



Report

NAHNOO

Articulating The Economic Value of The Crafts-Based Industry in Lebanon

September 9, 2020

RPS MENA

Address: Museum str, Badaro 4916 bldg., 5th fl.

P.O. Box: 50-110 Beirut, Lebanon

T: +961 1 1 411 419 | M: +961 3 898 460 | E: customercare@rpsmena.com

Disclaimer

This report is prepared by *RPS MENA*, who were engaged by *NAHNOO Organization* to conduct an economic study regarding the “**articulating the economic value of the crafts-based industry in Lebanon**” project, in the context of NAHNOO’s work to promote and protect the crafts and craftsmanship in Lebanon within its Cultural Heritage program in Lebanon.

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Acknowledgments

We would like to present our gratitude to those who contributed to this report, including the craftsmen, team of field researchers that endeavored to collect the data.

We would also like to extend our gratitude to all the key individuals that generously provided our team with information and data for the purpose of this study namely:

Mr. Mohammad Ayyoub – Director of Nahnoo

Dr. Kanj Hamadeh – Policy Analyst

Ms. Haya El Khoury – Project Coordinator

Their contributions were fundamental to the creation of this report.

RESEARCH TEAM

PhD. Ghina Tabsh – Lead Researcher and Senior Economist, CEO & Fonder of RPS MENA

PhD. Sandra Ghosn – Lead Researcher and Economics Lecturer

B.O.T Lebanon DATA COLLECTION TEAM

Mr. Charbel Saliba – Head of Operation

Mr. Imad Hoteit – Project Executive

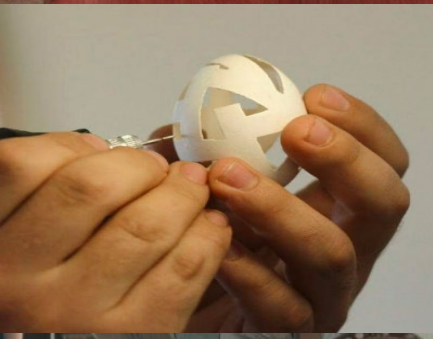
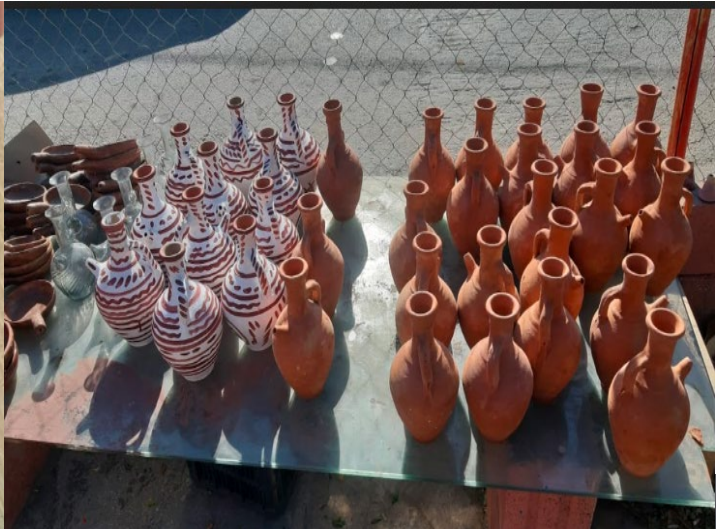


Table of Content

Disclaimer.....	1
Acknowledgments.....	2
List of Tables.....	4
List of Figures.....	5
Executive Summary.....	6
Introduction.....	7
Craftsmen Market Review in Lebanon.....	8
Rationale Behind this Study.....	10
The Flow of this Study.....	10
Craftsmen Characteristics.....	11
Methodology.....	14
Sampling and Mapping.....	17
Demographics.....	18
Intangible Values.....	21
Skill Value.....	21
Culture Values.....	23
Social/Societal/ Spiritual Values.....	25
Intangible Craftsmen Index.....	26
Tangible Economic Value.....	27
Craftsmen Index.....	32
SWOT Analysis.....	34
Limitations.....	35
Recommendations.....	36
Conclusion.....	39
Appendix.....	40
References.....	42

List of Tables

Table 1 - Occupational Code and Category distribution	13
Table 2 - tangible and intangible economic values of craftsmanship	14
Table 3 - Expected and Actual Sample Distribution	17
Table 4 – Self-employed Craftsmen Categories and Distribution per Governorate	18
Table 5 - Craftsman Operation Circle * Category Cross Tabulation	21
Table 6 - Skill Value Indices summary Table.....	22
Table 7 - Employability.....	29
Table 8 - Per Month Value Added for Craftsmen in LBP	30
Table 9 - Indices Compare Contrast Table	33

List of Figures

Figure 1 - The Components of each value for crafts activity.....	16
Figure 2 - Craftsmen Distribution per Governorate	18
Figure 3 - CRAFTSMEN AGE distribution	19
Figure 4 - Craftsmen Age Gender Distribution.....	20
Figure 5 - Craftsmen Occupation Circle	20
Figure 6 - the Adopted Skill Value Index	23
Figure 7 - HISTORY Value	23
Figure 8 -Tradition Heritage Value	24
Figure 9 - Area Vocation	24
Figure 10 - Cultural Value Index.....	25
Figure 11 - Societal Value Index.....	26
Figure 12 - Intangible Value Index	26
Figure 13 - % of Units Produced Monthly per Category	27
Figure 14 - % of Craftsmen Who Export Their Products per Category	28
Figure 15 - % of Students Learning this Skill	29
Figure 16 - Craftsmen Economic Tangible Index.....	32
Figure 17 - Craftsmen Index.....	33

Executive Summary

This study attempts to unveil the values in the handicrafts sector and its contribution to the economy. According to UNIDO (2015), cultural and creative industries contribute to almost 5 percent of Lebanon's GDP and 4.5 percent of national employment, with average annual growth rates of over 8 percent and exports average annual growth rate of 13 percent. The current study aims to discover the total view of heritage by including both instrumental and intrinsic values into account when assessing the value of heritage by calculating a craftsmanship index that encompasses both dimensions.

The methodology to elaborate the index for crafts is inspired from Campana et al. (2016)'s article that suggests a craftsmanship index that would assign a concrete value to intangible economic values embedded in craftsmen activity. The current study expands the index proposed by Campana et al. (2016) by including tangible alongside with intangible economic values.

For that purpose, a mapping process was conducted on a national level via snowballing using a structured questionnaire. Data collected from 429 individual entities covered the Lebanese grounds from South to North. Questions tackling the intangible economic value of crafts were articulated around three axes: skills value, societal value and spiritual value. Questions addressing the tangible economic value targeted the per unit value-added of crafts produces, the quantity produced, the employability in the sector and the exports.

The study shows that crafts activity has an important intangible economic value that has long been eclipsed by the mainstream economic approach to production activity, the skills and culture values weighing more than the societal value. The textile activity scores the highest intangible value index. On the tangible value index level, the study provides an estimation of the yearly value added of the crafts for approximately 28.46 billion Lebanese Pounds. Taking all tangible components together, the study shows that Handymen and Jewelry & Gold categories have higher contribution in terms of monetary value to the Lebanese economy. However, the overall Craftsmen Index shows close results for the various crafts occupations.

The findings from this study stemming from the constructed tangible and intangible craftsmen indices along, the gaps in the Lebanese system and the authors readings on successful practices adopted by other countries incites recommending policy makers, to invest in Stimulating Creative Craft Culture through three main channels: awareness and education, establishment of protection laws and regulations, and organizational via a Craftsmen Association that establishes Networking and Linkage.

Introduction

People praise their heritage, their traditions and their cultures as they carry sign values. They are symbols of belonging, authenticity, of history and continuity. Researchers have been investigating and developing their research methods to assess the value of heritage. UNESCO conventions have been used as reference to define and understand the nature of heritage. First, heritage was understood to be tangible and further categorized as movable and immovable, then it expanded to natural heritage and later became intangible cultural heritage.

Tangible heritage is recognized under the Convention for the Protection of the World Cultural and Natural Heritage 1972 in Article 1 as *“monument, group of buildings or site of historical, aesthetic archaeological, scientific, ethological or anthropological value”*. Natural heritage is defined in Article 2 as *“outstanding physical, biological and geological features; habitats of threatened plants or animal species and areas of value on scientific or aesthetic grounds or from the point of view of conservation”*. (UNESCO, 1972)

The international deliberation on heritage provides the context within which economists study it. As a result, the understanding of cultural economists has been mirroring the international developments that have been shaping the heritage sector. This is reflected in the definitions that cultural economists consider when approaching the economics of heritage. Cultural economists acknowledge the evolution of the notion of cultural heritage and how this has affected public heritage policies. Hence they have provided various definition of heritage. Peacock suggests that *“A large proportion of artefacts are not produced with the idea of reminding us of our past ... they become identified as heritage goods usually by archaeologists and historians who have obtained some form of official recognition or public acceptance of their status as experts in determining their artistic or historical significance. (...)”* (Peacock, 2008). Klamer refers to *“... Objects, structures and other products of culture and individuals that have been passed from previous generations to the present ones and are valued because they are representative of a particular culture and are, at least partly, valued because of their age”* (Klamer,1999). This definition of heritage places emphasis on a broader notion of the term value as it has space for both use and non-use value embedded within it. It is, however, limited in its application to that of built heritage.

The next stage in the international understanding of heritage was the 2003 UNESCO general conference adoption of the international convention to safeguard Intangible Cultural Heritage. The convention

defines Intangible Cultural Heritage as a list that included items such as oral traditions and expressions, performing arts, social practices, rituals, knowledge concerning nature, traditional craftsmanship and a proclamation of masterpieces. It is understood to be culture that is practiced as part of daily life. However, the convention does not give a concrete definitive definition of what intangible cultural heritage is. It explains it as ‘..... *transmitted from generation to generation, is constantly recreated by communities and groups, and provides them with a sense of identity and continuity, thus, promoting respect for cultural diversity and human creativity.*’ (UNESCO, 2003)

The Lebanese heritage has been for long forgotten and since craftsmanship is an inseparable aspect of the Lebanese heritage, the researchers in this study opt to unveil the values in this sector and its contribution to the economy. Unfortunately, this sector is still under the shade with little efforts paid to shed light on its potentials. Therefore, the exploration of the economic aspects of traditional knowledge and skills is the core of this study. The aim is to develop a craftsmen index that would give value to the intangible cultural heritage along with its tangible value. The aim in this study is to discover the total view of heritage by including both instrumental and intrinsic values into account when assessing the value of heritage. The newness presented in this study is quantifying the abstract nature of craftsmanship.

Stakeholders

The first group of researchers are other researchers and economists interested in heritage economics, labor and market structures. The other major group of stakeholders can be labelled as administrators and bureaucrats who are delegated with the responsibility to **implement policy**. Apart from these two groups, there are grass root organizations that work with the communities to pertain and develop their heritage.

Craftsmen Market Review in Lebanon

Legal status of handicrafts in Lebanon

The crafts sector in Lebanon and the support for craftsmen activity is managed by the Ministry of Social Affairs (MOSA) by Decree number 573427 of 1994 since the creation of the Ministry in 1994. The department of crafts and handmade produces (مصلحة الحرف والصناعات اليدوية) is divided into two branches, as mentioned in article 43: the branch for the development of crafts (دائرة تنمية الحرف) and the branch for the craft goods marketing (دائرة تصريف الانتاج). The department (with the two branches) operates under

the directorate of social development (مديرية التنمية الاجتماعية) . However, the crafts department had been long into gestation since 1994, and its activation started only in 2011 when the Ministry started to receive funds under the umbrella of targeted programs (Makki, F., Nahnoo, 2019).

In 2000, MOSA deployed a significant effort to census, map and register all crafts people in Lebanon. MOSA's 2000 Lebanon's Handicrafts Guide identified and quantified the handicraft industries or women individuals working in the industry. The guide divided the crafts industry into more than 14 subsectors where it documented the presence of 9,510 craftsmen (ILO, 2018).

In parallel to that, the Syndicate of Lebanese Craftsmen was founded in 2011 in accordance with the verdict number 1/47, issued by the Ministry of Labor. The collaboration between the Syndicate and MOSA started to take place only in 2014 or 2015, due to the reciprocal ambiguity regarding each entity's responsibilities. The Syndicate membership included 230 members only in 2017, all crafts included.

Today the Ministry's department of crafts and handmade produces delivers training for craftsmen as well as support for goods marketing like participation in fairs and other. Nonetheless, MOSA's main intervention remains mainly focused on delivering trainings and providing its own certification of graduates upon completion of "Vocational training courses". Due to its limited budget, MOSA does not offer trainings for crafts that require relatively expensive equipment such as wood, brass, glass or pottery (Makki, F., Nahnoo, 2019).

Economic contribution of handicrafts in Lebanon with respect to other sectors

A study undertaken by the UNIDO in 2015 reveals that the cultural and creative industries contribute to almost 5 percent of Lebanon's GDP and 4.5 percent of national employment, with average annual growth rates of over 8 percent. According to UNIDO (2015), the creative industry sector is also a growing export sector of the Lebanese economy, with total exports valued at 464 million USD in 2015, an approximate share of 18 percent of total Lebanon exports that year. Exports trends from the creative industries sector have shown an increase since 2011 showing an annual growth rate of 13 percent, while exports of other services and commodities show a negative annual growth rate of -12.4 percent. Lebanon's creative industry exports are mainly articles of jewelry (67 percent in 2015), printed books (12 percent in 2015), articles of soap (3 percent in 2015) and furniture (3 percent in 2015).

Crafts in Lebanon in the context of the existing Customs law

According to the Lebanese Customs Law, 85% of imported products are exempted of or are subject to a maximum 5% duty customs. In this context, handicrafts in Lebanon do not benefit from any protection policy designed to support the sector. The sector is hence, exposed to fierce competition from imported manufactured goods that sell at a much lower price than the locally produced crafts.

The crafts activity can benefit from one preferential treatment on their imported raw material or equipment according to the article 267 of the Customs Law, should they pledge to re-export the good or store it in a free zone. The preferential treatment is a postponement of payment of customs duties for a period of 6 months. Article 267 stipulates that “Goods imported into Lebanon for processing, additional processing purposes or additional handcraft and non-handcraft work in Lebanon, may benefit from deferral of payment of Customs duties and other taxes and charges collected by Customs Administration, provided the proprietors pledge, within the time frame set to this effect, to re-export or store such goods in public warehouses or free zones” (Lebanese Customs Law).

Rationale Behind this Study

The Rationale behind this study is to shed light on the economic value of the craftsmen sector by creating a Craftsmen index that incorporates both the tangible and the intangible dimensions of this heritage sector.

The Flow of this Study

Before dwelling on the index and its calculations, the researchers first present the craftsmen characteristics upon which the research tools were built, followed by the methodology, sampling and mapping, the demographics. After which the intangible indices are presented and explained, next the tangible economic index up to constructing the overall craftsmen index. To further understand the Lebanese Craftsmen sector, a SWOT analysis is presented proceeded by limitations, recommendation and a summing up conclusion.

Craftsmen Characteristics

While there is no definitive definition for craftsmen, several studies on the national and international levels have a set of criteria or characteristics that define their sample of craftsmen. Among the methods adopted to select craftsmen, researchers either categorize them based on occupation, on the product or on workers' traits. As such, the researchers present the different methods and criteria to pave the way for our selected criteria.

Starting with the definitions put forth by some scholar articles, Campana et al. (2016) define craftsmen as skilled and adept trade workers that use hand tools, power tools and automated machinery in their daily work. They may spend years perfecting their craft and can be highly specialized in their knowledge and abilities. Craftsmen pass creativity, culture, history and tradition in their work.

Renn et al. (2011) perceived craftsmen as highly skilled, painstaking, technically dexterous workers, specialized in manual arts (Nonaka et al., 1995). Craftsmen are perceived to have skills, identity, worth and self-management. Dictionaries definitions including Oxford, Cambridge and others, describe a craftsman is a person with a special skill, especially one who makes beautiful things by hand. A further study by Temeltaş (2017) uses 4 dimensions in his study which are, product, material, process and prototype.

UNESCO, UNCTAD and WTO adopts the "*product*" as a differentiating feature for craftsmen as follows: "Artisanal products are 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."

ILO Definition for Craftsmen included the following: Craftsmen, Production-Process Workers, and Laborers not elsewhere classified who are a 'minor group' category as workers who merge manual skills with artistic skills to "design, make, repair, adjust, maintain and decorate" a variety of precision instruments.

ILO definition is rather extensive and accounts for craftsmen and vocational worker as well. We thus sorted them into two categories; “Could be Classified as Craftsmen” and “Better Classified as Vocational/Occupational Worker” based on the innovative dimension for a start¹. Moreover, MOSA has a narrow definition that is more confined to craftsmen. Further studies were also considered before building the research tools including a study by the Lebanese Syndicate for Craftsmen, the brochure by Tripoli Hospitality Office, a study by Chaaban, Hamade and Srouf which took Saida as a case study and the study initiated by Nahnoo and Farah Makki taking Bourj Hammoud as a case study.

To construct the craftsmen index intended in this study, three filters are used while selecting the craftsmen sample in this study.

Craftsman Operation Circle

1. Highly Qualified Self Employed
2. Associations and NGOs
3. Cooperatives
4. Integrated Initiatives

Craftsman Characteristics

1. Skilled
2. Specialized
3. Use hand tools, power tools and automated machinery in their daily work
4. Pass creativity, culture, history and tradition

Craftsman Occupation

1. Tailors, Dressmakers and Garment Makers
 2. Milliners and Hatmakers
 3. Upholsterers
 4. Patternmakers Markers (Textile Products, Leather Garments and Gloves)
 5. Sewers and Embroiderers (Textile and Fur Products, Leather Garments and Gloves)
 6. Leather Cutters and Sewers
 7. Shoemakers and lasters
 8. Harness and Saddle Makers
 9. Leather-Product Makers
 10. Furnacemen, Rollers, Drawers, Moulders and Related Metal Making
 11. Blacksmiths, Hammersmiths and Forgemen
 12. Precision-Instrument Makers, Watchmakers
 13. Jewelry Engravers
 14. Engravers
-

¹ Refer to annex 1 for the details of the ILO list.

15. Glass Formers
16. Potters and Related Clay and Abrasive Formers
17. Decorators, Glass and Ceramics
18. Stone Carvers
19. Plastics-Product Makers innovative
20. Handicraft workers in wood, basketry and related materials
21. Handmade soap makers

Further on, and since the importance of each value may change from one category to another, the 21 occupations are grouped into five categories. This allows the researchers to assign different weights for each value depending on the category and accordingly create the intended indices as explained thoroughly in the methodology sections.

TABLE 1 - OCCUPATIONAL CODE AND CATEGORY DISTRIBUTION

Occupation Code	Category
Tailors, Dressmakers and Garment Makers خياطون وخياطون وصانعو ملابس	Textile
Milliners and Hatmakers خياطون وخياطون وصانعو القبعات	
Patternmakers Markers :Textile Products, Leather Garments and Gloves صانعي النماذج والجلود والقفازات	
Embroiderers (Textile and Fur Products, Leather Garments and Gloves) التطريز	
Shoemakers and lasters صانعو الأحذية	
Blacksmiths, Hammersmiths and Forgemen الحدادين ، الحدادين	Handymen
Furnacemen, Rollers, Drawers, Moulders and Related Metal Making أفران ، بكرات ، أدراج ، قوالب وتشكيل المعادن ذات الصلة	
Harness and Saddle Makers صناع السرج	
Upholsterers المنجدون	
Handmade soap makers صانعي الصابون المصنوعة يدوياً	
Handicraft workers in wood, basketry and related materials عمال الحرف اليدوية في الأخشاب والسلال والمواد ذات الصلة	Wood
Wood Engravers النقاشون	
Stone Carvers نقش الحجر	Creative
Potters and Related Clay and Abrasive Formers الخزافون وما يتصل بها من الصلصال	
Glass Formers innovative تشكيل الزجاج	
Plastics-Product Makers innovative صناع المنتجات البلاستيكية المبتكرة	
Artisan, Decorators, Glass and Ceramics ديكور وزجاج وسيراميك	
Jewelry and Gold Engravers مجوهرات و ذهب	Jewelry & Gold

Methodology

In order to answer our aforementioned research questions, a survey was performed based on an ad hoc structured questionnaire prepared to directly draw information from craftsmen from all over the country. The questionnaire is underpinned by the methodological basis put forth by Campana et al. (2016) to elaborate a craftsmanship index that would assign a concrete value to intangible economic values embedded in craftsmen activity. It is in line with the value-based approach for economics and crafts inspired from the structuralist's and culturalist's perspectives (see Kotipalli (2018)). These two perspectives try to explore non-monetary economic values that crafts produce.

Our study reconciles the mainstream view with the heterodox view of crafts. To better serve our objectives, we expand the index proposed by Campana et al. (2016) by including in its components intangible as well as tangible economic values. Hence, our Craftsmanship Index emerges from a holistic understanding of the economic value of craftsmanship. It encompasses both dimensions monetary and non-monetary economic values for crafts (see Table 2).

TABLE 2 - TANGIBLE AND INTANGIBLE ECONOMIC VALUES OF CRAFTSMANSHIP

	Value (V_j)	Description and components ($C_{j,k}$)
Intangible Economic Value	V_1 , Skills Value	It includes apprenticeship value and creativity (natural or artistic) value
	V_2 , Cultural Value	It includes history and heritage values that influence the crafts activity
	V_3 , Societal Value	It includes the sense of belonging, the feeling of solidarity and a spiritual value of self-satisfaction, sublimation, self-discipline, spiritual healing, etc.
Tangible Economic Value	V_4 , Monetary Value	It includes the value-added/unit, the quantity produced, employability and the exports

A Craftsmanship Index is calculated for each category (i) of craftsmen occupations which are divided into five categories (textile, handyman, wood, creative occupations, jewelry & gold). The formula for the Craftsmanship Index (CI) is outlined below:

$$CI_i = \frac{\sum_{j=1}^4 V_{j,i} * w_j}{\sum_{j=1}^4 w_j} \text{ where } V_{j,i} = \frac{\sum_{k=1}^m C_{j,k,i} * w_{j,k}}{\sum_{k=1}^q w_{j,k}}$$

Where $V_{j,i}$ is the numerical value assigned to the considered value j for occupation i ; $C_{j,k,i}$ is the numerical value assigned to component k of value j for occupation i ; m is the number of components that can be estimated to assess value j ; w_j is the weight that represents the importance of value j in evaluating the economic value of crafts; $w_{j,k}$ is the weight that represents the importance of components k in assessing value j .

The Craftsmanship Index for each occupation can be split into Intangible Value Index (*IntangibleVI*) and Tangible Value Index (*TangibleVI*) according to the formulas below:

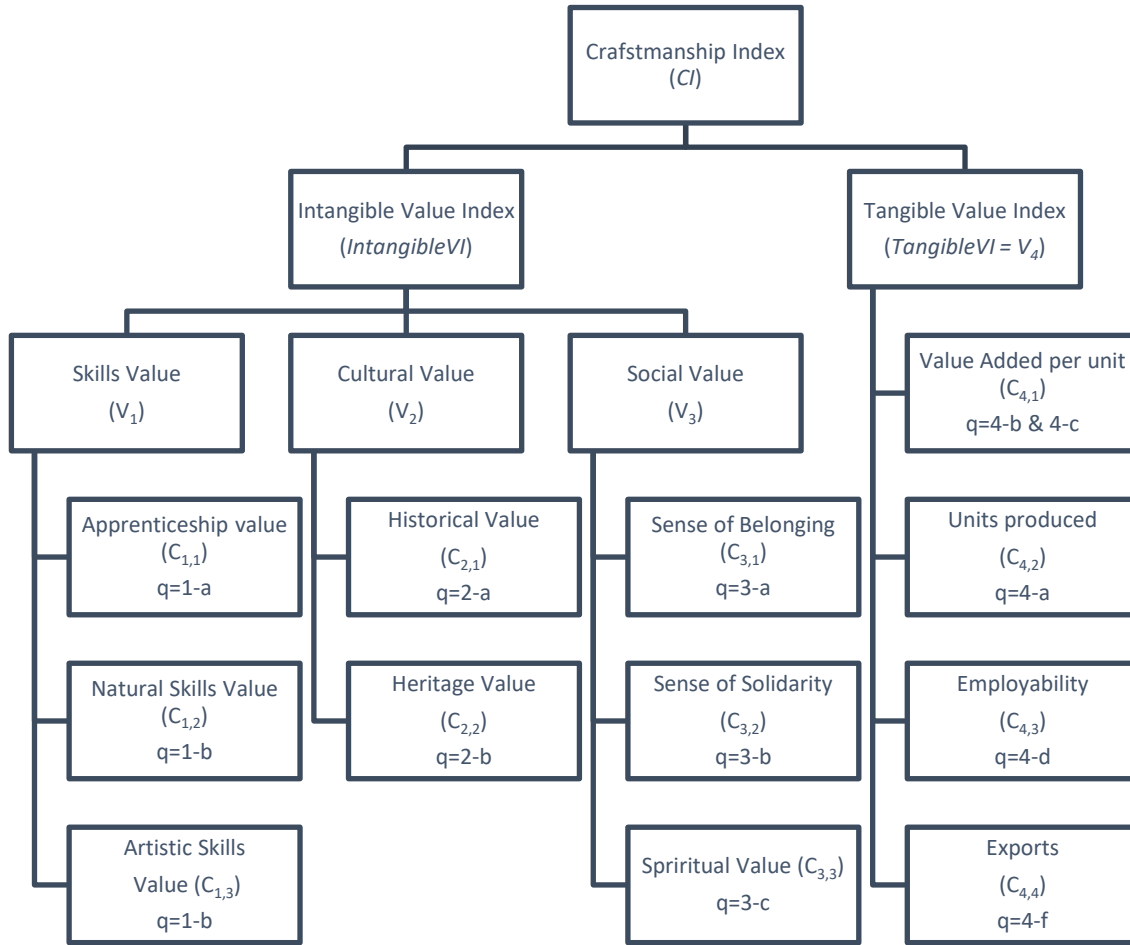
$$IntangibleVI_i = \frac{\sum_{j=1}^3 V_{j,i} * w_j}{\sum_{j=1}^3 w_j} \quad \text{and} \quad TangibleVI_i = V_{4,i} = \frac{\sum_{k=1}^m C_{4,k,i} * w_{4,k}}{\sum_{k=1}^m w_{4,k}}$$

Consequently, the craftsmanship Index can be also thought of as the simple average of the Intangible Value Index (*IntangibleVI*) and Tangible Value Index (*TangibleVI*):

$$CI_i = \frac{IntangibleVI_i + TangibleVI_i}{2}$$

A structured ad hoc questionnaire was designed to obtain direct information from craftsmen for that purpose. Each component $C_{j,k}$ is associated with the response to a question q in the questionnaire. The below figure summarizes the values V_j and estimated components $C_{j,k}$ used to assess each value with the respective question q associated with the component.

FIGURE 1 - THE COMPONENTS OF EACH VALUE FOR CRAFTS ACTIVITY



Based on Figure 1, each Value Index can be thought of as a weighted average of its components, noting that equal weights can sometimes be assigned to components, depending on the considered Value and/or occupation. The formulas for the four Value Indices are broadly outlined below:

$$SkillsValueIndex_i = V_{1,i} = \frac{w_{1,1} * C_{1,1,i} + w_{1,2} * C_{1,2,i} + w_{1,3} * C_{1,3,i}}{w_{1,1} + w_{1,2} + w_{1,3}}$$

$$CulturalValueIndex_i = V_{2,i} = \frac{w_{2,1} * C_{2,1,i} + w_{2,2} * C_{2,2,i}}{w_{2,1} + w_{2,2}}$$

$$SocialValueIndex_i = V_{3,i} = \frac{w_{3,1} * C_{3,1,i} + w_{3,2} * C_{3,2,i} + w_{3,3} * C_{3,3,i}}{w_{3,1} + w_{3,2} + w_{3,3}}$$

$$TangibleValueIndex_i = V_{4,i} = \frac{w_{4,1} * C_{4,1,i} + w_{4,2} * C_{4,2,i} + w_{4,3} * C_{4,3,i} + w_{4,4} * C_{4,4,i}}{w_{4,1} + w_{4,2} + w_{4,3} + w_{4,4}}$$

Sampling and Mapping

Based on current reviews and estimated number of craftsmen from our readings and meetings, the targeted sample size ranged between 346 and 348 distributed as per the below table. The data collection process included two stages in parallel. First the data collection team started with the available contact list provided by Nahnoo followed by mapping and snowballing to collect the needed data.

TABLE 3 - EXPECTED AND ACTUAL SAMPLE DISTRIBUTION

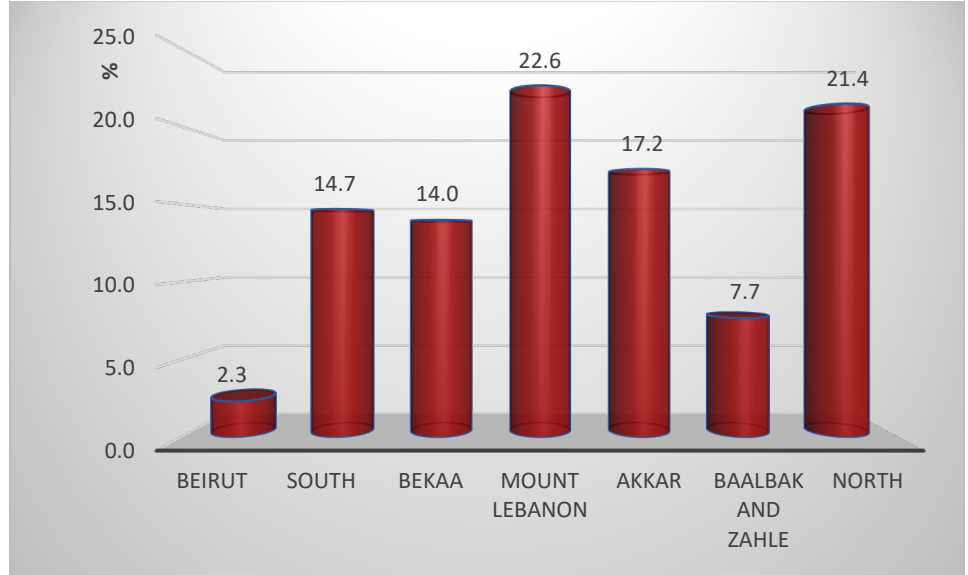
Category	Targeted Sample size	Actual Collected Sample
Highly Qualified Self Employed (physical and online)	300	381
Associations and NGOs	40	45
Cooperatives	2-3	2
Integrated Initiatives	2-5	2
Total	344- 348	429

The mapping for this project covered the Lebanese grounds from South to North Lebanon taking into consideration the varying distribution of craftsmen in each area. Hence, BOT team of enumerators launched the mapping process by locating in a team in each governorate and adopted a snowballing process over three and a half months stretching between 4 June 2020 until the 19 of August. This mapping and snowballing method paved the way to collect 429 semi structured interviews thus exceeding the targeted sample and establishing a good representation of the craftsmen sector.

Demographics

The mapping phase resulted in high distribution of Craftsmen in Mount Lebanon (22.61%) and North of Lebanon (21.45%). Next in concentration comes Akkar (17.25%), South of Lebanon (14.69%) and Bekaa (14%). The two locations with the lowest craftsmen ratios are Baalbek & Zahle (7.69%) then Beirut only 2.33%.

FIGURE 2 - CRAFTSMEN DISTRIBUTION PER GOVERNORATE

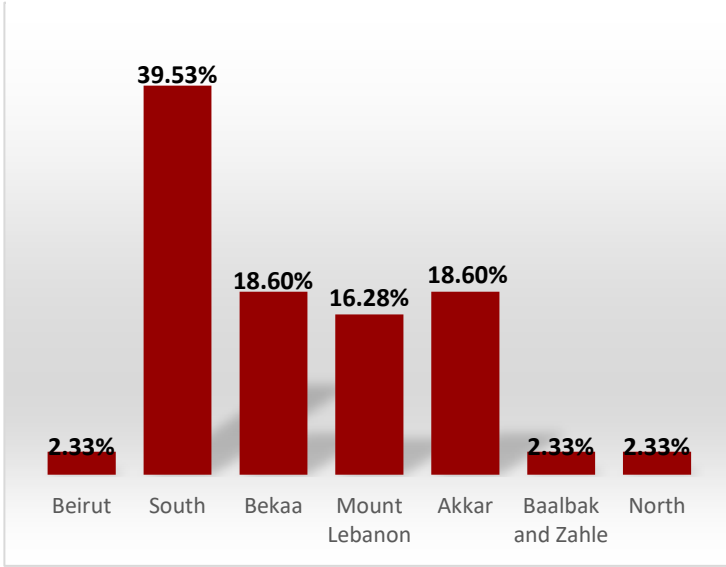


Governorate Category Crossable for our sample shows that North and Mount Lebanon areas has the highest ratio of self-employed craftsmen, 23.88% and 23.10% respectively. Next we see a fair concentration in Akkar, Bekaa and South. Baalbek-Zehke and Beirut rank last with regards to the concentration of self-employed craftsmen. With regard to the category distribution, we note that 37.27% of the sample self-employed craftsmen are in textiles, followed by Wood 24.15%, next Handymen 19.69%, then Creative 15.49% and lastly Gold & Jewelry 3.41%.

TABLE 4 – SELF-EMPLOYED CRAFTSMEN CATEGORIES AND DISTRIBUTION PER GOVERNORATE

Category	Beirut	South	Bekaa	Mount Lebanon	Akkar	Baalbek & Zahle	North	Total
Textile	0.26%	6.30%	4.72%	7.61%	4.46%	6.04%	7.87%	37.27%
Handymen	0.26%	1.84%	2.89%	2.62%	4.99%	0.52%	6.56%	19.69%
Wood	1.05%	2.36%	2.62%	4.99%	4.20%	0.26%	8.66%	24.15%
Creative	0.52%	1.57%	2.10%	5.77%	3.41%	1.57%	0.52%	15.49%
Gold and Jewelry	0.26%	0.00%	0.79%	2.10%	0.00%	0.00%	0.26%	3.41%
Total	2.36%	12.07%	13.12%	23.10%	17.06%	8.40%	23.88%	100%

FIGURE 3 – ASSOCIATIONS DISTRIBUTION PER GOVERNORATE

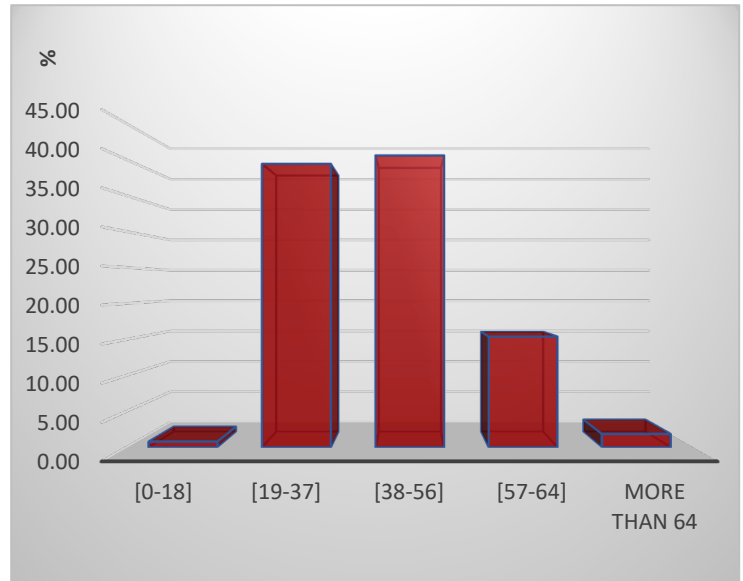


It is worth noting that 50% of the associations work in handicrafts. As for the associations' distribution over the governorate, South area includes around 39.53% of the associations followed by Bekaa and Akkar (18.60% each), then Mount Lebanon (16.28%) and Beirut, Bekaa and North (2.33% each).

With regard to the age distribution of self-employed Craftsmen, this study shows that age of craftsmen ranges between 17 years old and more than 64 years old, with a shy percentage of senior citizens who are still operating their businesses. The male craftsmen is mainly between 38 and 56 years old (43.39%).

A good number of youth also work as craftsmen (31.40%), 21.5% of the male craftsmen are between 57 and 64 years old whereas only 2.89% are seniors (aged 64 years and more). As for females, as craftswomen they started at an earlier age less than 18 years old (5.35%), highest percentage (49.73%) are for those aged 19 to 37 followed by those aged 38 to 56 years old (36.90%) and as senior craftswomen only (0.53%). Hence, females retire from craftsmanship at an earlier age than males. On a further note, we notice from

FIGURE 4 – SELF-EMPLOYED CRAFTSMEN AGE DISTRIBUTION



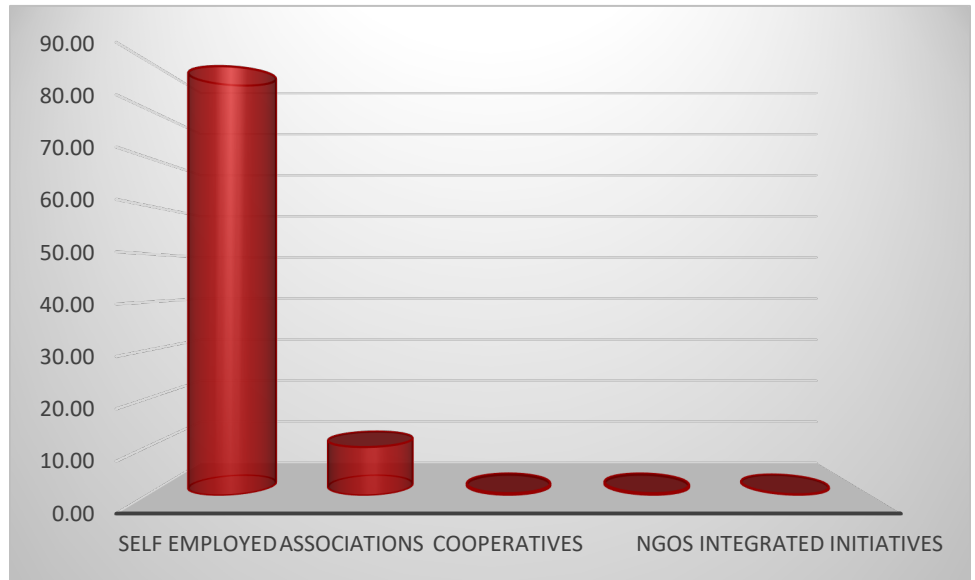
the Category Gender table that females are mainly in the textile sector (59.36%), then Creative (17.65%) and wood (14.44%) whereas males are concentrated in Handymen (34.71%) and Wood (30.81%) categories.

FIGURE 5 - CRAFTSMEN AGE GENDER DISTRIBUTION PER CATEGORY

Age	Male	Female	Category	Male	Female
[0-18]	0.83%	5.35%	Textile	16.94%	59.36%
[19-37]	31.40%	49.73%	Handymen	34.71%	6.95%
[38-56]	43.39%	36.90%	Wood	30.58%	14.44%
[57-64]	21.49%	7.49%	Creative	12.81%	17.65%
More than 64	2.89%	0.53%	Gold and Jewelry	4.96%	1.60%

Craftsmen operational circles were divided into five main circles which are the self-employed, associations, cooperatives, NGOs and the integrated initiatives. The mapping shows that the majority are independent self-employed craftsmen (88.81%), 10.02% work with associations, 0.47% work in cooperatives, a similar 0.47% work with NGOs and only 0.23% with integrated initiatives.

FIGURE 6 - CRAFTSMEN OCCUPATION CIRCLE



If we take a closer look at the figures, the Operations-Category Cross Tabulation table indicates that Self-employed craftsmen and those working with associations operate in all categories (Textile, Handymen, Wood, Creative in addition to Gold and Jewelry). However, craftsmen enrolled under Cooperatives operate as Handymen and in Wood categories. Craftsmen enrolled with NGOs are mainly operational in Textile and Creative categories. Integrated initiatives has the lowest percentage especially in this phase as the economy is in lockdown and downturn since October 2019. Hence, most touristic initiatives are none-operational in 2020.

TABLE 5 - CRAFTSMAN OPERATION CIRCLE * CATEGORY CROSS TABULATION

		Category					Total
		Textile	Handymen	Wood	Creative	Gold & Jewelry	
Craftsman Operation Circle	Self Employed	142	75	92	59	13	381
	Associations	8	21	8	4	2	43
	Cooperatives	0	1	1	0	0	2
	NGOs	1	0	0	1	0	2
	Integrated Initiatives	1	0	0	0	0	1
Total		152	97	101	64	15	429

Figures in this table are displayed in numbers and not percentages.

Intangible Values

While craftsmen products are tangible, their value stems from an intangible value in addition to their explicit sellable value. Hence, when attempting to quantify craftsmen contribution to the economy, two factors have to be taken into consideration their cultural contribution as well as their economic value. As such, the craftsmen index will be calculated via a weighted average between the intangible items and the tangible ones. The intangible aspect of the craftsmen index will be measured via three pillars, the first being the Skill value index, the Cultural Value Index and the Social-Societal-Spiritual Value index (Societal Value Index). The tangible economic index will be addressed thoroughly in the next section. The choice of indices and sub-indices is derived from UNESCO (2003), Klamer (2003), Kotipalli (2018), Campana et al. (2016) and the researchers' investigation of the Lebanese craftsmen sector.

Skill Value

The skill value index focuses on highlighting the apprenticeship value and the creativity value that craftsmen need according to his or her category. Furthermore, creativity value is sub-divided into natural skills and artistic skills. Findings from this study resulted in a low value for apprenticeship need in the Lebanese Craftsmen sector in general except for the Textile Category. Hence, three indices have been calculated and compared, whereby apprenticeship was given different weight.

- Skill Index 1 is calculated using simple average of three items: Apprenticeship value and Creativity value (natural skills & artistic skills).
- Skill Index 2 is calculated using simple average of two items: Creativity value (natural skills & artistic skills).

- Skill Index 3 is calculated using weighted average of three items: 20% Apprenticeship value and 80% Creativity value (natural skills & artistic skills equally distributed).

As per Skill Value Indices 1 and 3, Textile category has the highest score. If we rule out the need for apprenticeship, the Creativity Category results in the highest score. Given that two indices resulted in compatible conclusion and the fact the main aim of this index is to assess the need for “Creativity skills”, the researcher adopted index 3 that puts a higher weight on creativity without excluding apprenticeship factor.

TABLE 6 - SKILL VALUE INDICES SUMMARY TABLE

Category	Skill Value Index 1	Skill Value Index 2	Skill Value Index 3
Textile	4.27	4.09	4.20
Handymen	3.02	4.04	3.43
Wood	3.11	4.16	3.53
Creative	3.21	4.31	3.65
Jewelry & Gold	3.00	4.00	3.40

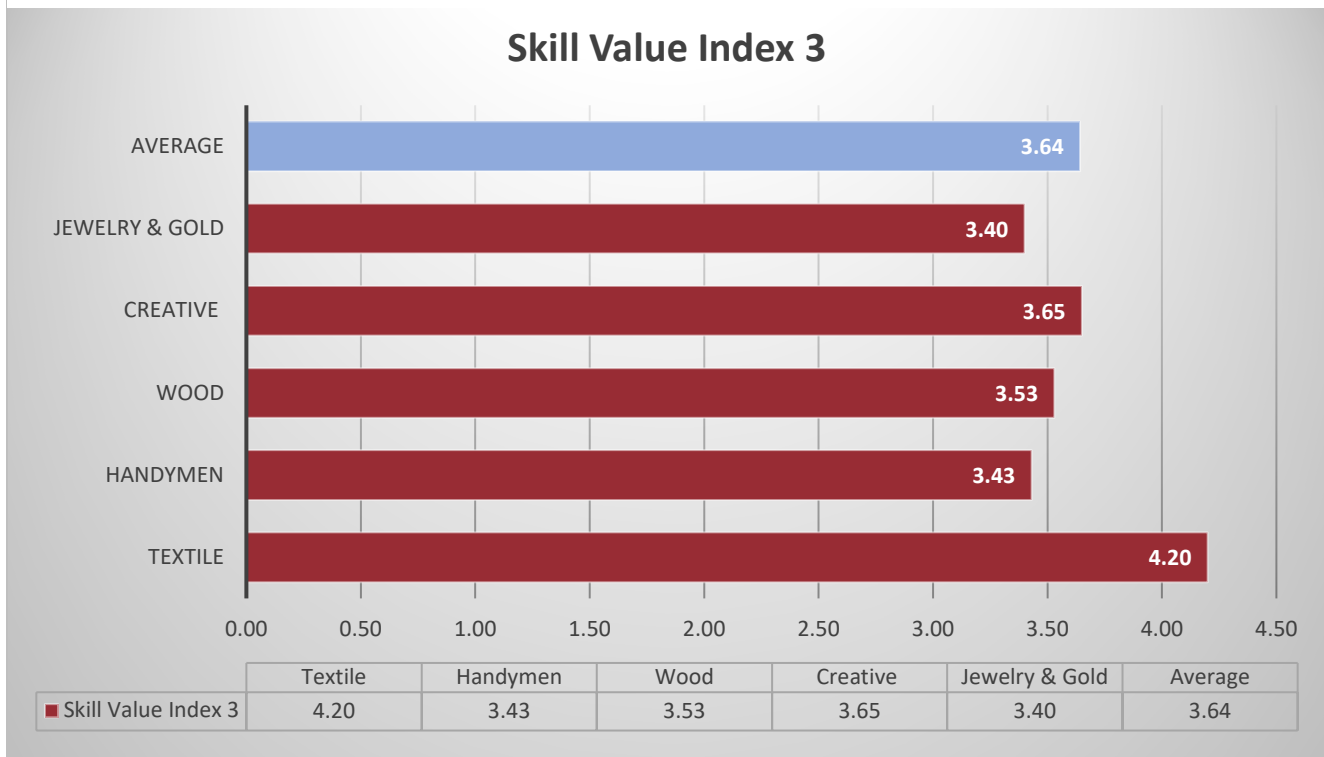
Note *Includes apprenticeship* *Apprenticeship not included (biased)* *20% weight on apprenticeship , 80% on creativity equally distributed between natural and artistic*

Comparing the three indices, we notice that taking into account apprenticeship (Skill Value Index 1), textile is by far the most contributive crafts activity to skills value. Excluding apprenticeship (Skill Value Index 2) puts creative crafts at an advantage followed by wood.

The high value for the textile’s Skill Index 1 can be attributed to the nature of the activity which requires heavy training based on experiential learning which takes time. While the jewelry and the creative sectors for example require much less training but are highly creative. This interpretation is further corroborated when calculating the Skill Value Index 2 by excluding apprenticeship. The index decreases for textile activity while it considerably increases for the four other crafts, especially for the creative crafts.

The adopted Skill Value Index 3 shows that on average score for craftsmen is 3.64 out of 5 with only textile above average (4.2) and the remaining 4 categories are below average.

FIGURE 7 - THE ADOPTED SKILL VALUE INDEX



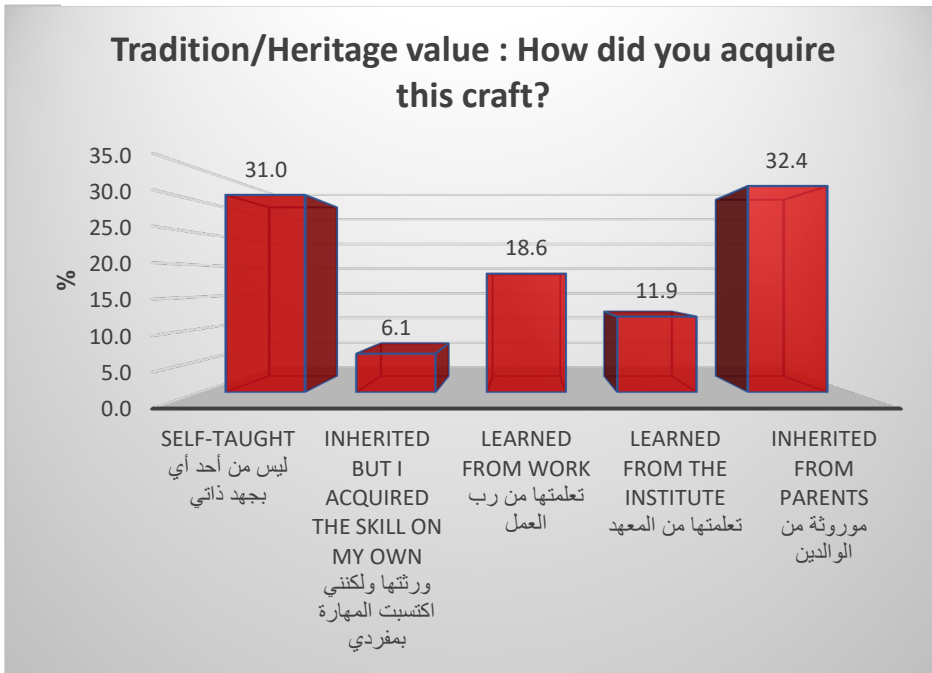
Culture Values

Cultural values are in the essence of craftsmanship and one cannot value their contribution without incorporating their heritage. For this aim Lebanese craftsmen were asked several questions including the years in business, how they came to be craftsmen and the effect of vocational area if any on their production. When asked about their history, 35.20% of the craftsmen have been in the market for more than 20 years, an equivalent percentage (35.66%) have been in the market between 1 to 5 years. The remaining 29.17% have been operating between 6 to 20 years. Put differently, 52.45% of the craftsmen in Lebanon have been working for more than 10 years.

FIGURE 8 - HISTORY VALUE



FIGURE 9 -TRADITION HERITAGE VALUE

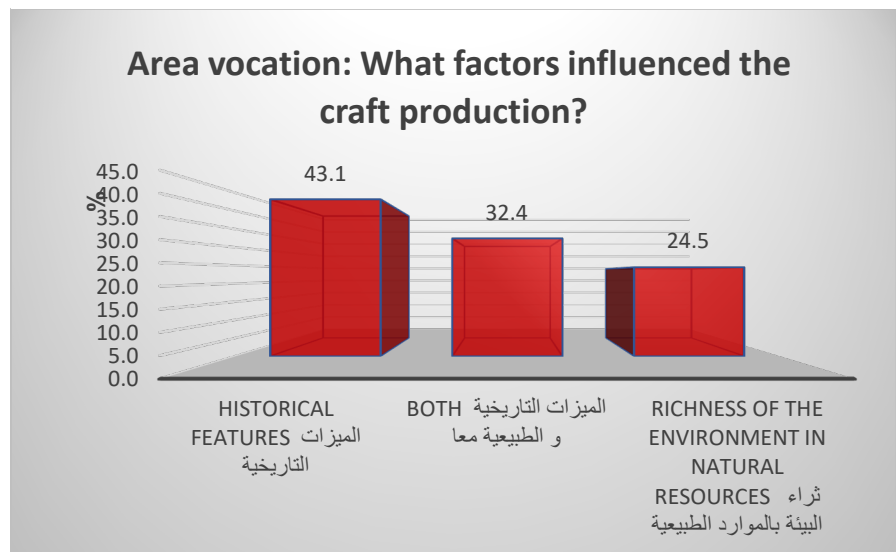


With regard to the tradition and heritage value, 32.40% of the craftsmen inherited and learned their craft from their ancestors, 6.06% inherited it but learned it on their own, 18.65% learned it from the work place, 11.89% joined vocational institutes to learn it and 31.00% went by it on own their own merit and with their own individual efforts. Hence, heritage factor played

the biggest motive for many craftsmen to undertake their craft.

Other factors such as area and geography played a role as well in engraving the cultural values for each craftsmen and lead to the establishment of some crafts in some areas. For instance, we notice Woodcraft and Handyman category to be concentrated in Tripoli, Creative as well as Jewelry and Gold in Mount Lebanon, Textile quite spread everywhere and mainly in the North and South of Lebanon. More specifically, 43.12% of the craftsmen believe that the historical features was a main reason of their operation in their areas, 24.48% believe that it is the richness of the environment in natural resources that allowed them to operate in the

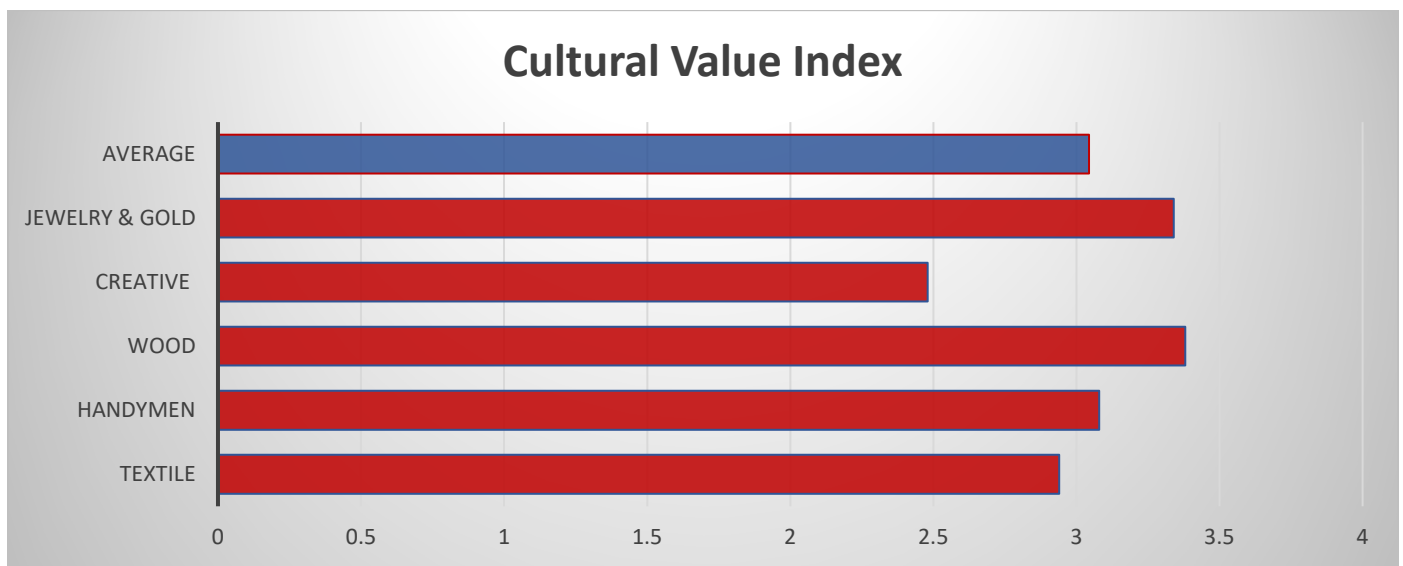
FIGURE 10 - AREA VOCATION



chosen areas and 32.40% consider that both reasons play a role in the existence of their craft in their area.

The Cultural Value index emphasizes two dimensions embedded in craftsmanship, the traditional dimension and the historical dimension. Therefore, the Cultural Index is calculated using simple average of two items: Historical Value and Traditional Value. The results indicate that the average score for the overall craftsmen sector is 3.04 over 5. Two sectors are above average in terms of the importance of the cultural dimension for these categories, Handymen, Wood and the Jewelry & Gold categories. The other two categories, Textile and Creative showed less dependency on culture than the others.

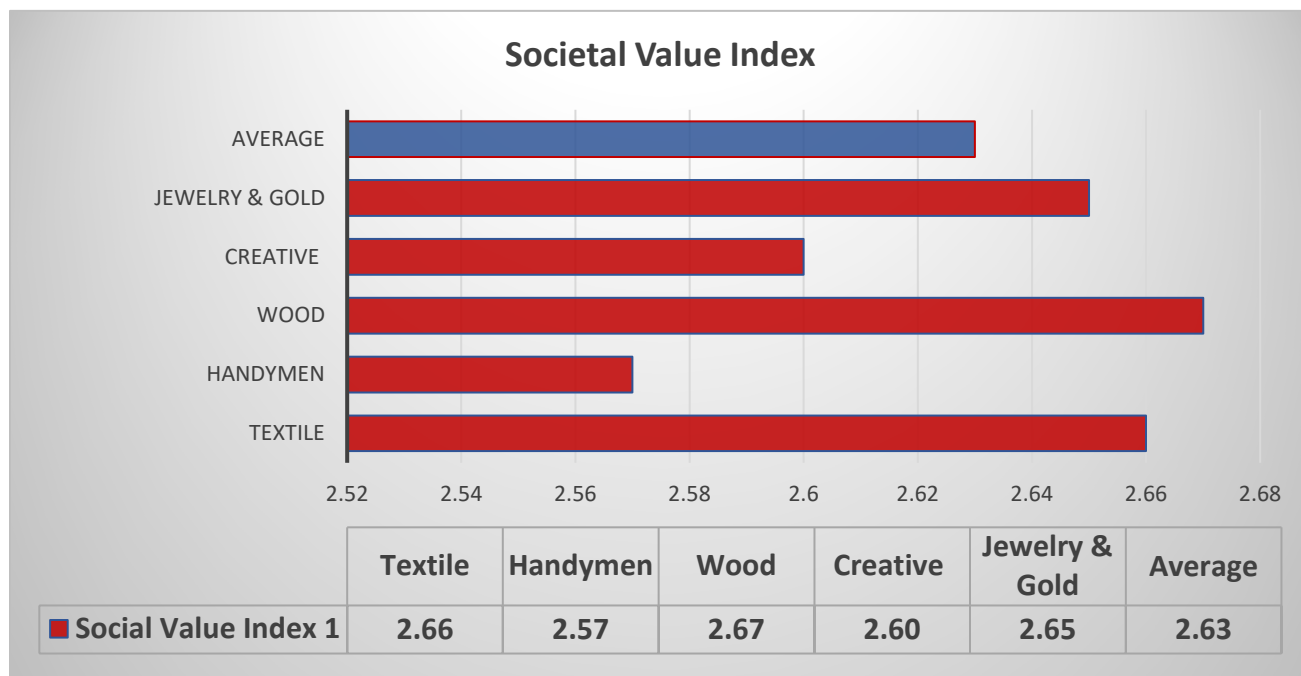
FIGURE 11 - CULTURAL VALUE INDEX



Social/Societal/ Spiritual Values

The social, societal and spiritual values of the craft add value to each product and give craftsmen a sense of belonging attaching them to their work despite the market challenges and limitations. Therefore, Societal Value Index calculated using simple average of two items: Belonging, Solidarity and Spiritual Values. The results suggest that the average Societal value for craftsmen in Lebanon is 2.63 out of 5. All five categories show compatible scores approximately 2.6 in rounded values. The crafts that established highest scores (above average) are Wood, Textile and Jewelry & Gold.

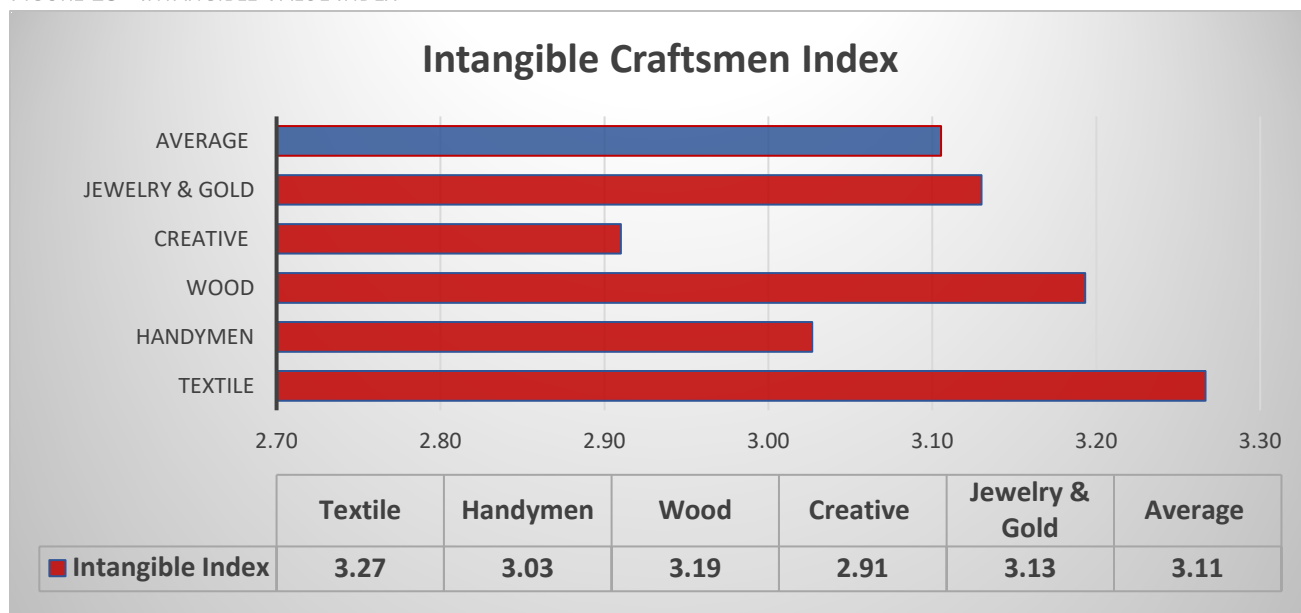
FIGURE 12 - SOCIETAL VALUE INDEX



Intangible Craftsmen Index

The intangible craftsmen Index is constructed by taking the weighted average of the sub-indices of the Skills Index, Culture and Societal Value indices. The overall average is 3.11 over 5. The categories above average are listed from highest to lowest Textile (3.27), Wood (3.19), Jewelry & gold (3.13), Handymen (3.03) and Creative (2.91).

FIGURE 13 - INTANGIBLE VALUE INDEX

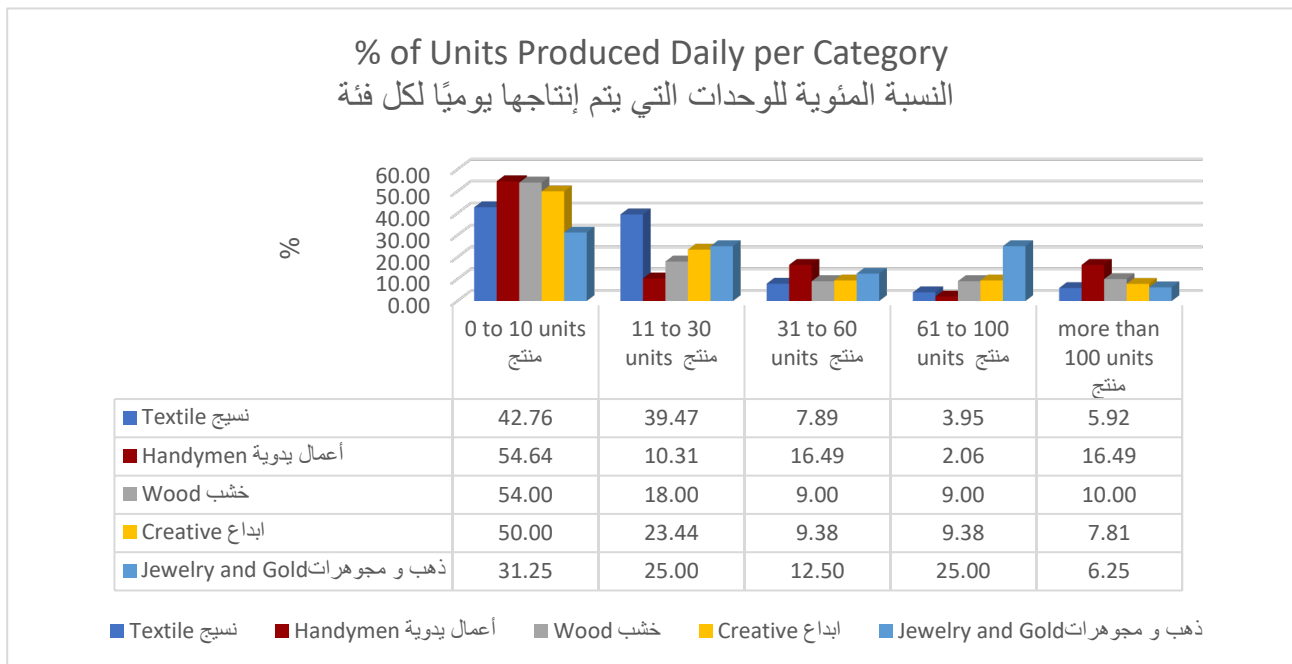


Tangible Economic Value

In this section we explore the tangible economic value of craftsmanship in Lebanon first we present the findings from this survey regarding the number of units produced monthly per category, then the current exporting capability, training and employability abilities. After that, the researchers present their calculation of the value added of this sector to the Lebanese economy followed by the tangible economic index for craftsmen in Lebanon for year 2020.

Overall 73.70% of the craftsmen produce less than 30 items per month. Textile craftsmen have the highest production (approximately 3,895 units per month), followed by Handymen (3,745 units per month), then Wood (3,255 units per month), Creative (1960 units per month) and the least by Gold & Jewelry (665 units per month).

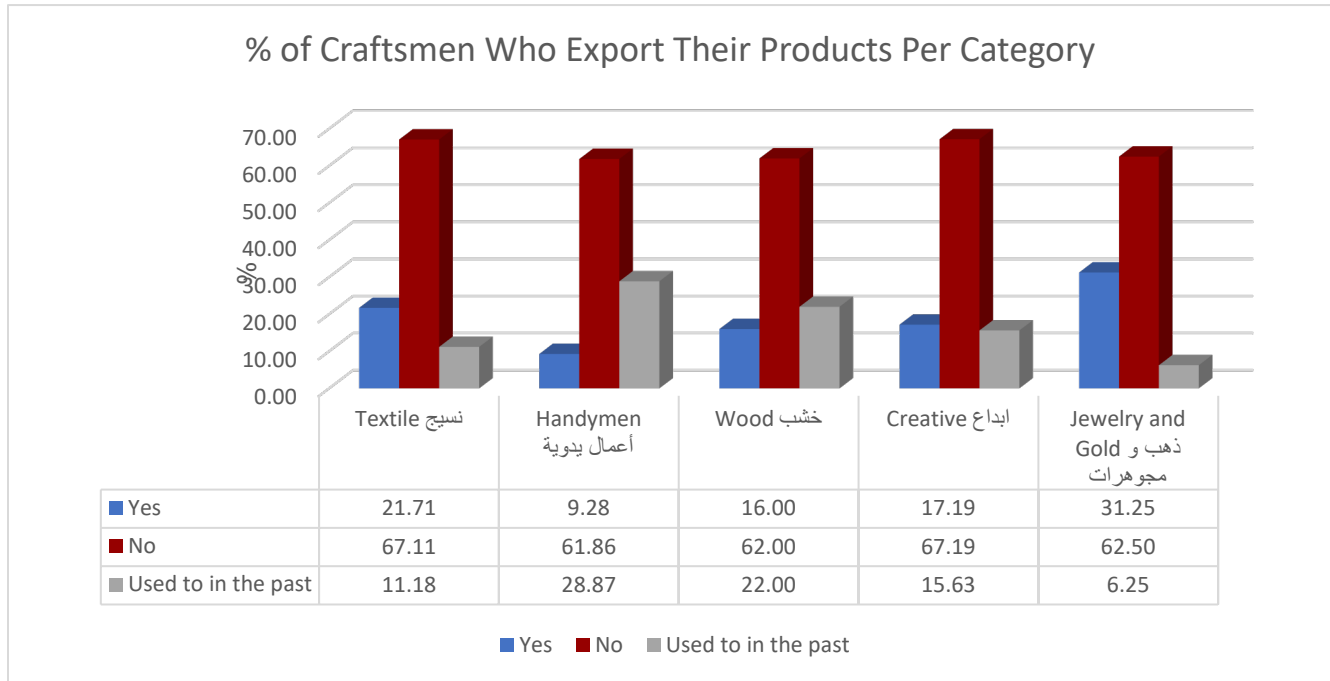
FIGURE 14 - % OF UNITS PRODUCED MONTHLY PER CATEGORY



With respect to the exporting opportunities, 64.65% of the craftsmen do not export their goods, 18.25% used to export their goods in previous years and only 17.19% are able to export their goods. All five categories have the same attitude towards exports, majority indicated that they don't export their products. This is mainly due to the lack of protection policy and the expensive cost of material and equipment needed in some of the crafts activities. Among those who can export, Jewelry and Gold

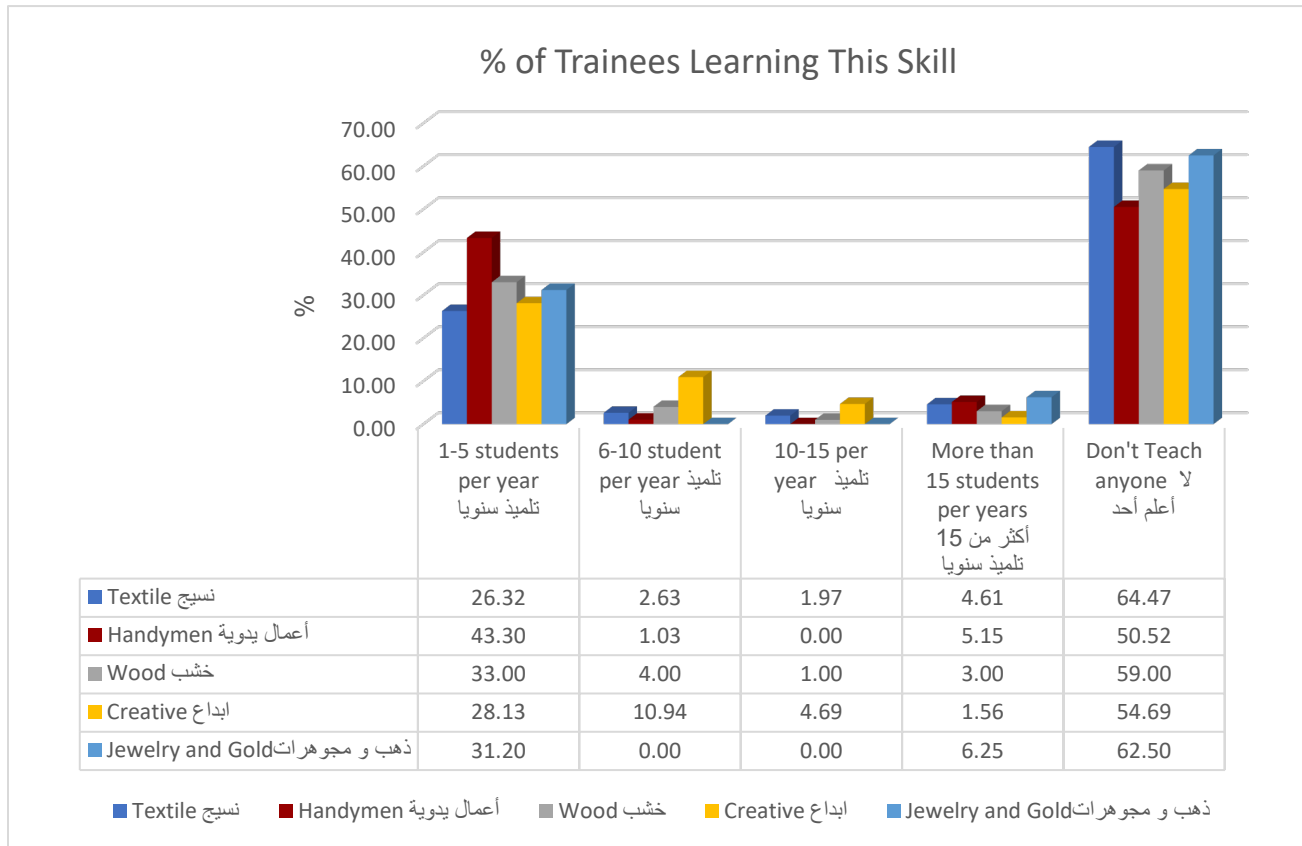
products have highest chances of being exported (31.25%) compared to other products. Followed by Textile (21.71%), Creative (17.19%), then Wood (16.00%) and the least for Handicrafts (9.28%) only.

FIGURE 15 - % OF CRAFTSMEN WHO EXPORT THEIR PRODUCTS PER CATEGORY



Next, we explore the craftsmen sector contribution to the labor market in terms of training and employability. Findings from this study show that more than 50% of the craftsmen do not teach their craft to anyone else. This could be an alarming signal of the discontinuity of this craft in the future. However, a major reason is that most of the craftsmen are self-employed with a small workshop or simply work from home. Another reason, is that these crafts are their bread and butter so unless they handed it over to a family heir there is no willingness to pass on the knowledge to others due to the fear of potential competition. For those who train the average number of students trained ranges between 1 and 5 and rarely exceeds 5. The readiness to train is listed by category from highest to lowest are Handymen, Creative, Wood, Jewelry & Gold and Textile.

FIGURE 16 - % OF TRAINEES LEARNING THIS SKILL



With regard to employability, the craftsmen sector has the capacity of employing 1,547 workers. The highest category is Wood where on average 7 workers are employed per experienced craftsman. The lowest number of workers are in textile and Creative categories (2 workers). Handymen and Jewelry & Gold Categories have the capacity of hiring 3 and 4 workers respectively.

TABLE 7 - EMPLOYABILITY

Category	Average Number of Workers Hired per Craftsmen	Estimated Number of Workers Hired per Category
Textile	2	337
Handymen	4	383
Wood	7	671
Creative	2	111
Jewelry and Gold	3	45
Total		1,547

Moving in to the monetary value, the researchers calculated the value added of the crafts. The yearly value added contribution of craftsmen is estimated to be 28.46 billion Lebanese Pounds. This value was calculated by taking the average value added per unit for each craftsman. Next, to calculate the aggregate value-added value, this average value added per unit per craftsman is multiplied by the average units produced and the number of craftsmen in the sector. Calculations show that the highest value added is recorded by the Handymen, then Jewelry & Gold and Creative followed by Textile and Wood. By looking at the percentage contribution from the overall sector, ratios indicate that Handymen’s share of contribution is highest (66.27%) followed by textile (12.65%), then Wood (9.00%), then Creative (8.44%) and lastly Jewelry & Gold (3.65%).

TABLE 8 - PER MONTH VALUE ADDED FOR CRAFTSMEN IN LBP

Category	Average Value Added in LBP per Unit	Approximate Value Added Per Category	%
<i>Textile</i>	77,013	299,965,635	12.65%
<i>Handymen</i>	419,641	1,571,554,141	66.27%
<i>Wood</i>	65,570	213,430,350	9.00%
<i>Creative</i>	102,102	200,119,063	8.44%
<i>Jewelry and Gold</i>	130,000	86,450,000	3.65%
<i>Total</i>		2,371,519,188	100%

Yearly Value Added for Craftsmen Sector in LBP

28,458,230,257.50

Further in depth investigation was held to better understand the results, especially with regards to the value added of crafts created by Handymen (Blacksmiths, Hammersmiths, Forgemen ,Furnacemen, Rollers, Drawers, Moulders and Related Metal Making Craftsmen) and those in the Gold & Jewelry Category. Three points are worth mentioning to understand these results:

- The value added is the extra value added to an original value. It measures the enhancement made to the original product before selling it to the consumer. This way of perceiving value added

makes it easier to understand how a forgerman for example can add higher value to metal than some Gold and Jewelry craftsmen to their gold.

- Our findings show that craftsmen working in Gold and Jewelry are of two categories, the very high-end brands which can price high due to brand and the value of enhancement they add to the original gold, and others “Gold Market”, majority in Tripoli and Bourj Hammoud, that cannot price highly to remain competitive. This study includes all, yet is focused more on the “Gold Market” rather than the very high-end gold merchants and Jewelry craftsmen (who can be also classified as an industry rather than just craftsmen) as our aim is towards enhancing craftsmen economic wellbeing in Lebanon. The relatively lower value added we obtained in the Gold category is identified to be the result of the high competition in the Gold Market which does not allow the craftsmen to add high markup in order to stay competitive.
- A very important point that many craftsmen working in Gold and Jewelry emphasized, is that the price of Gold is well known in the market, which explains the consistency in the information provided to us by craftsmen in this sector. Also, proximity among gold craftsmen in some areas like Bourj Hammoud and Tripoli, opens the door for fierce competition, and allows for more bargaining power for the customer. Handymen and craftsmen working in Jewelry have an advantage over those in Gold, since the prices of metal and jewelry are not very well known to the client for different reasons. For the handymen, costumers are usually not directly involved in the metal market and have incomplete information about prices of raw material and the sources of supply. As for the jewelry market, the price of jewelry depends on the purity of the jewel, which is largely unknown by customers. This incomplete channel of information allows handymen and craftsmen in Jewelry sector to add higher markup than those working in gold.

Thus, the above mentioned findings give a better insight of the variation in the value added of crafts created by Handymen and Gold.

The Tangible Economic Index is thus calculated using simple average of four items: Value Added, Number of Units Produced, Employability and Exports. The index indicates an overall average of 2.09 out of 5 with Handymen and Jewelry & Gold categories to be scoring above average whereas Textile, Wood and Creative categories below average. Craftsmen in the Handymen category have higher contribution in terms of monetary value to the Lebanese economy due to one main reason, which is the high margin of

profit per item (value added). Craftsmen in the before mentioned categories are capable of charging a high markup price. As for craftsmen in the Gold and Jewelry category, the high economic share they participate in is due to scoring highest percentages in two sub measures, which are the ability to export and percentage of units produced.

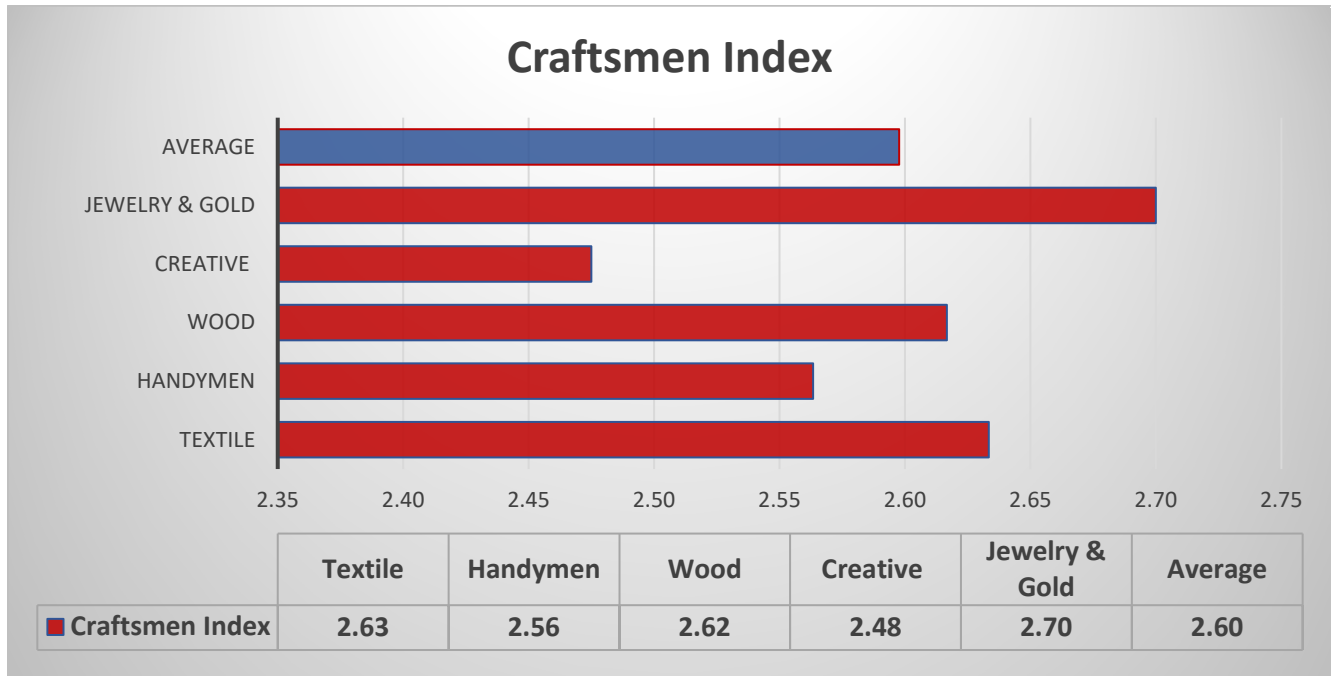
FIGURE 17 - CRAFTSMEN ECONOMIC TANGIBLE INDEX



Craftsmen Index

Craftsmen Index was calculated using the weighted average of Tangible (Economics Index) and the Intangible Index (Skill, SSS, Cultural Indices). This index aims at giving a quantifiable value for the craftsmanship sector in the Lebanese economy. Similar to other indices, it ranges from a minimum of 1 to a maximum of 5. The average Craftsmen Index is 2.60 with three categories exceeding this average Jewelry & Gold, Textile and Wood. In contrast two categories fall below the average, which are Handymen and Creative Categories.

FIGURE 18 - CRAFTSMEN INDEX



The below Compare-Contrast table, presents a summary of all three indices (Tangible, Intangible and Craftsmen Overall Indices) per category. All five categories have very close figures in terms of the three indices, such that for the tangible index the values range between 2 to 2.27 with Jewelry & Gold Category scoring highest. As for the intangible index, the range is higher from 2.910 to 3.267 with Textile scoring highest. All in all the Craftsmen index ranges between 2.48 and 2.70 with a close scoring among Jewelry & gold Category (2.7), Textile (2.63) and Wood (2.62).

TABLE 9 - INDICES COMPARE CONTRAST TABLE

Category	Tangible Index	Intangible Index	Craftsmen Index
Textile	2.00	3.267	2.63
Handymen	2.10	3.027	2.56
Wood	2.04	3.193	2.62
Creative	2.04	2.910	2.48
Jewelry & Gold	2.27	3.130	2.70

SWOT Analysis



STRENGTHS

- Significant contribution to GDP (cultural and creative industries* contribute to almost 5 percent of Lebanon's GDP)
- Significant contribution to employment (cultural and creative industries contribute to almost 4.5 percent of national employment)
- High annual average growth rate of the sector (cultural and creative industries expand with average annual growth rates of over 8 percent)
- Enhancement of the cultural heritage (Craftsmanship enables tourists to take home souvenirs (UN, 2008) this strengthens community and generation ties in Lebanon)



WEAKNESSES

- Lack of marketing know-how
- Reliability on foreign goods
- Insufficient resources for training in different craftwork (high cost of training material)
- Overflow of trainees in only short and informal training courses



OPPORTUNITIES

- Initiatives led by NGOs, MOSA and some private actors (such as l'Artisan du Liban) to support the sector by providing production and marketing assistance
- Inability of Lebanese customers to import as much as before (given the depreciation of the national currency) which would lead them to redirect their consumption towards local products
- The current Lebanese crisis that aroused the Lebanese sentiment of belonging and the sense of responsibility towards local producers especially those who put in forth the Lebanese Tradition



THREATS

- Lack of coordinated strategies at the national and/or institutional level.
- Lack of protection of intellectual property rights that reduce return on innovative design (especially for high value products such as handmade jewelry and textiles).
- Exposure to competition with manufactured imported goods
- The political and security situation that reduces growth opportunities in the tourism sector
- The depreciation of the Lebanese pound that makes imported raw material very expensive
- Marginalization of art work and handmade products

**Cultural and Creative industries refer to a large category of activities that include sectors such as cinematography and others that do not fall within the scope of our study. Crafts activities only constitute a part of the Cultural and Creative industries.*

Limitations

This study was conducted during a very tough phase on the global and national levels. COVID-19 pandemic was the biggest challenge for the data collectors that had to stretch the study phase to cope with quarantine phases. In addition to that, the enumerators had to follow extreme safety measures during their work. In addition to that the economic and financial crisis that Lebanon is passing through have put left many Lebanese out of jobs, at the verge of bankruptcy and shut down of which craftsmen suffered as well.

On a separate note, the data collection phase was launched directly from the field via snow balling due to the lack of official updated statistics. Hence, this required training the enumerators to ensure the quality and relevance of the collected data.

- COVID-19 Pandemic and the quarantines
 - Financial and Economic Crisis
 - Beirut Explosion
- Lack of official updated craftsmen lists

Recommendations

Awareness and Education

Ideally, creative crafts come about naturally, as the outcome of social interactions. People inherit a craft, others acquire skills from creative craftspeople, and others decide to pursue a creative craft themselves. Creative craftspeople organize themselves; develop their techniques and skills in a stimulating, innovative, and competitive environment. Thus, the best important contribution that governments can make is to stimulate a creative craft culture.



The government can support craftspeople by first raising the societies awareness about the importance of crafts to the society hence, instilling the societies respect to craftsmen and paving the way for the young generations to dare to choose crafts without being labeled as school dropouts. Therefore, the government can help and develop the craftsmanship sector through first launching awareness campaigns and through the educational system. The awareness campaign can be held via national TV programs, touristic trips, sponsored exhibitions, flea markets where craftsmen transform old vintage items into more precious one. On the education frontier, incorporating the education of creative crafts from an early age in elementary and higher education so that students benefit from exploring their talents would create a new mindset for the coming generations as well as it opens new careers for them. Therefore, it is evident that by supporting craftsmen, policy makers are not only improving the standards of living of craftspeople but rather refining the societies taste, wellbeing and creating further job opportunities. On a societal level, craftsmanship establishes a sense of belonging, love and loyalty to one's country hence reducing tensions among people.

Several governments have realized this importance of this simple yet necessary policy. The United States and Europe are heading towards this directions, whereby various museums such as V&A in London, MAXXI in Rome, Museum Bellerive in Zurich, Birmingham Museum and Art Gallery have been organizing exhibitions that focus on crafts to show how extraordinary they can be and how important it is to preserve them and let people know and learn about them. In China for instance, three principles apply to the education of creative crafts: combining academic education and practice; training of craftsmen via multi-channel and multi-level methods and always keeping 'creativity' at the core of the development of creative crafts. In addition, China has additional programs for pre-employment training and on the job training for the creative craft. In Germany, a distinguished strength

of the approach to the education of craftspeople is teaching them all practical aspects of running their enterprise to ensure their success and continuity in the market (Klamer,2012).

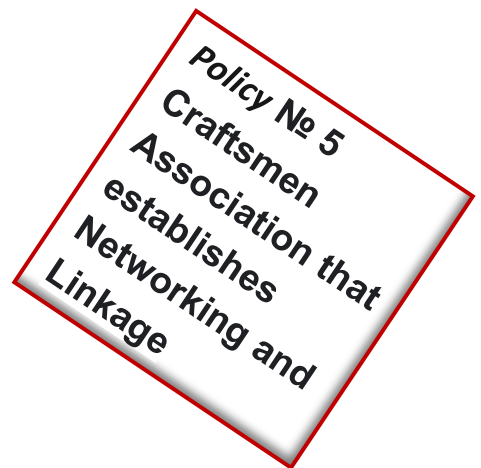
Protection Laws and Regulations

Craftsmen sector in Lebanon lacks regulatory laws that clearly states craftsmen rights and obligations. Therefore, the establishment of laws and a craftsmen union that regulates apprenticeship contracts, a special type of contract including education next to the normal work relationship between the employer and the employees, would give craftsmen the respect and the protection that they currently lack in their occupation. Most craftsmen in Lebanon are short of retirement plans or welfare payments to support them in their aging years, this gap needs to be accounted for when drafting regulatory laws for craftsmen. Furthermore, regulatory laws ought to ensure the protection of the traditional arts and handicrafts. To work for an expansion of the craftsmen market via several channels including but not limited to trade tariffs and quotas to protect the domestic market, trade agreements to expand the international market for domestic crafts and products, trade agreements to secure affordable raw material for craftsmen. To enhancement of leadership, professional development and business support within the sector. The government can also pursue incentive policies such as tax cuts or subsidies to revive this sector and to give it push forward.



Organization

Which ministry or administration should the affairs of craftsmen be handled to? Is it the ministry of Labor? Ministry of Culture? Ministry of Tourism? Ministry of Economics? Ministry of Development? Ministry of Social Affairs? In China, the organization of creative crafts has a pyramidal structure. At the head of the pyramid are two departments of The State Council of China (ministry of finance and ministry of culture) that are in charge of all affairs and activities in the development of creative craft. In Germany, the crafts have long been controlled within the organizations of Handwork (utilitarian crafts). In Italy, the Ministry of



economic development has the main competence concerning the organization of the craft system. Normally, they do not deal only with craft but with a combination of subjects (industry, commerce, tourism). In some regions, however, there is a specific office responsible for craft within this ministry. In India, the craft sector is organized across ministries, the most dominant of which is the Ministry of Textile which delegates its duties to the Office of the Development Commissioner (Handloom) and the Office of the Development Commissioner (Handicrafts) (Klamer, 2012).

The craftsmen sector is a dynamic sector that is rooted in every market and ministry, accordingly in Lebanon this sector could highly benefit from an association (legal body) providing forward and backward linkages to the craftsmen with the different ministries, syndicate, markets and none governmental organizations in Lebanon. This association should look forward for a specific recognition for those craft enterprises, should be capable of preserving and transmitting traditional craft combining it with technological skills and to provide the needed networking for craftsmen that facilitates their operando.

Conclusion

This study provides a novelty with regard to constructing craftsmen index for the Lebanese Crafts sector. Few studies have studied the Lebanese Craftsmen sector highlighting its strength points and shortcomings, however none worked on the cultural as well as the economic perspective simultaneously to provide a holistic quantifiable measure of its contribution to the economy and the society. Craftsmanship not only brings out the tradition and the culture of the country but rather gives an identity, a sense of belonging and a monetary contribution to the nations. This study showed that the craftsmanship sector has a lot of potential if supported and protected. Similar to any sector, craftsmen are in need for trade agreements that protect their products from foreign competition and in the same time open market opportunities for them. Almost all craftsmen do not have proper official retirement plans that include welfare payments nor medical insurance. Furthermore, craftsmen are now and due to recent financial and economic crash that the Lebanese economy is suffering from, in need for affordable resources market. While managing the micro figures for some craftsmen, they are currently at a negative value added (loss) due to the currency depreciation, the emergence of black markets for factors of production and the inability to import raw material. Most importantly, craftsmanship can play a role in the touristic sector through Live Love Your Country initiatives. On the personal level, many craftsmen lack the know-how to market their products and to keep updated with new trends. Thus with a comprehensive plan on the national and personal levels, that works on *Stimulating Creative Craft Culture* craftsmanship sector can contribute highly to the Lebanese economy.

Another significant contribution of this study is the mapping process that was launched thus updating the craftsmen lists and database on a national level.

Appendix

Annex 1 Craftsmen Tool Link

https://docs.google.com/forms/d/e/1FAIpQLScPSPRhjAqfudLIYfq9OsBLHmizMDAAds--ioKxRDNwmFnUcg/viewform?usp=sf_link

RPS-Nahnoo Craftsmen Tool 2020

Dear Craftsman

RPS Mena in Collaboration with Nahnoo are holding a study to evaluate the gaps in the Lebanese Economy with regards to craftsmen social and economic status. The aim of the study is to build a plan showing strengths and gaps of this sector. Our aim is to support you. Your identity will remain anonymous and your feedback is confidential.
Thank you for your precious time

عزيزي الحرفي

تجري مؤسسة RPS MENA بالتعاون مع جمعية NAHNOO دراسة لتقييم القطاع الحرفي في المجتمع اللبناني. الهدف من الدراسة هو بناء خطة تظهر نقاط القوة والثغرات في هذا القطاع، هدفنا من الدراسة هو تحسين الوضع الاجتماعي والاقتصادي للحرفيين و الحرفيات اللبنانيين. لذلك ان مساهمتكم قيمة للغاية.

ستظل هويتكم مجهولة وستكون تعليقاتكم سرية.

و لكم جزيل الشكر

Annex 2 Categorical Distribution and Occupations

Categorical Distribution and Occupations		Number of Craftsmen	Percent
Wood	Handicraft workers in wood, basketry and related materials عمال الصلّة ذات المواد والسلال الأخشاب في اليدوية الحرف	90	90.0
	Engravers النّقاشون	10	10.0
	Total	100	100.0
Textile	Tailors, Dressmakers and Garment Makers وصانعو وخطاطون خطاطون ملابس,	80	52.6
	Milliners and Hatmakers القبعات وصانعو وخطاطون خطاطون	7	4.6
	Patternmakers Markers :Textile Products, Leather Garments and Gloves والقفازات والجلود النماذج صانعي	23	15.1
	Embroiderers (Textile and Fur Products, Leather Garments and Gloves) التطريز	27	17.8
	Shoemakers and lasters الأحذية صانعو	15	9.9
	Total	152	100.0
Handymen	Blacksmiths, Hammersmiths and Forgemen الحدادين ، الحدادين	34	35.1
	Furnacemen, Rollers, Drawers, Moulders and Related Metal Making الصلّة ذات المعادن وتشكيل قوالب ، أدراج ، بكرات ، أفران	14	14.4
	Harness and Saddle Makers السرج صنّاع	2	2.1
	Upholsterers المنجدون	27	27.8
	Handmade soap makers يدوياً المصنوعة الصابون صانعي	20	20.6
	Total	97	100.0
Creative	Stone Carvers الحجر نقش	13	20.3
	Potters and Related Clay and Abrasive Formers بها يتصل وما الخزافون الصلصال من	5	7.8
	Plastics-Product Makers innovative المبتكرة البلاستيكية المنتجات صنّاع	7	10.9
	Decorators, Glass and Ceramics ووسيراميك وزجاج ديكور Artisan	39	60.9
	Total	64	100.0
Gold and Jewelry	Jewelry and Gold Engravers ذهب و مجوهرات	15	100.0

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