA”¹¹⁷.

Challenges to access local fairs

The question of accessing the fairs for exhibiting Lebanese crafts is also facing challenges within local context. “We are working on a very important topic: the fairs”, Kivork mentions. “Twenty years ago, we used to have El-Barghout market, under an-nahar building to exhibit Lebanese crafts. It was organized by Ms. Randa Armanazi on the behalf of Solidere. It was one of the best Lebanese markets. Municipalities turned it into a commercial activity. The mayor doesn’t really care if showcased products are made in China or in Turkey. The most important is to get revenue. Recently, I knew that municipalities benefit from ministerial subventions to organize festivals and fairs. They get subventions to organize events, however they put a participation fee on craftsman. There are no incentives. In respectful countries, they plan events in villages to attract the public and promote local craftsmanship. Here in Lebanon, we participate and make live showcasing...

114 Interview on Feb 09, 2019

115 Interview with Noubar Eskedjian on Jan 25, 2019

116 Kivork Khatcharian, president, Syndicate of Crafts. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

117 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

In exchange, we pay for the municipality! The municipality is getting money from ministries for providing us services! We want to change this reality”¹¹⁸.

According to Kivork, there is no clear municipal will for encouraging the visibility of Lebanese crafts in local events. MoSA is apparently supporting the participation of craftsmen in local exhibition by providing free stands upon request. Nevertheless, the syndicate and the craftsmen aren’t all aware of the availability of such a support. MoSA representative considers the syndicate responsible for the lack of communication¹¹⁹. In addition, fairs’ participation conditions seem not include rules advantaging the marketing of “made in Lebanon” goods by the lack of control on the quality and content. “Even when organizers announce a Lebanese market, several exhibited products are not made in Lebanon”¹²⁰, Kivork says.

The crafts “made in Lebanon” and craft-based design struggle to find channels for promotion and marketing inside and outside the country. Different stakeholders are responsible for setting a framework of incentives to boost the visibility of authentic design and craft goods production. The municipality, the Ministry of External relations, the Ministry of Culture, the Lebanese embassies and the Economic delegates have roles that should be analyzed in order to formulate an adequate policy recommendations fostering the networking between different actors.

3.2.5 The Ministry of Economy: a key stakeholder for intellectual property and TVA exemption

In addition to mentioned actors, the Ministry of Economy also appeared as a key stakeholder for providing efficient incentives that would encourage and preserve craftsmanship. On one hand, Ziad Abi Chaker calls for an exemption from TVA¹²¹. Today, the only sector benefiting from the zero TVA status is the sector of fertilizers. Designers agreed on the fact that a similar action would relieve the pressure on craftsman and would lower production costs and increase goods’ competitiveness. Another role for the ministry of Economy concerns addressing the dysfunctions of the intellectual property law. Kivork Khatcherian, the president of crafts’ syndicate, voices out the ineffectiveness of the Intellectual property law: “I went to Ministry of Economy regarding the protection of intellectual property. They told me: you can register; however,

118 Kivork Khatcharian, president, Syndicate of Crafts. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

119 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

120 Kivork Khatcharian, president, Syndicate of Crafts. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

121 Ziad Abi Chaker, founder of GRILL, a eco-design brand from Cedars environmental. Focus group 01, May 30, 2019 – 15:00pam to 18 :00 pm.OLICY

we can't protect you. All my work has been imitated in India and China and has been sold in Lebanon. I can't do anything"¹²². Issam, a craftsman painting on Ostrich eggs, explains more about the process by sharing his experience: "I went to register my work at the ministry 5 years ago. They told me: you need to pay a fee of 300 000 L.L. When I asked how it works for protection if someone copies my work. The answer: you should mobilize a lawyer. However, if the copy is slightly different from the original, the law isn't applicable. For example, if someone imitates Baalbek fortress and change slightly one of the column, they don't consider it as a falsification of the original design. You can't apply the protection law"¹²³. Several actors agree on the inefficiency of the intellectual property law in Lebanon. A comparative study with other contexts would be valuable to understand how to address the law in order to make the process of protection more efficient.

Conclusion

At the end of this chapter, it is clear that the margin of maneuver regarding formulating adequate policies for crafts development implies a strong dialogue and engagement with different ministries and public actors: The Ministry of Industry, the Chamber of Commerce, Ministry of Economy, MoSA, etc. Understanding the possibility of recognizing some crafts sectors/practice models within the ministry of industry might ease the business of some small crafts businesses. In search for innovation and R&D, the cross-sectorial exchange and cooperation with craftsmanship might also be beneficial for the strategic vision 2025 of MoI that aims to develop specialized industries with potential export markets. Other status for crafts practices with cultural value request a strong engagement from the Ministry of Culture, who isn't active in the domain and ignore existing networks of traditional crafts¹²⁴. The Ministry would have a major role to play for protection, especially in light of the UNESCO convention, as well as a crucial mediation to show for promoting¹²⁵ the local crafts with high cultural value, at local and international levels.

Moreover, the status of designer, important entrepreneur in craftsmanship revitalization, requests attention to better understand how existing incentives for export or exemption from taxes on primary materials can also benefit for people engaged in production value chains without being an industrialist. A policy, oriented to value chain rather than to final actor (the industrial), is important

122 Kivork Khatcharian, president, Syndicate of Crafts. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

123 Issam el houseini, employee at MoSA and a craftsman painting on Ostrich eggs. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

124 Information based on interview made with the General director of the ministry of culture on June 03, 2019

125 Access to international fairs is important for crafts visibility in some niche markets.

to formulate an inclusive approach that would help on building an efficient ecosystem of production. The research will show in the coming pages how the practice of craftsmanship or the system of production of goods isn't any more dualistic, distinguishing a system of single work in craftsmanship from a system of mechanical work for industry. Expertise are being merged in search for innovation, marketing and distinction. The production system is engaging a network of thinkers, producers and conceivers, each belonging to different ministerial governance, who are to take in consideration in any new policy formulation.



Chapter 4

Crafts and Lebanese Cultural heritage:

Tradition or Revolution?

4.1 Crafts & the Made in Lebanon

4.1.1 Lack of identity of the “Made in Lebanon”

According to official definition of the “made in Lebanon” certification: “ the made in Lebanon should have an added value. The conditions for certification vary from a country to another according to existing trade agreements with Lebanon. The certification condition varies between Europe and the Arab World. For European, there are specific standards: regarding fashion industry, the fabric should be European made, the execution should be done in Lebanon for a certain percentage to be certified as “made in Lebanon”. Our added value for the Arab world is limited to 40% of Lebanese added value. The standards for certification are to be found at the department of technical control at the Mol. Existing standards don’t include the cultural value”¹²⁶. The “Made in Lebanon” certification is today limited to technical standards and isn’t accessible for craft goods. The cultural value seems to be absent from official definitions and don’t play a role in the recognition of the identity of Lebanese goods. Neither craftsman seem to be involved into a cultural valorization of their products. Only 9 over 51 characterize the value of their products through cultural lens. The question of identity appeared as a core question during our dialogue with different actors. “What the identity of our local production? Politicians tell us we are a country of services. What does it mean? We didn’t decide what is our identity. If I speak about Germany, you will thin about Mercedes or BMW. It is an industrial producer with a specific identity. If I mention France, you think about Airbus... Switzerland is known for watchmaking. What about Lebanon? ”¹²⁷ (...). “The future of crafts is specialization. We have an identity issue. What do we do? We are good in wood, we are good in olive oil, in glass blowing, steel industry? Second, are we specialized enough to compete with the world? “Bourj Hammoud or other areas like industrial zones, people tend to work at daily basis without stimuli and quality... If we want to upscale, we need to follow standards, have discipline, and be specialized... This is the future of craftsmanship”¹²⁸.

126 Zeinab Saifeddine, representative of the Mol. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

127Interview with Jean Marc Rif, Boisseliers du RIF- Wood furniture industry, Bourj Hammoud April 04, 2019.

128Interview with Jean Marc Rif, Boisseliers du RIF- Wood furniture industry, Bourj Hammoud April 04, 2019.



Based on sample answers in Bourj Hammoud

4.1.2 "Handmade - Heartmade": A pioneer of an innovative "Made in Lebanon"

Nada Debs¹²⁹, a well-known Lebanese designer, grew up in Japan. She embraced the aesthetic philosophy of Japanese minimalism, and get introduced to notion of practicality during her learning period in the United States. Her relation to craftsmanship initiated during her stay in London where she developed stronger connection to the past and the craft value in the design. During that period, Nada experimented the Marquetry technique to design kid furniture to fulfil the need of her newly born child. The success of her collection will lead the Royal family in Jordan to commission her work. In 2000, circumstances led her to relocate in Lebanon where she wanted to reconnect with a sense of belonging. Her trips to Damascus uncovered a series of hidden workshops in the tiny alleys where craftsmen of high expertise used to work behind the doors and produce finest arts of marquetry and wood work. Attracted by the geometric patterns of arabesque, Nada stars a binary exploration of connecting "East & East". A first branding collection for the designer through which she formulated Middle eastern crafts and Japanese minimalism in new design proposals. In a determined will of reinventing the Made in Lebanon, Nada explored new materials like resin and forms applied to traditional craft techniques such as marquetry technique, tin

129 Information collected during NADA Debs talk at Beirut Creative Hub on 08/06/2019

in lay, wood carving, straw weaving reinventing the tradition through a modern proposal. “Teta Tables” are a sample of how the designer is keen to preserve the love of her relatives and the hand work of her grandmother in embroidery through a new look and materials.



Some work of brass craftsman Nubar Eskedjian



Teta Tables, Nada Debs Collection

“I design a message”, she says. Mixing unexpected materials, reinterpreting cultural motifs, the designer is a partner of her craftsmen, mainly Syrian¹³⁰. She works with the notion of duality combining tradition and modern, old and new, hand and machine, for a new craft-based design. Handmade & Heart-made is a new brand for Nada Debs, stressing on the importance of the affective value and human presence. Values that are transferred to an object worked by the hand of a craftsmen.

“ We can’t neglect the value of the hand and the related sense of spirituality”.

Animism would be an appropriate world to describe the craft work. The passion of the craftsman, the imperfection of the hand deliver an object with a soul allowing everyone to imagine the invested energy of a human being. The designer promotes the integration of traditional crafts within her design. A collaboration with several challenges to address in order to preserve the quality of the end product. First, the motivation of craftsman is essential for producing high end products. She says:“ the collaboration with the craftsmen, by employing their traditional crafts in new ways, is something unconventional for them. You gain their receptivity when you explain the value of what they are doing and where it is going. Knowing the purpose motivates them”. The designer is pushing the limits of crafts technique by inviting the craftsman to engage in a process of reinvention of new form and employment of new

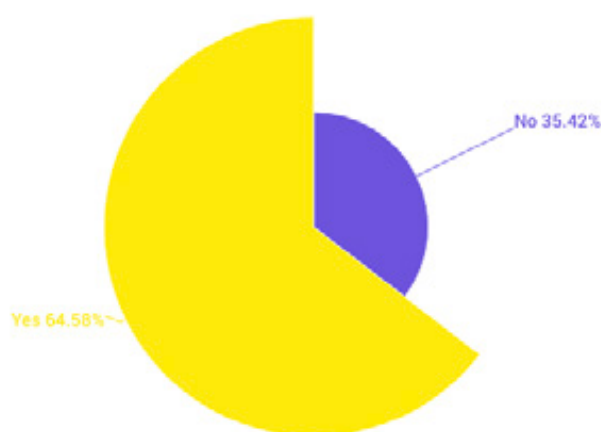


Engraving on organic wood surface. Nada Debs design

130 The designer assumes she couldn't find craftsmen in Lebanon, mainly in Beirut, to engage them in her work.

materials putting cultural narratives as an essence. “To be a good designer, you need to sell a message”. Nada narrates the Lebanese/Arabic (the word she uses) cultural heritage throughout her design. Her carpet design for the Khatt foundation celebrates Arabic calligraphy. Marquetry Mania collection challenges traditional techniques on unexpected organic surfaces. Other collections such as Furquety and collaborations with Converse, INaash, Salim Mouzannar, Blat Cha’ia, and NLXL Amsterdam and IKEA extend the reinvention and revitalization of traditional craftsmanship in a value chain process oft multiple the actors the craftsmen, cross-sector designers, the brands, the investors, and the industrialists.

“Even tradition can be contemporary”, she says. All these collaborations are producing contemporary design addressing the outdated fashion attributed to traditional craft forms and challenging the demand on the goods. Before the craftsman owned also the figure of the master and designer. Bourj Hammoud field work showed the disappearance of the figure of the “A to Z maker. 65,3 % are collaborating with designers. The polyvalent persona is being replaced by a chain of contributors relying on the professional designer (in textile, shoe making, jewelry, wood furniture, etc.) as the main client, creative thinker and marketer. The tasks are more and more divided in a production value chain including a binary relation between designers and craftsmen.



Do you collaborate with designers? Sample of artisans in Bourj Hammoud

4.2 Crafts specialization and clustering for a new “Made in Lebanon”

Minjara, a new platform in Tripoli¹³¹ for wood cluster engaged in creating specialization in “made in Lebanon” wood furniture making. This platform, set to become an association, aims to support artisan woodworkers. It seeks to sustain the efforts initiated by Expertise France under the EU-funded PSDP project¹³², to ensure their long-term continuity. The project will be concluded in August 2019 after 3 years of development. The platform is located at the Rachid Karami International Fair within a rental contract of 6 years. In collaboration with BIAT (the chamber of Commerce in Tripoli) and the Association of Lebanese industrialists, the project mapped 700 to 800 actors involved in the wood value chain including wood workers, upholstery, glass, engraving, etc. As a label, Minjara works on offering competitively priced furniture, with European quality, produced by carpenters in Tripoli explains Bechara Chemaly. Market studies were done to adjust pricing strategies and raise craftsmen awareness about the difference with industrial pricing¹³³. Minjara’s platform is bringing together artisan woodworkers, furniture designers, interior designers and furniture showroom owners in one space. Today, “there is a lack of cooperation and connection between those who design furniture, those who manufacture it and those who sell it. That’s why we want Minjara to bridge the gap between the links in the sector’s supply chain”¹³⁴.

131 Tripoli has been renowned for its artisan woodworkers for almost 50 years. Throughout the country, people visited furniture showrooms for its beautifully designed furniture. Therefore, wood plays a significant role in the city’s economy, but today this traditional craftsmanship is in crisis. Hence the significance of the PSDP project, which hopes to revive the “golden age” of Tripoli’s woodworkers. During the project period, Minjara initiative mapped more than

132 The Minjara programme is a product of the European “Private Sector Development Programme” (PSDP). The project, with total funding of 15 million euros, is entirely financed by the European Union (EU). It is divided into three areas: Agrifood sector (supporting local farmers in Akkar and Bekaa), wood processing (supporting artisan carpenters in Tripoli) and access to funding (which supports the two aforementioned sectors). It is implemented in Lebanon by Expertise France. The project operates in partnership with the Chamber of Commerce and Industry, as well as the Association of Lebanese Industrialists.

133 Bechara Chemaly, Project manager at Expertise France. Focus Group 02, May 30, 2019. 15:00-18:00 pm

134 <https://www.euneighbours.eu/en/south/eu-in-action/stories/minjara-or-how-revive-golden-age-tripolis-artisan-woodworkers>



Minjara's mission. source: minjara.com

As a designer, Hala Moubarak explains the relevance: “You can’t ask a designer to do the wood engraving. The designer provides ideas. (...) I have 10 designers that are collaborating with craftsmen to identify ways of preserving and saving the wood industry by producing new forms. This is our mission. (...) We are creating a value chain at human scale with economic implications. If you buy an ashtray, a chair, you are allowing providing revenue for craftsman ... He can educate his children, buy the bread from the bakery and in a cycle, the baker can also have revenues and educate his own children. This is the meaning of revitalizing an industry”¹³⁵. One of the main problems facing the sector: “Supply does not match demand. (...) Tripoli is known for its classical and baroque furniture. However, the current demand is for functional, contemporary furniture”¹³⁶, explains Bechara Chemaly. “People don’t buy Lebanese any more!”¹³⁷. Minjara actors agree on the mission behind the platform: “we want to create a Lebanese brand for furniture making that fit market needs”¹³⁸ by offering networking and clustering opportunities.

135 Hala Moubarak, designer and collaborator in Minjara wood cluster. Focus Group 02, May 30, 2019. 15:00-18:00 pm

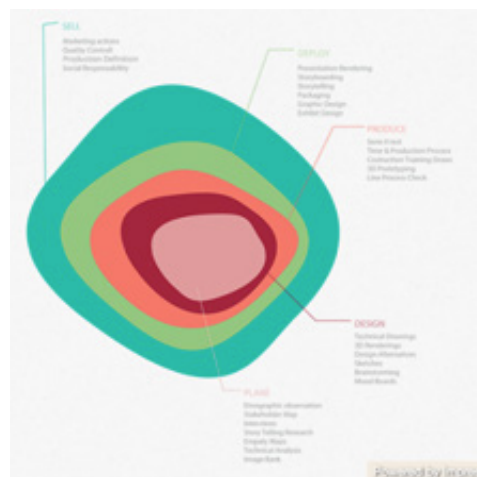
136 <https://www.euneighbours.eu/en/south/eu-in-action/stories/minjara-or-how-revive-golden-age-tripolis-artisan-woodworkers>

137 <https://www.euneighbours.eu/en/south/eu-in-action/stories/minjara-or-how-revive-golden-age-tripolis-artisan-woodworkers>

138 Hala Moubarak, designer and collaborator in Minjara wood cluster. Focus Group 02, May 30, 2019. 15:00-18:00 pm

4.3 Shifting Production Chains Vs Shifting Values?

The craftsman of today figures as a technical master, not an innovative thinker. “The only constant is change. You need to adapt”¹³⁹, Ziad comments on craftsman inability to access efficiently the contemporary market. Designers and Entrepreneurs like Ziad Abi Chaker and Karen Chakerdjian are also engaged in a process where craftsmanship relies at the core of their product design. A cycle of **PLAN - DESIGN - PRODUCE - DEPLOY** and **SELL** is unifying an approach where creating new upscaling opportunities for crafts engage a series of steps: improving the creativeness and design, using local and sustainable materials and techniques, providing technical guidance from the production until the marketing, creating a corporate image, introducing a packaging system and establishing new marketing channels.



Cycle of production - source: creative Mediterranean – explored during Beirut Creative hub launching

Ziad Abi Chaker is the founder of GGRIL - Green Glass Recycling initiative Lebanon. After the bombardment of Maliban Glass factory in 2006, he started a collaboration with the Khalifeh brothers, the craftsmen of the Sarafand blown glass, known as last atelier in Lebanon. Within a perspective of safeguarding traditional glass blowing, Ziad experimented, since 2013, the possibility of engaging traditional technique of glass blowing in new marketable forms. After 6 months of studying the Khalifeh case, the prime design and the market access (sales venues, delivery logistics, packaging, etc.) were identified as main challenges to address the modernization of the

139 Ziad Abi Chaker, founder of GRILL, a eco-deisgn brand from Cedars environmental. Focus group 02, May 30, 2019 - 15:00pam to 18 :00 pm.

products and increase the commercialization opportunities of the glass blown products¹⁴⁰. The GGRIL turnaround was done by: designing simple and practical products, improving and diversifying market access and multiplying selling operations at parallel levels. Partnerships with art galleries, restaurants, coffee shops, and likeminded companies (e.g Almaza¹⁴¹, domaine of tourelles) offered new outlets for the glass blowers¹⁴². During the process, “Cedars environmental” fleet and infrastructure, Ziad’s company, provide sales and delivery logistics; the support being conditioned by the exclusivity of products branding for GGRIL¹⁴³.

Technical constraints, craftsmen resistance and lack of human effort presented pitfalls in the collaboration process. Employing traditional techniques in new forms appears as a factor of resistance for craftsman when involved in unconventional collaborations. For example, “a craftsman knows how to engrave a Louis XIV Chair. However, he has an a priori of being only expert in executing Louis XIV style. Craftsmen are resistant because they think they learned to work in one way. Craftsmen don’t find work, today, because they insist on using their technique in outdated styles and they ignore the possibility of applying their knowledge and techniques on other formats and styles.”¹⁴⁴.

Designers are responsible for guiding and raising awareness of the artisan. “This is our role”, Karen Chekerdjian says. “Craftsman have wrong assumptions. It took me, however, two years to convince my craftsman to make the shape I wanted”¹⁴⁵. “Now I know, I can’t approach a craftsman requesting an immediate execution of my design. The road is long to build a good collaboration. Today, I have reliable craftsmen. I give them designs, they execute”¹⁴⁶. Karen work with craftsmen since year 2000 after her Italian learning experience. Craftsmen are an essential network of production in a non-industrial country. They provide alternative ecosystems of design and a circle of opportunities for producing and branding “made in Lebanon” works¹⁴⁷.

140 Ziad Abi Chaker, founder of GRILL, a eco-deisgn brand from Cedars environmental. Focus group 02, May 30, 2019 – 15:00pam to 18 :00 pm.

141 133000 of blown galss cups were given as a gift with Almaza beers bottles packages.

142 Information gathered during Ziad’s talk at Beirut Creative Hub on March 15, 2019 and during the Focus group 02, May 30, 2019 – 15:00pam to 18 :00 pm and focus group 02, May 30, 2019 – 15:00pam to 18 :00 pm.

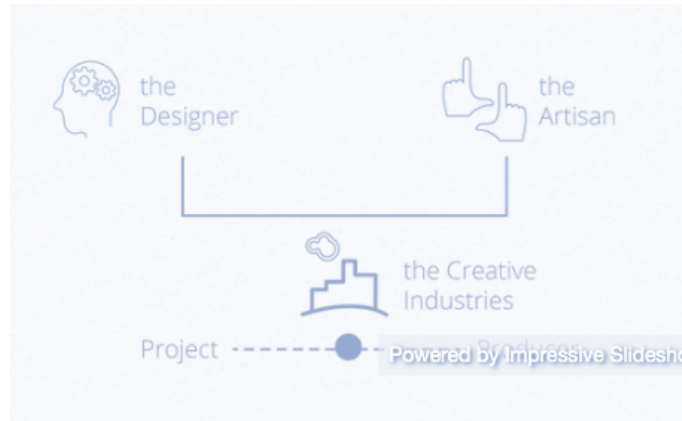
143 Ziad Abi Chaker, founder of GRILL, a eco-deisgn brand from Cedars environmental. Focus group02, May 30, 2019 – 15:00pam to 18 :00 pm.

144 Hala Moubarak, designer and collaborator in Minjara wood cluster. Hala Moubarak, Focus Group 02, May 30, 2019. 15:00-18:00 pm

145Karen Chekerdjian, lebanese Armenian designer. Focus Group 02, May 30, 2019. 15:00-18:00 pm

146 Karen Chekerdjian, lebanese Armenian designer. Focus Group 02, May 30, 2019. 15:00-18:00 pm

147 Karen Chekerdjian, lebanese Armenian designer. Focus Group 02, May 30, 2019. 15:00-18:00 pm



Cycle of CCI actors - source: creative Mediterranean

Thus, collaboration processes are slow and request patience from both sides to update working techniques and push the boundaries of innovation. Whenever craftsmen are asked to change their working habits, they tend to demonstrate low engagement and lack of will. Motivation and technical guidance from designers become crucial. “The artisan’s artist spirit induces laziness. Whenever you ask a glass blower to produce an object with two colors, he will resist. To ensure the good execution, we provide guidance by explaining the technique from engineering point of view: for example, divide the colors in two different jars and execute the different components”¹⁴⁸, “we do the molds, they blow”¹⁴⁹, Ziad says. Other craftsmen are driven by their own self-motivation. “I work with same techniques since my beginnings. With my tools, I reached big events in New York, London, etc. I only changed the style throughout the years. I also improved my creativity. I specialized in my craftsmanship through learning by doing. I worked with renown artists like Mansour el-Rahbani. We used to work together, he used to write the scripts and I designed the costumes”¹⁵⁰. Kivork Khatcherian is a jeweler and is used to do his work from A to Z, from designing to executing and selling. This specific figure of the A to Z maker represents a minor proportion of the sample of 51 craftsmen interviewed in Bourj Hammoud. For other profiles, conceptualization process and idea design are being led by designers.

The shift in the craftsmen figure from A to Z master to technical expert within a duo collaboration Designer-crafts open the doors for innovation and new marketing opportunities. However, it raises the debates about the essence of

148 Ziad Abi Chaker, founder of GRILL, a eco-deisgn brand from Cedars environmental. Focus group 02, May 30, 2019 – 15:00pam to 18 :00 pm.

149 “nehna mna’mel designs la mold henne byenefkho fi”

150 Kivork Khatcherian, president, Syndicate of Crafts. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

the figure of a craft master. For Kivork, the president of crafts syndicate: “Without creativity and quality work, we can’t call someone a craftsman. I talk from my experience. I went to France and Germany. In France, they don’t consider someone a designer/craftsman if he is not contributing to the cultural value of his country. What did I do for Lebanon? If I copy a bottle of Nestlé, there is no idea nor creativity. Someone who copies can’t be considered a craftsman. Today, they say cooking is part of craftsmanship. For me it should be listed elsewhere”¹⁵¹. Then where does it stand?



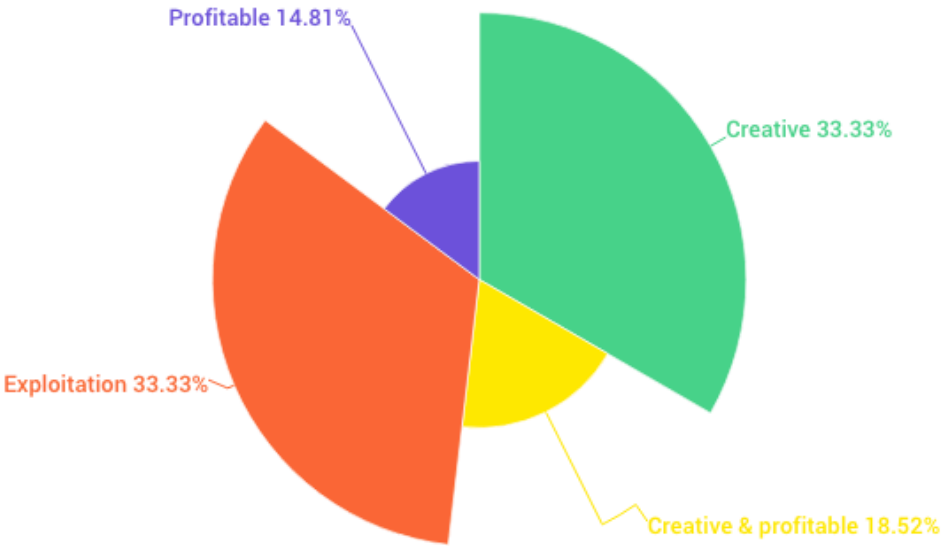
Yellow cases represent the craftsman in Bourj Hammoud collaborating with designers by sector

This new relation raises several questions: How to keep the craftsmen involved in a binary process? Where does stand the innovation in the design, when design tends to employ traditional design? Would design employing traditional crafts produce new form of crafts? And is it a win-win relation? Part of Bourj Hammoud craftsmen considered their relation with designers profitable as it allows regular demand on their expertise. Others complained of exploitation due to a gap in profit between the execution and selling prices.

Most of the interviewed craftsman considered the collaboration creative. However, the most challenging is that people like the end product, but don’t recognize the value of the creative and technical process behind it. The “Made in Lebanon” suffers from stereotypes and lack of attraction within our local culture. People tend to be insecure about the quality and the valuable identity of the Lebanese products. The lack of awareness is affecting the

151 Kivork Khatcharian, president, Syndicate of Crafts. Focus group 01, May 30, 2019 - 10 am to 13 :00 pm.

recognition of the value of crafts in Lebanese realm. The reading of Nada Debs work offers a moment of reflection on two main aspects: on one hand the opportunities and challenges of collaborations between craftsmen and designers; on the other hand, the identity and value of the “made in Lebanon”.



Quality of collaboration by craftsmen who are used to deal with designers

Chapter 5

Recommendations for redefining crafts values and policies



5.1 Rethinking future indicators for crafts values

Cultural value and creativity were at the center of the debate between different stakeholders while defining the value of craftsmanship. The essence of crafts definition arises in process where tradition evolves in contemporary production value chains and cross-sectorial experimentation. The YAD collection is an assortment of traditional Lebanese handicrafts that were developed by the United Nations Industrial Development Organization (UNIDO) with the aim of supporting a number of local artisans across Lebanon¹⁵². In collaboration of Mol, the collection features handmade products such as soap, tableware and home decoration items that include the art of tulle-bi-telli, or metal thread embroidery, otherwise known as “Tark el Fouda” in Arabic.

The stakeholders¹⁵³ of the project consider the pieces a showcase of elegance and originality endorsing hundreds of years of tradition and culture. Evolution preserving tradition, the project transformed a range of traditional crafts in high end product of differentiation by improving handmade techniques and establishing creative connections¹⁵⁴. However, the ambitious project, missing the engagement of MoSA, is highly criticized. According to MoSA, design updates affect the cultural significance of crafts traditions. “When they showed us the new designs of Jezzine Cutlery, I wondered about the object identity. Traditionally, Jezzine cutlery owns a head of bird form. An Italian designer, with low knowledge of our local culture, revisited the form without conserving the most important cultural symbolism. Should it be called innovation? How can we ask a foreigner designer to redesign my culture?”¹⁵⁵. What defines Lebanese cultural value requests a further investigation. Should cultural components be limited a cedar or a Lebanese flag, advanced as symbols of Lebanese sovereignty, as Mol states in their “Import license”, or to Dabke or cuisine, major components mentioned by the General Director of the Ministry of Culture¹⁵⁶ while defining the components of Lebanese Cultural

152 The project has established a way to create a sustainable better life for the involved families and communities coming from remote rural areas and/or underprivileged backgrounds. Work has been done hand in hand with artisans and various local producers to upgrade the process of production and introduce contemporary art to the existing lines. <https://www.yadcrafts.com/about-the-project>

153 This initiative is funded by the Austrian Federal Ministry for Europe, Integration, and Foreign Affairs within the framework of the UNIDO project “Supporting Host Communities in Lebanon Affected by the High Influx of Syrian Refugees” implemented in coordination with the Ministry of Industry in Lebanon.

<https://www.yadcrafts.com/about-the-project>

154 YAD project proposed the collection Tri-polis (: a new Soap design: not as a commodity, more like a jewelry.

155 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

156 Information based on interview made with the General director of the ministry of culture on June 03, 2019

heritage? Are there limitations in the definition of Lebanese cultural symbols and cultural heritage?

Symbolism is when something represents abstract ideas or concepts. Some components would be objects (Tarboush, Coffee cup, etc.), figures (e.g. Sabah, Fayrouz, etc.), sounds (Sea, the Lebanese accent), patterns (inspired by natural landscape, architectural landscape), etc. Each character echoes a cultural understanding of a specific context. The network of symbols shape the layers of meaning and place culture is a relation between identification and representation. What is the identity and how is it represented? Symbols of culture worth exploration to better define the essence of Lebanese cultural heritage and local identity of Lebanese craftsmanship. MoSa places handmade as a core indicator of craftsmanship. Some crafts indeed are characterized by the handmade production and the fact it can't be reproduced by machines: like glass blowing. Some others can be facilitated by using new technologies like pottery making or jewelry design. However, the dilemma of use of handmade or technology is one of the indicators of craftsmanship, and not the least. Research stakeholders placed cultural value e as well as creativity and Innovation (Ibde')¹⁵⁷ at the core of the crafts thinking. The level of cultural significance and innovation vary from a work to another. What do the terms mean? How can they be measured? How are they recognized by our social and cultural system of representation? And finally, which actors of value chain does it concern?¹⁵⁸ There is an urgent need to



define the indicators and their significance to create a common ground for approaching craftsmanship.

157 Kivork Khatcherian, Synidcate of crafts: Wen el ibde , wen el qiyam elle 'ala assessa b'arer shou el hiraf? Zouheir Mrad, Ministry of Labour :“ ba'edna domn marhalet tehdid ma'ayir elle 'ala assessa men'oul hayde herfe aw la' metel nesbet el 'amal el yadawe, adde nesbet edkhel el adawet elle betse'ed 'ala el entej, w fi bo'od iqtisade bel mawdou'. Ay herfe 'am tentoj sel'a in kenet crochet aw ghayro ela qimeh bi had zeta. W bi mawdou' el ibde'... nesab el ibde' btekhtef...”

158 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

Today there might be a limitation for craftsmanship evolution due to the belonging of craftsmen to Ministry of Social affairs. The placement of craftsmen into the perspective of marginalized community is concentrating crafts development within a social sphere. Due to its social mission, MoSA implements a system of social support and human development hindering the promotion of the cultural value of craftsmanship and the quality of final products¹⁵⁹. “Creativity value and cultural narration in relation to their context of production characterize the crafts”. Craftsmanship is the art of transforming materials into animist objects telling the story of place, of a relation to a place. Without a message, we misplace the value for craftsmanship¹⁶⁰. Art work¹⁶¹, creative work or cultural value, different actors agree on the existence of different categories of crafts. Recognition of distinct nuances might help on distinguishing traditional crafts¹⁶² from modern crafts and on shifting the governance of crafts from a unidirectional perspective (MoSA) into a network of actors calling for the responsibility of actors like the Ministry of Culture or industry. The Ministry of Culture has a role in deciding the indicators of cultural Value in relation to the definition of Lebanese cultural heritage. There is no clear perspective regarding the symbols holding the layers of meaning of Lebanese culture. Further discussions are needed to better decide the frame of definitions. There is need to decide the added value of handmade work. Industrial certification of the “made in Lebanon” rely on specific indicators that measure the “added value” in industrial work (materials origins, human resources, etc.). The notion “added value” is to explore within the definition of craft work. In that case, the “added value” components can define indicators that would help on understanding when a handmade work becomes a craft. Among the components, there should be indicators related to evaluating the engagement of craftsmen himself (A to Z work, mastering the technique, conceptualization, etc.), other related to the

159 Najwa Bdeir, MOSA. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

160 Arpi Mangassarian, Badguer founder. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

161 Zeinab Saifeddine, representative of the Mol. Focus group 01, May 30, 2019 – 10 am to 13 :00 pm.

162 Following the text of the UNESCO convention Convention for the Safeguarding of the Intangible Cultural Heritage, traditional crafts are part of the Intangible cultural heritage.

The “intangible cultural heritage” means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development. The “intangible cultural heritage”, as defined in paragraph 1 above, is manifested inter alia in the following domains:

- (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- (b) performing arts;
- (c) social practices, rituals and festive events;
- (d) knowledge and practices concerning nature and the universe;
- (e) traditional craftsmanship.

phenomenology of cultural production¹⁶³ (the use of cultural symbols, the intergenerational transfer), the used materials (local resources), and the product character and perception (Cultural representation, innovation level, specific needs related to specific contexts), etc.



Circles of future craft values. Farah Makki

In an attempt to identify some indicators, the research included a moment of co-creation and collective brainstorming to rethink contemporary values. Based on a designed circle of values and in reference to their fieldwork, three groups were asked to identify 5 key challenges for craftsmanship and 5 key values of crafts that should be preserved. In a second moment, innovative proposals¹⁶⁴ were formulated on the intersection of the challenge and the chosen value. Major values of craftsmanship included a human dimension (thinking, or human desire/ Human centered design & human scale / determination of the craftsmen / Handmade), mastery in skills and knowledge, Cultural value (heritage / traditions /History & roots), an ecosystem of production (off and online Network/ Neighborhood ecosystem), an experience of the product (pleasure of beauty /Quality) and sustainability (Environmentally friendly). All these values can be a base of reflection on

163 For UNESCO, Traditional craftsmanship is perhaps the most tangible manifestation of intangible cultural heritage. However, the 2003 Convention is mainly concerned with the skills and knowledge involved in craftsmanship rather than the craft products themselves. Rather than focusing on preserving craft objects, safeguarding attempts should instead concentrate on encouraging artisans to continue to produce craft and to pass their skills and knowledge onto others, particularly within their own communities.

164 The details of the proposals can be found in the annex.

future crafts definition and indicators in an era where a contemporary perspective is being shaped since the placement of crafts in the lens of development.



5.2 Recommendations

Based on the above analyses, the following policy research options are recommended for the organization and governance of craftsmen:

- Ministries should recognize crafts as part of Lebanese intangible cultural heritage, followed by the development of specific indicators for crafts definition and a coordination mechanism between the different ministries involved in crafts production, protection, and promotion;
- Endorse a law and adopt effective policies that define craftsmen as a registered entity with a system of social care, establish standards for their work, and help them develop as a productive sector, highly anchored in a circular economy perspective;
- Conduct regional study on crafts policies to identify efficient mechanisms for governing crafts practices and networks within a recognized economic, cultural and social engagement.
- Increase the visibility of craftsmanship value chains at national level by upscaling mapping efforts of existing artisans in the country, as a first step towards developing an artisan record;
- Support craft production chains in a way that creates social and economic value between different actors, regardless of where they are on the production chain, thus revitalizing the latter and allowing it to develop organically and sustainably through circular economy policies;
- Encourage the formation of linkages between designers, craftsmen and specialized industries to increase creative and cultural production chains.
- Support craftsmen to obtain “Made in Lebanon” status, which is a trade classification that allows them to export their goods to international markets;
- Establish and support learning programs centers that ensure the innovation and sustainability in craft knowledge, production and techniques; and,
- Provide financial/economic support to encourage the establishment of artisanal businesses and incubation of innovative talents.
- Redefine the policy by taking in consideration the sustainable development goals SDGs 2030 and recognize the craftsmanship as an actor of development and circular economy.



5.3 Culture & Crafts for development, a lens for innovation

“Building confidence: crafts for development”, this UNESCO statement advances artisanal products as “those produced by artisans, either completely by hand, or with the help of hand tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product. These are produced without restriction in terms of quantity and using raw materials from sustainable resources. The special nature of artisanal products derives from their distinctive features, which can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant”¹⁶⁵.

Tradition as one category of crafts and not the unique. The sustainability turnover open doors for new ways of making and new craft identities. The use of raw materials from sustainable sources contribute to an approach that would resolve the progressive decline of natural resources (wood, leather, etc.) and address the high productions costs due to high material costs imported from different horizons. Localism and circular economy perspectives are reshaping the craft industry. Reuse – Recycle – Reduce – Relation¹⁶⁶ are four incentives inviting craftsmen and designers to integrates sustainability as a component of making. The perspective of innovation in craftsmanship is expected to multiply through the use of alternative materials, cross-sectorial collaborations, cultural branding and adaptation to contemporary needs, etc.

Culture at the heart of development policies constitutes an essential investment in the world's future and a pre-condition to successful reach of cultural and social inclusion. The 2030 Agenda for Sustainable Development marks a substantial step forward for sustainable development including culture as an actor¹⁶⁷. Since the adoption of the agenda in 2015, the Committee on Culture of UCLG has been working on a new document: "Culture in the Sustainable Development Goals: A Guide for Local Action". The publication provides practical guidance to local and regional governments,

165 Definition adopted by the UNESCO/ITC Symposium "Crafts and the international market: trade and customs codification" - Manila, 6-8 October 1997

166 An interesting initiative to check: Circular Craft, from DIDA Lab for Sustainable Design at the School of Architecture of Firenze, Italy

167 In 2015, it was the first time that an international development agenda refers to culture within the framework of Sustainable Development Goals related to education, sustainable cities, food security, the environment, economic growth, sustainable consumption and production patterns, peaceful and inclusive societies.

civil society organizations, private organizations, culture and development professionals, and other stakeholders interested in strengthening partnerships, policies, projects and practices around the place of culture in the achievement of the Sustainable Development Goals (SDGs). Craftsmanship figures as a component of culture that involves a value chain of actors who can highly impact the road for sustainable future through various perspective of innovation, circular economy, creative entrepreneurship and social and gender inclusion¹⁶⁸.

168 The guide cites several interesting case-studies. The analysis of some case studies promoting craftsmanship as a component for development within governmental policies would be relevant (e.g. Marocco or Tunis).

m2
city

set per costruire città
city construction set

per gli architetti di oggi e di domani for the architects of today and tomorrow

46
mattoni
bricks

40
alberi
trees

14
strade
roads

6
aree verdi
green areas

1
telo 1x1 m
1x1 m cloth



ANNEX

Annex 01 -TVET strategy recommendation for MoSA

- **Objective 1: Enrolment and provision of services**
 - Set a mechanism for the evaluation of certificates in partnership with the DGTVE to evaluate TVET programmes and deliver certificates accordingly.
 - Establish training centres on some crafts, and provide specific facilities and equipment. Spread out these centres in all regions so that the highest number of people benefit.
 - Organize training sessions on some crafts in cooperation with the development and training centres affiliated to the Ministry.
 - Organize training sessions inside and outside prisons for minors and the targeted age category.
 - Combine TVET with literacy training initiatives in cases where beneficiaries are illiterate.
 - Target the programme to undeclared persons within the concept of comprehensive education and training.
 - Participate in awareness-raising and orientation campaigns organized to support TVET, including in crafts.
 - Organize permanent and travelling exhibitions to introduce crafts and their various products and marketing methods.

- **Objective 2: Quality and relevance**
 - Organize local study tours and tours to other countries known for their crafts to learn about the latest developments and marketing strategies in the crafts industry.
 - Develop training curricula for selected crafts in cooperation with the DGTVE and the Syndicate of Craftsmen according to the specifications and standards of each craft. When necessary, refer to foreign experts in order to develop curricula and define craft specifications and basic concepts and methods.
 - Communicate with the Standards Association to develop the standards and specifications for final crafts products. This will ensure that technical training curricula are developed following specific guidelines and provide trainees with export opportunities at a later stage.
 - Refer to national or foreign experts for help in developing training curricula and in training trainers on the basics of crafts, craft development and marketing strategies.
 - Implement workshops within the Ministry to introduce departments to the importance of the crafts industry and the ways in which the Ministry may support the industry and specific projects.
 - Train trainers on life skills and the values of MOSA, including on non-violence, non-discrimination, acceptance of others and equality.
 - Train trainers for outreach in prisons.

- **Objective 3: Governance and systems**
 - Conduct research to determine the regional distribution of classified crafts and training needs in each region so that young men and women between the ages of 15 and 25 are targeted in this study.
 - Conduct a survey of crafts, and identify crafts with potential for growth within each Lebanese region, with a view to prioritizing specific crafts for training and marketing
 - Involve the ministries of Interior and Justice (the entities in charge of prison management) in a training project for minors.¹⁷⁰.

170 Study report: "National Strategic Framework for Technical Vocational Education and Training in Lebanon 2018-2022". pp. 49-50

ANNEX 02

Definition of new perspective for crafts (creative workshop with Nahnoo volunteers)

	Group 01	Group 02	Group 03
5 Aspirational Values	Human centered / human scale Environmentally friendly Cultural value Neighborhood ecosystem Mastery	Knowledge and mastery Handmade History & roots Quality Sustainability Willingness / determination of the craftsmen	Human (thinking, desire) Tools & techniques (set of skills) Heritage (history, roots, traditions) Ecosystem (network) Experience (beauty and pleasure)
5 Problems	Change in consumer behavior Competition from industries Lack of visibility Access to niche market Ease of doing business (Ecommerce)	Marketing and branding Lack of supportive policies Recognition of craftsmanship as a profession Lack of financial resources Competition from imported products	Education (lack of institutional education) Branding and the channels Traditional tools & materials (limitation to the product development and the skill evolution) Competition from industry (low quality, low cost, importation) Lack of demand (need, necessity?)
Proposals	Face mass production, fast production, new fast trends: through : Bridge gaps in the rhythm of production = framed differently= Mass customization, Post-product customization – "Slow Fashion Economy" Develop new trends of the modern world (circular, slow fashion) Neighborhood ecosystem (foster and keep) = Bring people to the neighborhood (walk and Buy + Moving souk + "Digital detox trend"= slowing down the shopping experience) or bring the neighborhood to elsewhere (pop-up stores) Increase the visibility of cultural Value: Value the Art of the Hand = Web series= "game of crafts" (catch the virtual audience to crafts market , local makers market) "Crafts Hackathon" + Beirut Creative bub Money transfer and Warranty = support in installment system (buy a shoe of 600 dollars) Cruelty free certificate + Incentives for craftsmen that have cultural value or are cruelty-free Labelling of creative districts (a regeneration factor) Win-win relation for cross-sectorial collaboration Intellectual property + legalized sheet Crafts program for schools	Use influencers and digital channels / marketing CSR : corporate social responsibility (e.g. Bank sector and restaurants as a target, for example offer services for free in CSR strategy (e.g. social media promotion, etc.) Reverse the "chain stores" trend: influencers as a promotor of crafts trends (e.g. Canadian political and socks) Storytelling the experience of crafts (documentaries, children stories (sensory books stories for crafts stories) Strengthen the territorial identity of craftsmanship (wayfinding + signage) (e.g. Zawarib map) Sheet gamification Cross-exchange learning experience for crafts professionals (e.g. teach the expertise and get paid for it) Optimize workplace resources + mutualize+ visibility of technical resources + common goods Balance of Quality / Cost / Price Copyrights for craftsmen Policy: Agreement on Crafts-designers' trades on percentage of selling (16% of profit) Job shadowing related to Schools + vocational/technical skills Network of craftsmen to increase market channels, attract talents, defend common causes, go and visit Mar Mikhael for Lesson learned from local realities	Address cultural barriers regarding vocational training (balance with academic trajectory) Increase vocational training and make it attractive to Youth Create relevant cultural content in vocational training to reproduce and transfer heritage Branding the story to influence consumer's behavior, e.g. "Beirut Unlocked: Rmell edition" = game between virtual and reality (scanning QR code on abandoned cultural building: urban discovery of the place story, etc.) = crafts and craftsmanship as a reality game = "Serious Gaming" (transfer knowledge through fun) Craft Souk (physical or online souk) + live stations + develop flywheel strategy to attract, engage ... the user Personal signature = be labelled by the value of the product ... Break the gap between the craftsmen and the industrialist Branding for educational purpose to educate people about what is a craft today Buy an experience and not only a product Integrate the user experience to develop the product (UX / UI design+ ERGONOMY) - follow the real needs+ invert the trend of craftsman to develop only a personal affective relation with the product but inspire from the relation between the future user and the product. Use QR codes or etiquettes to access the story of the product, branding the craftsmen, the creative district) – sell an experience and not only the product Personalization and develop and affective and belonging (e.g. Bad chocolate that generate sharing content and engagement) CIRCULAR ECONOMY Using new materials and sustainability Create a network of cross-sectorial craftsmen and cross-disciplinary approaches to mutualize the production Traditional tools & Heritage: Digitize the process of making to archive the production process and share with people Interlink sectors for Innovation

