



TURQUOISE MOUNTAIN

Assessment on Craftsmanship and Syrian Cultural Heritage in Azraq Camp



Prepared for Turquoise Mountain Trust
by Ayham Dalal
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This research was commissioned by Turquoise Mountain Foundation - Levant.
Research by: Ayham Dalal (lead) & Victoria Dabdoub
Author: Ayham Dalal
Email: ayham.dalal@live.co.uk

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Turquoise Mountain Trust
Princes Exchange, 1 Earl Grey St
Edinburgh EH3 9EE, UK

DETAILED INFORMATION ABOUT THE INTERVIEWEES AND THE IDENTIFIED MASTER ARTISANS IS TO REMAIN ANONYMOUS

EXECUTIVE SUMMARY

In the attempt to extend Turquoise Mountain's work to Jordan and in coordination with the research about Syrian artisans in Amman and its surrounding; this assessment aims to identify potential master artisans living in Azraq camp, and to assess the population's attitude towards cultural heritage. The research took place in three phases between April and August 2017. In the first two phases, and due to challenges to access the camp, the research took place through phone interviews with refugees. Purposive-random sampling was applied to CARE's IBV list, and refugees who registered at CARE after an SMS was sent, were contacted and interviewed. In total, 96 phone calls were made: 44 attempts failed, and 52 phone interviews have been conducted. In the interviews, refugees were asked to elaborate on their professional backgrounds in order to identify whether their experience is of relevance to the objectives of the project. A special questionnaire was conducted with interviewees who were identified as 'artisans' to understand their craft: its origins, background, settings of production and how it was implemented in Syria. In total, six areas of expertise have been identified and assessed. These are: 1) Pilgrim hats and crochet; 2) Embroidery (of cochins, murals and bed sheets); 3) traditional rugs and weaving; 4) Sh'dad (camel saddle); 5) Abaya (traditional dress); and 6) Pottery. In the third phase of the research, six focus group discussions were conducted with adults, artisans, adolescents and teachers. All groups affirmed the need to protect cultural heritage and demonstrated how it represents parts of their identity that is being re-shaped and culturally reproduced and hybridized in the camp.

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LIST OF ABBREVIATIONS AND ACRONYMS

CH	Cultural Heritage
CfW	Cash for Work
DRC	Danish Refugee Council
EJC	Emirati-Jordanian Camp
FGD	Focus Group Discussion
GoJ	Government of Jordan
IBV	Incentive-Based Volunteering
ICH	Intangible Cultural Heritage
IMC	International Medical Corps
KSA	Kingdom of Saudi Arabia
MC	Mercy Corps
NRC	Norwegian Refugee Council
RI	Relief International
SRAD	Syrian Refugee Affairs Directorate
TM	Turquoise Mountain
UNICEF	United Nations International Children's Emergency Fund
UNHCR	United Nations High Commissioner for Refugees

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INTRODUCTION

Azraq Camp:

In the aftermath of the mass expansion of Zaatari camp, and its rapid transformation into an urban site, in a manner that was perceived as 'out of control' (cf. Dalal, 2014); Azraq camp was opened in April 2014 as a response to this experience. As explained by a UNHCR official, Azraq camp is 'one of the best-planned refugee camps in the world'¹ where success stories has been brought from Africa and other regions to shape its layout, management style and planning. For instance, the system of decentralized hierarchal planning (villages, blocks and plots) was introduced and the T-Shelter was suggested as a developed form of shelter in opposition to the distribution of caravans that abruptly took place in Zaatari camp in replacement of tents. Therefore, in comparison to Zaatari, Azraq camp is considered as a space where potentials, resources and security concerns are being constantly negotiated (cf. Hoffmann, 2017).

In contrary to Zaatari and other camps, Azraq was well-prepared and already constructed to receive a massive amount of refugees that was expected to cross the Syrian-Jordanian borders in 2014. However, this did not happen, and the camp was slowly inhabited by different waves of refugees coming from zones, cities and urban areas that were badly affected by the conflict. Therefore, basic information about the camp could be summarized as follows (UNHCR, 2017) :

- Today, around 35,500 refugees live in the camp; yet it was planned to host more than 50,000 (exponentially 100,000).
- The camp is 14.7 Km² in size, located in the Zarqa governorate, on the Intl. road towards Iraqi borders.
- The camp is divided into 4 inhabited villages (V2, V3, V6 and V5).
- The first two inhabited villages were V3 & V6, hosting a majority from Homs and its surrounding villages.
- V5 hosting the majority of refugees who came later from the Berm mainly from Aleppo and its surrounding areas. The village is fenced and its inhabitants are in the process to be screened out and moved to V6. Therefore they cannot leave the village without police clearance.
- Currently the demographic breakdown of the camp population is:
 - Aleppo 26.8%
 - Homs 18.6%
 - Daraa 13.2%
 - Ar-raqqa 10.1%
 - Other areas 31.3%
- Economy of the camp has been structured (in opposition to Zaatari which shows more autonomy) through the IBV system and the planning of the markets in each village.

¹ <http://www.middleeasteye.net/news/jordan-tries-new-tack-azraq-refugee-camp-652739361>



Figure 1: A picture Azraq camp and the T-Shelters slightly amended by refugees (Source: A. Dalal, 2017)

Actors:

Like in any other camp, different NGOs are working under the mandate of UNHCR, which is running the camp in close collaboration with SRAD to operate and fulfill its different programs. However, in contrary to other camps (like Zaatari and EJC for instance), the challenge of 'Livelihoods' programs seems to be bigger and more challenging. This is because of the number of refugees is high compared to the nearby EJ Camp, and the availability of different skilled people coming from different professions. This becomes more problematic with the issue of employment and the CfW system that has been developed in Azraq camp (in comparison to Zaatari), that is struggling between providing people in the camp the opportunity to work occasionally – called the Incentive Based Volunteering IBV, and the restrictions put on refugees to practice any business outside these economic-legal terms (in opposition to Zaatari camp that was able to break out through these restrictions and build immediate economic relations with its surrounding. In that perspective, the camp appears as a refugee warehouse full of potentials, and this justifies, the big interest of the different NGOs in professions such as tailoring, sewing, carpentry and carpet weaving. These activities could be summarized in the following:

- NRC is doing vocational training for youth, they have a youth center and they teach sweet making, tailoring, and other basic life-skills which are not connected to income generation.
- DRC is running a carpet weaving course in V3 and a course/workshop for tailoring in V6 to produce pajamas and school customs for children (see Fig. 2)
- CARE is in charge of the IBV database which includes 12,444 persons (see PHASE I). The list is updated regularly, including personal and professional information about

the registered refugees. CARE has also a sewing and tailoring program that is not connected to income generation as well.

- IMC runs also programs for sewing, tailoring beads and pottery in (The Woman and the Girl) center. Many of the informants referred to it as a stop for teaching or training.
- Mercy Corps works mainly with youth and children, but operates a supplementary education programs for refugees in the camp.



Figure 2: Women working on a carpet at the Carpet Weaving course at DRC (Source: A. Dalal, 2017)

MASTER ARTISAN

Who is a master artisan in Azraq camp? The term has proved to be highly problematic since its ambiguity has flared competition among the refugee population especially in the context of the camp where the population is in desperate need to gain income, and where everyone could suggest himself/herself to be highly skilled; and thus, a master artisan. Due to the previous, a process of qualitative investigation took place in order to identify who is a 'master artisan' and who is not. This is very important to point out especially that, throughout the assessment, it seems that the camp is full of potentials and skilled persons that are capable of producing different products. This have shown clearly with different organizations such as DRC, NRC and CARE which have been attempting to develop programs for livelihoods and to activate refugees skills; yet the mastery of the craft does not seem to specifically fall into their agendas. Therefore, and during the process, the following criteria of what we identified as 'master artisan' appeared:

- The product of the craft has to be related to Syrian culture or maintain a certain tradition (in opposition to modern productions).

- Possession of exceptional skills and knowledge (in relevance to the project).
- Having detailed knowledge about the production of the craft.
- Producing the craft as main source of income.
- Practice for many years, and mostly learned by shadowing and transfer of the 'know-how'.

In addition to the previous, it should not be neglected, the impact of the researchers on the identification process (i.e. certain candidates show qualities that might not fully match with the criteria, yet, proving to have actual interest and strong enthusiasm about producing the craft as they used to do in Syria). This does not object, but complement the previous criteria.

METHODOLOGY

The findings of this assessment are based on the research that took place between 15 April and 10 August 2017. During the assessment, the researchers have conducted semi-structured interviews with NGO workers in and outside Azraq camp, semi-structured and in-depth interviews with refugees to identify master artisans, in addition to . The process of the research took two phases:

- Phase I (4-23 May): During this period, the access to the camp was not granted yet as expected, but the researchers were able to get the CARE IBV database where refugees are registered based on their skills, professional backgrounds and other criteria. Sampling from identified relevant categories was possible through phone interviews. The intention was to examine the accuracy and relevance of the IBV data to the objectives of the research.
- Phase II (23 May – 20 June): During this phase, an SMS message was sent throughout the camp asking master artisans to register at CARE. The phone interviews were conducted with those whose numbers were found in the IBV list.
- Phase III (1-10 August): During this phase, the team has conducted several 1-to-1 interviews with identified artisans, in addition to Focus Group Discussions with refugees, adolescents and teachers.

As the previous suggests, phone interviews were an important form of contact with refugees, and thus, the only methodology that was possible for implementing the assessment in its early exploratory phases. In each interview, starting with an introduction about the assessment, the interviewee was asked to elaborate about his/her professional background in Syria. Among those who were identified as 'relevant' in their experience and level of expertise, a semi-structured interview was conducted using a Questionnaire (see Annex).

LIMITATIONS

In the first two phases, the research was planned to take place in Azraq camp in order to get to know the potentials and identified master artisans and conduct 1-to-1 structured surveys in additions to participative observations that could assist in understanding how the camp functions as a system (for both refugees and the NGO workers). However due to the delay in obtaining the permission to access the camp, and the difficulty to extend permission during Ramadan; the researchers relied on conducting phone interviews with refugees which might have delayed the scheduled, but also prepared the team for PHASE III in the camp.

The following points have limited the process of this research, in a way that affected its outcomes and findings:

- Timing and permission: The duration and timing of the planned fieldwork did not match with the timing of the permission from SRAD to visit the camp: During PHASE I the permission came out very late allowing only for one field visit to the camp, while in PHASE II the extension of the permission was delayed during the whole month of Ramadan. In PHASE III, the researchers were outside Jordan during most of the time when the permission was suddenly renewed due to lack of clear communication. Better coordination and timing might have led to better results.
- Conducting the early parts of the research from Amman: While the assessment was mainly carried out on phone in PHASE I and PHASE II, the researchers could only assess the quality of some of the crafts made by refugees in the camp through pictures taken and sent via mobile phones. Being able to assess capacities and skills directly might have had different impact on the findings.
- Communication with NGOs in the camp: Gaining access to data about the camp and the refugees lagged behind the proposed time schedule.

Taking into consideration the previous methodology and constraints, the following section describe in more details, the process of the research and the outcomes of each phase.

RESEARCH PROCESS

PHASE I

The first phase of the research took place between the 4th and the 23rd of May. The basis of this phase has been the CARE IBV list which has been obtained in order to have an overview of the skills and experiences in the camp. The list covers up to 12,444 persons from the camp (4,164 females, and 8,280 males), and their detailed information is categorized due to the following aspects:

Individual ID; Ration; App. Date; Sex; Age; Dependents; Family Size; Phone; Education; Exp. in Years; Professional Experience; Skills; Disabilities; Village; Block; Parcel; Street; Worked in 2014; Worked in 2015; Worked in 2016; Worked in 2017; Current Hiring Agency; Starting Date; End Date; Skill Level; Type of Work; Worked with; Status (Job seeker, volunteer, etc.); Entered By; Training Courses; ACTED/WFP; NRC; Has a shop in the public market; THW; Camp experience; Case Status (in/outside camp).

The database was last updated on the week of May 1st, 2017. Regular updates are conducted on the database and can be requested from CARE.

During this phase, and due to the delay in obtaining the permission to implement the fieldwork in the camp, the researchers have conducted phone interviews with refugees as an initial way of testing the accuracy and relevance of data. Random-Purposive Sampling was applied to choose the interviewees, which were prioritized using the following criteria:

- Years of Experience: no less than 5 years of experience (*7 years for bigger groups).
- Age: based on findings in urban areas, the younger master artisan is 32 years old. Given that refugees have been inactive since their presence in the camp (2014/2015), the selected age group is 35 and above

- Professional experience:
 - Art + Artist (5 p.)
 - Blacksmith (73 p.)*
 - Carpenter (15 p.)
 - Decoration (18 p.)
 - Drama (1 p.)
 - Drawing Hanna (1 p.)
 - Garment (2 p.)
 - Musician (3 p.)
 - Painting (27 p.)
 - Photography (1 p.)
 - Sewing and Tailoring (104 p.)*
 - Upholstery (2 p.)
- Skill level: the priority will go to “skilled” and “highly skilled” refugees

As known, the random purposive sampling is not representative of the camp population; yet, it gives purposeful indicators about the IBV list system, and the available skills and capacities in the camp. The sampling was also based on the interviewees' years of experience, age and professional experience. Therefore, 64 attempts to make phone interviews took place. Out of which:

- 26 attempts (40%) failed due to one of the following reasons: Phone number is wrong; phone number has been disconnected; phone number has disabled from receiving calls; or interviewee is not available.
- 38 phone interviews (60%) have been actually conducted. Out of which:
 - 11 interviewees (17% of total) were identified as irrelevant (i.e.: workers, builders, car technician, employee...etc).
 - 27 interviewees (42% of total) were identified as relevant.

The purpose of the calls was to identify the overall relevance of the interviewees' experience and skills to the project. The duration of calls varied between 1 to 20 minutes. The interviewees were asked to elaborate on their previous work experience in Syria, and about their current work-related activities in the camp.

Out of these 27 interviewees who were identified as relevant:

- 14 were females and 13 were males ranging in age between 24 and 54 years old;
- 19 worked in tailoring, designing and assembling clothes (13 F/ 6 M);
- 2 worked in crochet (2 F);
- 2 worked in carpentry (2 M);
- 2 worked in decoration & gypsum board (2 M);
- 1 works in Pottery (1 M);
- 1 works in shoes repairing and production (1 M).
- 2 were trainees at DRC (2 F).

The diversity of professional backgrounds, experiences, years of practice, and areas of expertise were the most obvious finding during this phase of assessment. This can be readily seen through the summary of the interviews on the IBV database.

For the research in Azraq camp this had three results/implications:

1. **Everything seems to be possible in Azraq camp in terms of production.** This is because the camp resembles a mine of potentials and talents that are waiting to be discovered, explored and re-activated. These can either help in mass production (using refugees as a labor force), or by *integrating* different skills and areas of expertise to produce all kinds of products and crafts. As one of the interviewees expressed: *'Do you know that you can make a labor force here? If you start a business all people in the camp will be working with you'*.
2. **There is no one Syrian culture, but an assemblage of sub-cultures.** This is not only due to the diversity of the locations where refugees come from (Homs, Aleppo, Daraa, Ar-Raqqa...etc) in Syria, but to the urban and socio-economic backgrounds (city dwellers, villagers, Bedouins...etc) – as one refugee exclaimed *'It is like little Syria here!'* This would probably lead to hybridization of culture that could be interesting in terms of craft production which is part of the 'future heritage' of Syria.
3. **'Who is a master artisan?' Putting the preservation of cultural heritage and traditions first.** Amidst the diversity of artisans and practitioners, priority has been given to those whose crafts have a direct relation to cultural traditions and/or the preservation of knowledge/craft that has developed over the years in Syria. This has impacted the direction of the research leading to the Phase II.

PHASE II

As mentioned earlier, PHASE I was planned as an initial investigation of what is there in the camp. However, since the permission to access the camp came very late, it allowed the researcher to do one field visit. Through which they have met with UNHCR, DRC, and CARE and implemented a face-to-face interview with a woman that was identified as potential master artisan at her home. However, in order to facilitate the process and follow up with the delay within the timeframe set for this research; the researchers asked CARE to distribute an SMS message in the camp. The following message was drafted and sent out during the first fieldwork visit to the camp in 21.05.2017: ⁱ

*"Required is Master artisans (males and females) with high skills in crafts production and handwork, especially those related to Syrian heritage and culture. Expected is high proficiency, and the quality of the product were the main source of income previously in Syria, with at least 7 years of experience. For instance: Experts in oriental works, arabesque, Arabic furniture and engraving, embroidery and needlework, ceramics and pottery...etc. Please those who have these qualities to go to CARE to register till next Thursday"*²

² Original text was sent in Arabic:

"مطلوب حرفيين (ذكور وإناث) بخبرة عالية في الأعمال اليدوية و صناعة الحرفيات و خصوصاً المتعلقة بالثقافة و التراث السوري. يشترط المهارة، الاحترافية وجودة الإنتاج كمصدر للدخل الرئيسي سابقاً في سوريا و بخبرة لا تقل عن 7 سنين. أمثلة: محترف شرقيات، أرابيسك، موبيليا عربي و حفر على الخشب، تطريز و السنارة، سيرامك و فخار...الخ. يرجى من يجد في نفسه هذه الشروط التوجه إلى CARE للتسجيل بمدة أقصاها الخميس القادم"

As a result, 32 refugees have registered at CARE, out of which:

- 18 (56%) could not be contacted due to the following reasons: wrong number; number has been disconnected; receiving calls is blocked; number is not available on the CARE database; person is not available.
- 14 (44%) have been interviewed by phone, and among them:
 - 3 were identified as irrelevant.
 - 5 women from Village 5 work in sewing & tailoring, but mainly for domestic use.
 - 1 man from Village 5 specialist in spraying furniture.
 - 2 women learned embroidery in the Art Institute in Homs and taught in their village Mahin near Homs. One of them has sold her products (embroidered cochins and bed covers) and has been interviewed using the survey form.
 - 1 young guy from Damascus who runs the machines for automatic embroidery. He was interviewed and met in Amman in the factory where he works during his leaves from the camp.
 - 1 man from Daraa who used to work in producing traditional rugs on a manual wooden loom. The rugs were sold in the market. He was interviewed using the survey form.
 - 1 man works in producing a traditional Bedouin craft called Sh'dad. He was interviewed using the survey form.

The results of this research phase (23.05 – 20.06) has been influenced by the limitations put on its methodology since the supposedly planned visits to the camp were not possible without the permission (which has been delayed probably due to Ramadan). And that more than half of those who have registered could not be contacted for the above states reasons.

PHASE III

Without informing the team in advanced, the permission was suddenly renewed after Ramadan; however, the researchers were outside of the country. Pursuing the research was only possible in the last 10 days (1-10 August). During this period, six field visits took place, in which 1-to-1 interviews were conducted, in additions to several Focus Group Discussions with different samples, aiming to understand the population's perspective towards cultural heritage. The research process was pursued as follows:

- Tuesday 01.08:
 - Coordination: The team (AD, SL, WB, BV) met with Noha Gibreel (UNHCR Livelihood Officer) and Malek Aabdeen (CARE) in order to organize and facilitate the next visits and finalize the assessment. A tentative plan was made for the next two days.
 - First meeting with UNICEF: AD and BV met with Alaa Khaled Hasan (Education Officer of UNICEF) to organize a meeting with the adolescents and teachers.
 - BNLWG: SL and WB have attended the Basic Needs and Livelihoods Working Group (BNLWG), and scheduled a FGD with the artisans at NRC.
- Wednesday 02.08:
 - Interviews: Four 1-to-1 interviews were scheduled for the first half of the day. The CARE team was asked to invite all the refugees who have already

registered yet were not interviewed yet – but we were informed that all of them are from V5. Therefore, the attendees of this session were four artisans who were identified during the previous interviews: I'tidal Al Shibly (pilgrim hats), Anwar Al-Ali (camel saddle), Khulood Shehaan (embroidery), and Oqba Al-Nafi' (machine embroidery). The team got the chance to meet some of the identified artisans in person.

- FGD 1: The first FGD was organized by CARE. The collected sample (around 12 participants) was random, and mixed in gender, origins and age. The piloting was positive in its outcomes, yet, it was clear that the questions and the process of the session need to be adjusted in order to get better results. These are discussed later in the findings.
- Thursday 03.08:
 - Interview: An artisan, Fatimah Al-Saleh (traditional weaving), was spotted during the first FGD and contacted for a 1-to-1 interview.
 - FGD2: The second FGD was also organized by CARE and with a sample similar to the previous one. Participants were very engaged in the process, and results were much better than the previous one.
- Monday 07.08:
 - Meeting with MC: AD and VD attended got introduced to the Makani centre at V2 where MC is operating. The researchers attended one of their regular courses for male adolescents. This activity was planned to contribute to understanding how educational activities are run in Azraq camp.
- Wednesday 09.08:
 - Meeting with MC: The intention of the short meeting was to get feedback and impressions from the officers regarding the questions of the FGD.
 - Interview: An interview with a calligraphist was organized at CARE.
 - FGD 3: This FGD was organized by Relief International (RI) at V2, and included a sample of female adolescents between 15-18 years old.
 - Interview: This took place in V6 informally with Abu El-Wafa (stone engraver from Damascus).
- Thursday 10.08:
 - FGD 4: This FGD was also organized by RI at V6 with male adolescents between 15- 18 years old. The intention was to understand their perspective about cultural heritage in the camp, and assess their interest in learning traditional crafts.
 - FGD 5: This was a long session with teachers and facilitators of the Social Innovation Lab at RI (powered by UNICEF). The session was mixed in gender, origins and backgrounds. The majority were either fully-established teachers, or master students in Syria whose study was interrupted due to the war.

All FGD lasted around 1 hour and involved between 8 to 12 participants.

FINDINGS

The following findings are based on the three phases of the research, as described above and are categorized in two sections: A. Craftsmanship and B. Attitudes towards Heritage in Azraq Camp. The first category provides information about the crafts and artisans identified in the camp as possible directions of production. It gives a background about the craft, its form and setting of production; and ends with an evaluation and outlook.

The second category is concerned with the observed attitudes towards heritage through the FGDs. Both categories end with final conclusions and remarks, and a possible format of TM's centre and activities in the camp.

A. CRAFTSMANSHIP

❖ Direction 1: Pilgrim Hats

Background:

Pilgrim hats are not strictly Syrian as of their cultural origins, but they are more likely to be considered as part of the Islamic culture of the region. While pilgrim hats are widely used among elderly people in Syria and the Levant, they have strong markets in the Gulf countries and KSA especially during Hajj. However, beyond cultural interpretations, producing pilgrim hats in Syria have started as an economic tradition in Yabrud (near Damascus) and in Deir Attieh (between Homs and Damascus), and then spread in three villages to the east of Homs: Karyeteen, Hawwarin and Mahin.

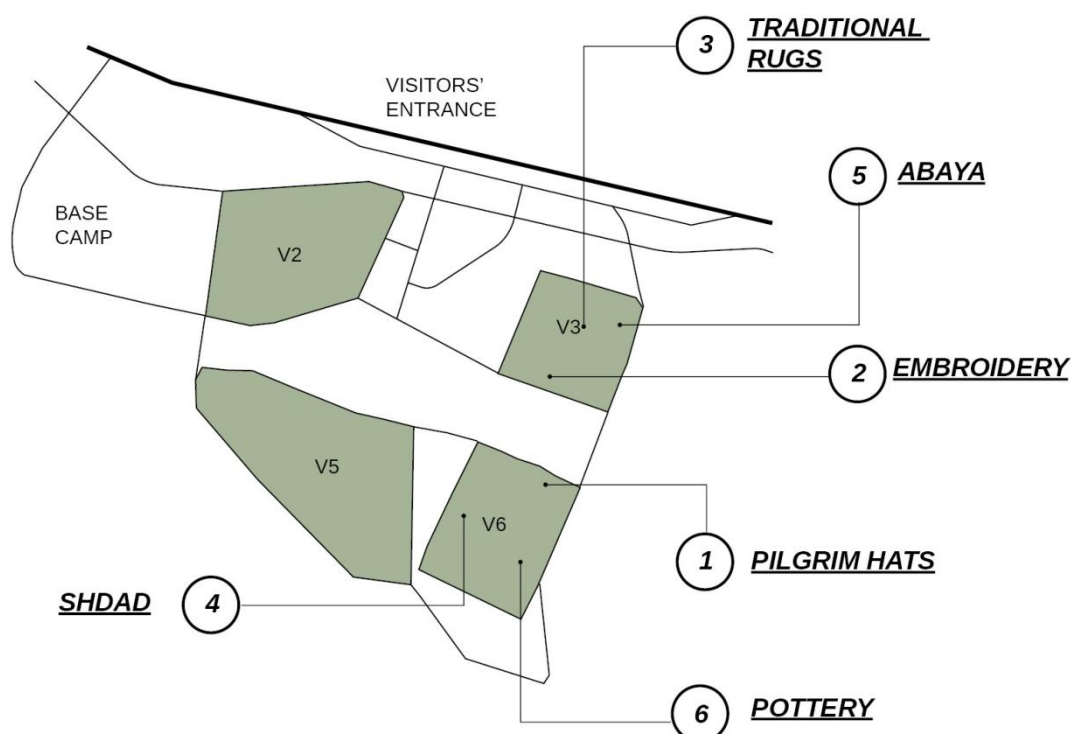


Figure 3: Locations of Identified Artisans in Azraq Camp (Source: Author, 2017)

According to the informants from Mahin, the tradition of making pilgrim hats was transferred to the village: *'A lady from Yabrud was married to someone from our village. People in Yabrud are famous for this craft. She taught the relatives of her husband...from one to the other, the craft was spread in the whole village...'* A while after, the spread of the craft was encouraged by a tradesman who used to provide materials for the women to knit the hats, to be then processed and sold in the Gulf market. However, the production of pilgrim hats evolved to become integral element of the villages' tradition and the women's identity:

"When we came here, we missed it a lot...it has accompanied us not for a day or two, but for a whole life... At the time when we were staying at the Berm...If you would have gone there and entered our tents, you would see the thread and the sewing hook hanged at the entrance of each tent, as a sign of hope to go back to Syria...When we went out we took them with us, they are essential! We hope to go back with them...Not only me, but many others in the camp..."

Form and Settings of Production:

The production of the pilgrim hats is not tied to specific work conditions. On the contrary, it has been integrated in the daily life of the women in the village: *"We used to work at home...For example, I go out to visit my friend I take my hat and sewing hook, she visits me, she take her hat and sewing hook...we worked and kept an eye on our kids at the same time...that was normal"*. In addition, many women from different villages, but especially from Mahin, have been relocated to Azraq camp and seem to be specialized in sewing and embroidery (see Direction 2).

Producing Pilgrim hats requires only a thin sewing hook and a cotton thread. Producing one Pilgrim hat would take 1 to 2 hours up to 5 hats a day, and requires only the initial costs of the materials. For instance, a hat would cost around 10 SP, and was bought by the exporter for 175 SP (around 3.5 USD before crisis). The profit rates are high which justifies why most of the women in Mahin relied on it as a main source of income. Yet with all courses and programs to teach embroidery, crochet and sewing in the camp (see Actors); this tradition seems to be falling behind.

Evaluation and Outlook:

Based on the previous, it seems that maintaining the tradition of producing pilgrim hats is of an essential value for the women from Mahin village as it became part of their identity and culture. The informants claimed that the majority of women from Mahin have migrated to Jordan and are in Azraq camp. Thus, there is an opportunity to find and re-activate this network through a program that is targeting women, supporting them to gain income, and to learn about other Syrian craft and CH related topics. To do that, collaborating of NGOs operating on ground is required and advised.

While the number of women from Mahin, Kareyteen and Hawwarin need to be known to plan more precisely; the project could be targeted toward supporting women-headed families who have no male member of the family who can support economically. The main informant was one of them, and she stressed out: *"I want to speak about my situation and a million situation like mine...there are women in the camp who has no men to secure their lives. I have three young daughters and one son, and I struggle a lot to fulfill their daily needs and demands..."*



Figure 4: A sample of the Pilgrim Hats made by the informant using the available resources in the camp (shorter thread and bigger sized needle than standard).

❖ Direction 2: Embroidery (Cochins, Murals and Bed Covers)

Background:

Embroidery is essential when it comes to the cultural heritage of the region, and especially in Syria. During the assessment in Azraq camp many women and men seemed to have practiced – and still - sewing, tailoring, crochet and embroidery in different settings, to produce different products and for different durations (see PHASE I & II). However, while this might provide an opportunity for mass production, very little relation to cultural heritage was identified. Therefore, the decision was made to focus on finding highly skilled artisans who can produce hand-made cultural objects & crafts. Taking into consideration the diversity of skills and human resources in the camp, the decision upon the produced items, the designs, and the motifs used could be taken together with the designers. However, this section suggested the production of embroidered cochins, pillows and bed covers (possibly including murals), based on the identified artisan from Azraq camp.

Form and Settings of Production:

The identified informant has been studying embroidery and hands-skills at the Institute for Applied Arts in Homs. After that, she taught embroidery at school in her village, Mahin. During that time, she used to make embroidery on cochins, pillows and bed covers, at home for private clients. For that she used threads and sewing hooks specially used in embroidery, applying linear, rotational and necklace-like knits. The pieces were then sold for higher prices. For instance a pillow cover with small drawing was sold for 250 SPs, and with big drawing was sold for 400 SPs (8 USD). Table covers with small drawing would cost 300/400

SPs, and with big drawings would cost 500 /600 SPs. Bed sheets embroidery for brides are sold with higher prices.

Evaluation and Outlook:

During both phases of the assessment, it was clear that sewing, tailoring and embroidery was practiced by many refugees with different age groups and genders, whether as a hobby or as a profession (*khayyat*). Not to forget that interest in these fields is being fed by the competition between the different organization in the camp to provide sewing and tailoring courses in addition to embroidery, beads, murals and other accessories.

While visual assessment of the informant's work was not possible, it might be worth initiating a competition for embroidery in the camp, to assess the available skills (note that the highest section of all IBV relevant categories is sewing & tailoring). Another approach would be to start with the identified artisans and gradually find strategies to attract and find those with exceptional skills in embroidery, or those whose profession in embroidery was related to heritage and the production of traditional items.



Figure 5: An example of mural embroidery of Al-Aqsa Mosque done by one of the informants in Azraq camp (picture sent via WhatsApp).

❖ **Direction 3: Traditional Rugs and Weaving**

Background:

Widely used in Syria, rugs have different sizes, types, colors and motifs reflecting the cultural mosaic of the country. While the production of high quality hand-made carpets and rugs is quiet known in Syria and attracts many organizations to develop it with displaced refugees³, such skills were not identified during the assessment. On the contrary, one guy working as

³ Like DRC carpet weaving course in Azraq camp, or more professionally in Turkey by the Anka Cooperative: <https://www.kickstarter.com/projects/ankacoop/empowering-syrian-refugees-with-handcrafted-heirlo>

carpet weaver producing traditional rugs was identified. According to the description, these rugs are not sophisticated in their design since they were produced and purchased for Bedouins to fit with the modern everyday life, mainly consisting of colored strips (red, black, white...etc). These rugs were used at home or during weddings, in the region of Daraa and its surrounding villages in the Houran Plain (like Busra). The informant himself learned the craft at school, and worked in a workshop producing rugs for 5 years.

Form and Settings of Production:

These rugs were produced in a workshop using a basic wooden loom: a table of 200x80 cm filled with tempered threads with spacing of 4 mm between each. The table is 100 cm high, and requires a big comb and coloured thread of 1 to 3 mm thick. The threads they used were mainly produced in manufactories in China and India. Working 8 hours a day, a rug of 200x80 cm would need around two days to be finished. This process could be faster if a knotting specialist was available to do the finishing on the two ends of the rugs. The rugs were sold for the exporter for 800 SPs (16 USD), and sold in the market for 1200 USD (24 USD before the crisis).

Evaluation and Outlook:

Assessing the quality and level of production was not possible since the informant has no pictures of the rugs he used to produce in Daraa, nor has he produced any rugs in the camp yet. Therefore, it might be necessary first, to check the quality of the produced rugs before making further suggestions. This might also require finding ways to collaborate with other NGOs working on the same domain (like DRC) in order to avoid conflict and overlapping.

❖ Direction 4: Sh'dad (Camel Saddle)

Background:

Despite being tightly related to Syrian CH, the Sh'dad is a craft that is not widely known among city/rural dwellers due to its Bedouin roots. Made out of wood and traditional black and red textile; the Sh'dad is usually used as a saddle for camels. However due to its aesthetical appeal, its usage have become more and more integrated in modern life. For instance it has been used as a decoration in Arabic seating areas, occasionally used in Syria and more frequently within the Arabic Peninsula.

As for the informant, he learned the craft from his grandfather through shadowing. The knowledge about producing the craft was carried for years within the family which originates from Arab Bani Khalid - a well known tribe mainly present in the Houran Plain, stretching in the desert between Jordan and Syria. After moving from Hama to Homs, the informant did not keep the production of this craft as a hobby, but developed it into a successful business, as he was one of the main distributors within Syria (especially Deir Az-Zour and Dara'a) and beyond in the Gulf countries (Kuwait, KSA and Qatar).

The informant has made his investigations regarding the production of Sh'dad in Jordan (especially near Jarash); suggesting that the one they used to produce in Syria were much better in quality and different in design. In addition, the informant has developed a winged-style Sh'dad that has been more produced with the help of a carpenter. It has additional

pieces that can be carved (instead of relying on the carpentry) which make the Sh'dad more sophisticated in look and much usable.

Form and Settings of Production:

While the Sh'dad could be produced in normal settings (i.e. workshop); it requires specific hand-skills and knowledge in regard to how the wooden pieces are prepared, carved, and structured, and how the textile piece is integrated into it. They used to produce around 4 a day if the wood was hand carved and around 15 if the wood was prepared by the carpenter. Each piece used to cost 200 SP, and sold to the exporter for double price 400 SP (around 8 USD).

Evaluation and Outlook:

It seems that the preservation of this craft is of a higher value, and transferring the knowledge of its production is very urgent. Not only due to the marginalization of Bedouins throughout the Syrian conflict, but because people who are familiar with this craft and its production are decreasing and the informant in Azraq camp is one of the very few people in Syria who used to produce this craft. The production of Sh'dad has also lots of potential to be developed in terms of designs: for instance developing its style, or introducing new textiles that could include embroidery done by other refugees in the camp.



Figure 6: A Sh'dad produced in Azraq camp by the informant (picture sent via WhatsApp).

❖ Direction 5: Abaya

Background:

Abaya is one of the well known traditional dresses for women - not only in Syria but throughout the whole region. While Abaya may appear similar at first stance; they could be differentiated and associated to specific regions and territories through their designs, colours and motifs. In Azraq camp, Abaya is widely used by women; yet, inquiry about their cultural and traditional roots might be needed. Throughout the interview, the informant explained that the rural and Bedouin Abaya is spread in the camp: *"before you could feel the difference, now people are copying each other... Women from Homs and Damascus used to wear Jallabyeah [lighter and less formal Abaya] because they used to stay indoors... But now the atmosphere is different... more exposed environment, so they start to dress like us"*.

The informant learned the craft from her mother who used to make Abayas for women in the area where they lived in Ar-Raqqa. She refers to the type of dress she produces as Arabic dress with Arabic ornaments, special in the region of Ar-Raqqa and Al Qamishley. The place and density of these ornaments differ according to occasions/use and social status. While these 'codes' are less visible today and mixed in their use, it might be interesting to investigate more about these cultural codes related to Abaya making, and how it differs within the different regions in Syria.



Figure 8: An example of the Abaya designed and tailored by the informant (picture sent via WhatsApp).

Form and Settings of Production:

The informant used to work from home using a sewing machine where she designed the Abaya upon the special requests of the clients. Sometimes, the Abaya is bought and she only adds the decorative elements – what she calls *Takhreej*. She has attempted to work outside the camp during her leaves and she was successful among the women of the refugee community where she used to work. However, now she is again in the camp, jobless, because she does not have a sewing machine. But she is currently a trainee at the DRC in the carpet weaving course. Noteworthy to mention here that the increasing interest in tailoring and sewing – from an institutional point of view, seems to have increased the numbers of women working in tailoring, markets for tailoring equipment in the camp, and interest in purchasing sewing machines. According to her: *"there is at least two women in each block working in sewing and tailoring from their homes!"* In Syria she used to charge 100 SPs (2 USD) for the Abaya work. Here she used to make them for 5 to 10 JDs.



Figure 7: Automatic embroidery on textile for Abaya, run and managed by one of the informants from the camp working occasionally in Amman (Source: Author, 2017).

❖ Direction 6: Pottery

Background:

Clay work and building with rammed earth might be one the most significant traces of civilization that took place in Syria and the region. While it has developed in different direction in modern times, the tradition of producing clay pottery remained present in rural areas where the informant comes from near Ar-Raqqa. In the attempt to connect with this tradition he said: *'My father used to work with clay, making big water pots to restore water...however, we did not realize how important this was. Our outlook to life was limited and impacted by the demands of modern everyday life...'*

The informant used to live in Al-Humrat, which is a village near Ar-Raqqa, from a house made of rammed earth. His relation with clay was intimate despite the fact that he was an employee at the Ministry of Agriculture, and working with it was not his main profession. He said with excitement: *'I don't know the specification for the clay, we used to touch with hand and know if it is suitable or not...We used to put it on the hair, it is like a remedy...better than any shampoo you know. Even when we used to make the big water pots with it, it made the water crystal clear and tastier!'* However, unfortunately he did not find this quality of clay around the camp.

As his talents were suddenly noted by one of the NGO officers where he worked as a guard, he was then asked to teach art classes about how to work with clay. They mainly produce items like pots, vases, bowls for fruits, and animal-heads for decoration.

Form and Settings of Production:

The informant is familiar with the process of producing water pots that were mainly used in the village, but he made very few for close friends, due to 'life pressure'. As he explained, the clay is mixed with sand, along with water to produce like clay paste or dough. This is then covered with nylon sheet away from the sun for around a day in order to ferment. In order to make the pots in the village, they used to cut off the base of a barrel, place and nailed down over a horizontal wooden stake of around 70 cm. The stake is then placed in the middle of a hole created especially for it, within a big piece of stone/rock. The clay is then placed on the rotated plate and shaped with hand, using occasionally water to make it more flexible and softer. Few decorative elements are then added to it like necklace (*silal*) or simple ornaments (*zarad*). Afterwards the pottery is placed to dry out in the sun, or in the shadow (but it takes time). The production of a pot takes around 2 to 3 days, and did not use to have strong economic value (1 SP around the in 1980s).

Evaluation and Outlook:

As the products of the informant were not examined – not his personal nor the ones done during the course; further investigation of this direction of production might be necessary. However, it seems that combining the production of simple pottery with attractive designs is a possible direction with potentials - Especially if other artists from the camp could be involved. Yet, the requirement for production (natural clay and equipment) needs to be further checked with the informant and other possible refugees having skills in clay production.

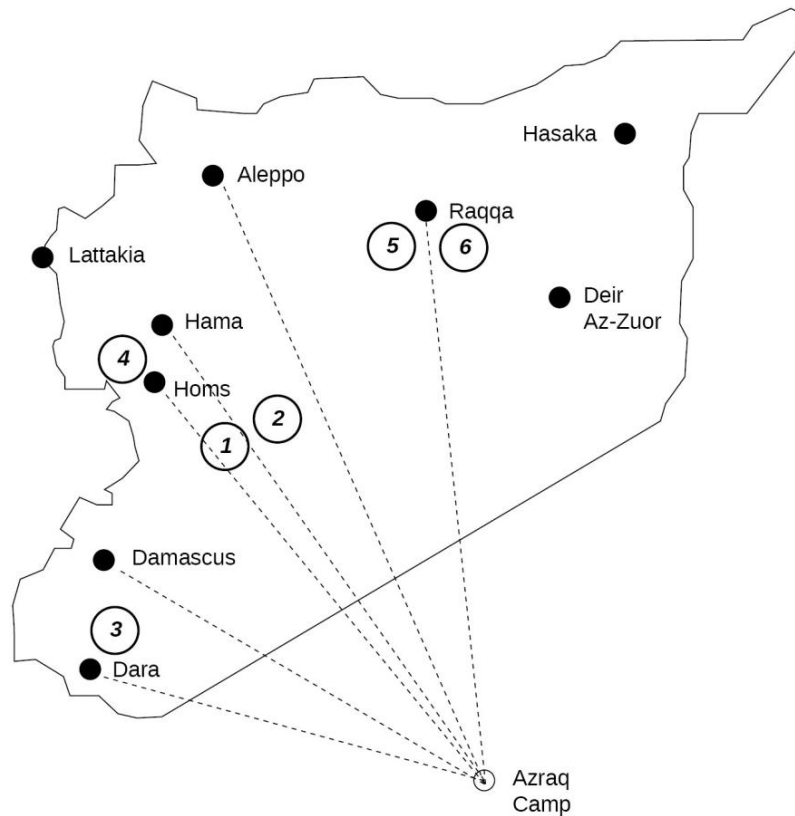


Figure 9: Origins of Identified Crafts and the Camp's Population in Syria (Source: A. Dalal, 2017)

B. ATTITUDES TOWARD HERITAGE

FGD 1: Adults

Focus group discussions with adults were held twice. The two groups were obviously above 18, mixed in age, gender, origins, skills and backgrounds. This diversity allowed the participants to engage differently with the topics discussed during the sessions. The intention of each session was not only to understand how the participants perceive heritage, and most importantly why do they think it is important to protect it; but also to extract the local knowledge regarding the feasibility of the project in their point of view, how could it fit in their lifestyle, and what added value could it have in their everyday life in the camp. Therefore, the following could be concluded:

- There was a clear affirmation that heritage needs to be urgently protected in the camp. This is because:
 - It needs to be transmitted to the younger generation in the camp so it is not lost:
 - It represents civilization, identity and history as a man in his mid 30s concluded: *"Heritage is history, civilization...it's you"*, whereas an old man from Palmyra realized after looking long at the pictures displaying Syrian crafts: *"All this I have seen [in the book about Syrian CH], I had it with me... we live with heritage..."*

- It gives them pride - a man in his 30s from Daraa noticed with excitement: *"Heritage has its own beauty...it has a beautiful soul and value...simple but fascinating..."*
- Many of the participants realized that no organization in Azraq camp has been taken the lead in preserving Syrian CH in Azraq camp. Therefore they called for it.
- Heritage was perceived not as knowledge, but also as livelihood asset. An old woman from Palmyra explained: *"For instance if one women knows who to do crochet can come and teach the younger girls, if one woman knows how to do embroidery can come and teach the younger girls...etc...like that everyone will benefit..."*
- Connecting heritage with employment gave it credibility among the participants during the discussion. This is expected to continue once the project is established in the camp.
- The participants stressed out to have the right person in the right place (i.e. to avoid nepotism and to provide enough proofs regarding who is involved in the project, their capabilities, skills and levels of expertise).
- The participants showed enthusiasm and interest to learn traditional embroidery and crafts.
- If any educational activities about heritage are to implemented, they should take place in a centre and be partly implemented at home.
- Participants stressed out the fact that crafts produced in the camp, needs to be displayed in the camp, and thus, visibly accessible to the people and the other NGOs in the camp.

FGD 2: Artisans

A rather less 'formal' discussion with one trainer, two trainees and a maintenance guy took place at DRC during the visits. The trainer is conducting a course in 'furniture making' out of wood pallets. During this discussion the following points emerged:

- Production was seen as a source of pride and self-fulfillment. The trainer – a man in his 30s from Palmyra explained the importance of what he produces at DRC: *"We do things here for the site as well...because one day if I pass by with my child, I would tell him 'look I made this'...I would show it to him with pride..."*
- The trainer demonstrated how they are facing challenges to deal with the Jordanian curriculum and how their children are losing touch with Syrian CH, and how this could be solved: *"If you have a book with pictures –each from a Syrian city or heritage site, the kids will ask their parents: where is this building?...they will tell them because they would probably know...Now my children are learning the Jordanian curriculum in the camp...Sometimes they come to me and ask me: where is this site or building? I tell them 'I don't know, because we barely knew about Jordan before...Now we are getting to know Jordan'".*
- Social activities in the camp need to take place besides production. However, these events need to provide people with a sort of 'benefit' in order to keep them attending. A trainee from Damascus in his 40s explained: *"There have been events and social activities in the camp, but attendance became less and less since people couldn't find benefit for them..."*
- Not to exclude any age group from participating in the project. The oldest could share their knowledge and the youngest would learn faster.

- Displaying the production *"Whatever will be produced in the project has to be exposed and displayed in the center. This will give credibility and encourage them to produce more..."*
- The fact that the refugees have lots of free time in the camp is seen as a motivation to produce: *"If you provide materials, the whole camp would work...even without reward"*
- Everyone affirmed that heritage has to be protected, and 'has to stay'. Yet expanding on this matter with difficult due to the relatively small size of the group.

FGD 3: Adolescents

Two focus groups with adolescents took place: the first one with females and the second with males. Both were between 15-18 years old, and of mixed origins. The following points came out through the discussions:

- Girls were very interactive and receptive when discussing issues related to CH. They came out with different ideas, and were engaged during the session. Whereas boys were rather protective and less communicative during the session. These differences might be necessary to address while tailoring programs for education and production in the camp.
- For both groups, heritage was sometimes confused as 'old' or 'historic'. Therefore, visual explanation helps a lot.
- Once the concept was clarified, both groups started to associate with CH through their parents and ancestors: A girl from Palmyra realized with excitement, a hat that her grandmother used to wear as part of traditional customs in the region. The same happened with a young boy from Palmyra: *"These boxes and rosaries [in the book] I have seen before...my aunties used to make a lot of them"*
- Both, boys and girls, have a special daily routine and duties in the camp which needs to be taken into consideration for tailoring a curriculum. Girls need to help at home, boys help filling the gas, and both support the family with fetching water from the tanks. A young girl explained: *"In the camp...we wake up, we have breakfast, we help in the house, we come to Relief International for 1.30 hours, we go to Mercy Corps for 1.30 hours, and then we go back to the caravan to help with carrying water, cleaning, food...etc"*
- Both groups affirmed that they would like to go out in visits to see heritage sites in Jordan that they study in the curriculum. *"We want to see places we study about [in the Jordanian curriculum] like Jarash and nature reserves..."* – A young girl from Deir Az-Zour explained, while the teacher - in her mid 30s from Aleppo - affirmed: *"Imagine, even girls who had to be absent for few days, they came to us and tried to explain why they were absent so they don't lose the chance to go in the trip by the end of the course!"*
- Both groups confirmed that there is a lot of cultural exchange taking place between them. A young girl replied with laughter: *"We don't know which dialect we are speaking...if they talk to me in Deiri I reply in Deiri, if they talk to me in Homs, I reply in Homs!"*
- As to why heritage is important to preserve, responses were like:
 - *"If our parents would not tell us about heritage, we would not know about it, and it will die!"*
 - *"It's what we inherited from our descendants..."* - young girl said.
 - *"Because it's beautiful..."* - 13 years old young girl.

FGD 4: Teachers and Facilitators

The discussion involved around 12 teachers – both males and females, adults, and from different origins, which were either teaching at schools in the camp or working as facilitators at the social innovation labs at RI. The discussion with the teachers was very eye-opening due to their experience in the camp, and the following points came out during the discussion:

- Trust building with the community and presence in the camp were considered as highly important. As one teacher explained: *“some organization has started with full force and so many activities....few months later, they barely have interest to receiving participants in their courses...they would tell you ‘we ran out of funds’...”* - DRC was mentioned later as an example.
- There is a general perception that women need spaces (like TM) where they can release energy and dedicate their time to do something meaningful and socialize.
- What would make a successful class (this question was asked regarding the idea of establishing a curriculum about cultural heritage in the camp):
 - Connect theory with practice
 - Use visuals, data show, music
 - Allow space for children to discover their interests and desires, and develop it
 - Flexibility of format
 - Avoid traditional teaching, and get in touch with reality (based on what exists in the camp)
 - Make use of the knowledge of the elders to reveal/know about marginalized/least exposed cultures (compared to situation in Syria that focus on main cities)
 - The connection between production and education would motivate the youth to attend
 - Between 8 - 12 students (the less the better for the teacher to establish connection with the participants)
 - Focus on visuals/videos/media for outreach, that could easily deliver the idea, and thus motivate people to participate (with models, catalogues, pictures...etc).
 - To find creative ways to keep the momentum going (some organizations started very well, and after few months children wouldn't want to register).
 - Give the participants a clear objective (when they see the outcome, especially if it is a craft) this would make an extreme difference and encourage participation.
 - Learning through games (allow participants to tell their story and something about their heritage through interactive games), theatre and drama, etc - especially for the age 14 -16
 - Competitions are good to encourage adults to learn (i.e. two teams with questions about heritage, stories and programs, etc...)
 - Adolescents might not be interested to listen to stories by the elders. The idea could find acceptance among adults.
 - To always get feedback/consult with the participants
 - Male adolescents could be motivated to learn about heritage if it leads to production and work.
 - Gifts are very important at the end of the course (especially if they were something that was produced during the course), as a way to show appreciation for their time and efforts (for instance there has been competition among students to present their work in Zaatari, which encouraged many students to take part).

- To avoid courses that are 'just a waste of time'
- Why is it important to preserve cultural heritage:
 - Inform the younger generation about Syria
 - *"Who doesn't have a past doesn't have a future....heritage is the origin - our origin, we need to nourish it and keep it alive, our traditions, lives, dignity..."*
 - "Heritage is identity...it's our passport - the passport that will get us back to Syria... we cannot lose it..."

SYNTHESIS OF FINDINGS

The main aim of this assessment was to identify master artisans in Azraq camp, and to study the attitude of the population towards cultural heritage. While the last component fell out completely for not being able to grant access to the camp, and thus, to carry out fieldwork as planned and expected; the first component was assessed through phone interviews and sending out an SMS in the camp asking master artisans to register at CARE. In both phases I & II, the researchers have attempted to make 96 phone interviews, out of which: 44 attempts failed, and 52 phone interviews have been conducted. The findings of the assessment can be summarized as follows:

- Boundaries between 'master artisan' and 'practitioners' are very blurry and difficult to define in a camp context. Especially that the highest majority of the camp population (35,500 persons) used to work and has hand-skills, and now are made jobless due to the economic system of the camp.
- There are no artisans with 'outstanding' exceptional skills found during the assessment in Azraq camp, but a huge variety of practitioners with talents, skills, experiences and options that could be developed and worked with towards mastery.
- Instead, eight areas of expertise were identified, which can be developed in two components (teaching and production). These are:
 - Pilgrim Hats and Crochet
 - Embroidery (cochins, Abaya, bed sheets and murals)
 - Traditional rugs and weaving
 - Sh'dad (camel saddle)
 - Abaya (traditional dress)
 - Pottery
- The majority of skilled artisans have attempted to work, and connect with the production of their craft outside the camp: During the interviews, it was clear that those possessing exceptional talents and skills in their domain have made initial investigation of the Jordanian market, in order to find job outside the camp. Many of them have worked shortly outside the camp during the leave periods they got, which last officially for 14 days. However some refugees attempt to extend their leave illegally and stay longer outside the camp. This is usually looked upon unless they get caught by the Jordanian police outside the camp with an expired leave.

- There is a diversity of cultures, skills, backgrounds and traditions in Azraq camp: "It is like little Syria here" – this is how one of the refugees expressed this fact, making it difficult to put Syrian cultural heritage under one definition. Especially that many refugees come from different Syrian cities (Homs, Aleppo, Damascus, Daraa, Raqqa...etc), with different socio-economic backgrounds (villagers, Bedouins, and city dwellers).
- Tailors are everywhere in the camp: The increasing interest, attention and focus of the NGOs in the camp on sewing and tailoring throughout courses and other activities might have increased the interest of women to learn the craft and to register at the CARE database as tailors. This contrast is strongly seen in contrast to Zaatari camp which has many shops for clothes, not tailored in the camp, but imported from the Jordanian market.
- Work and employability are prior to heritage: It was clear that during the assessment that refugees are concerned and interested in Syrian heritage, yet this interest cannot compete with the dire need to gain income and get employed to support their families.

RECOMMENDATIONS

Based on the previous analysis, and in order for TM to better operate in Azraq camp, the following is recommended:

1. To establish meaningful and long-term collaborations with NGOs operating in the camp: Working inside Azraq camp requires to be accessed and facilitated through an NGO that is based inside the camp. This will cover up the establishment of the project.
2. Working inside the camp needs to be developed slowly, steadily and bottom-up to establish trust relationship with the NGOs and refugees: This assessment shows the 'exceptionality' of camps which is a general condition, yet shows that the camp is full of potentials and opportunities. Any project aiming towards long-term collaboration should be based on a bottom-up approach to establishing trust relationships with refugees and the NGOs in the camp.
3. Any project or program newly introduced to the camp needs to build on existing projects to avoid conflict and overlapping.
4. In Azraq Camp there is an opportunity to support marginalized and less 'mainstream' traditions and cultural heritage, especially those developed in rural and Bedouin areas which could compliment with the work of TM in Amman: It seems that there is an invaluable opportunity to shed the light on, and attempt to preserve, cultural traditions that are tightly related to heritage, yet strongly marginalized especially after the conflict: i.e. Bedouin culture, rural traditions and so on. In this regard, the demographics of the camp (i.e. the availability of rural dwellers, Bedouins and citizens from marginalized urban areas in Syria) present an opportunity to unfold, and

preserve, traditions and cultures coming from these parts of Syria, instead of focusing on crafts that inclusively developed in rich parts of the city.

5. The demographical diversity in the camp allows for different crafts with different origins to be integrated and to complement each other, whether during the process or in the final outcome: The availability of artisans who are skilled in different fields and areas of expertise opens up the chance to produce new designs, crafts and products that integrate these skills together. For instance, the textile of the Sh'dad could be from rugs locally produced in the camp and/or textile that include embroidered parts done by other refugees in the camp. Similarly for Abaya and traditional rugs that includes also embroidered parts done by other refugees from the camp.
6. Developing products with hybrid cultural origins: The previously-mentioned demographical diversity of the population in Azraq camp means the presence of different cultures simultaneously, at the same place at the same time. This might lead to the hybridization of cultures and the development of crafts and products that reflect this richness and diversity. Similarly, this could be taken into consideration while developing new designs: for instance, a new design for Abaya that integrate elements and motifs from rural areas in Ar-Raqqa and Houran together.
7. Co-develop items and products with refugees: While the levels of expertise vary among the identified artisans, further training might be required. Throughout the process, the items and products are advised to be co-developed in cooperation with the identified refugees.
8. Support the most vulnerable when possible: Working with women heading families with no other supporter is advisable to give them an opportunity and the priority to gain income.
9. Paying refugees in the camp is not possible outside of the IBV system (rotational or fixed), and/or reimbursement after selling the products outside the camp is also problematic since it is considered as 'employment'. The only option would be to have refugees volunteering with TM for long-term, and paid according to the IBV system. But in this case, refugees cannot be paid according to the prices of the products they produce. In both cases, further advice on this need to be coordinated with UNHCR and the NGOs in the camp.
10. Establishing a center for TM in Azraq camp which fulfills the following criteria (see Figure 10):
 - To provide a space that allows smooth and flexible exchange between teaching (education), crafts production, and social events.
 - To provide women- and child-friendly spaces
 - To be located between V6 and/or V3 (where most of the artisans are located).
 - To avoid 'building' and rather negotiate ideas as the project develops.
 - To include a showroom where the work of refugees is being exhibited.

- To include (if possible), a space where the crafts are also visible to refugees from the outside, within the center, to ensure visibility.
- To focus on building the interior at the initial stage: this could include having a Damascene Liwan, a painted panorama, or ornaments of different materials.

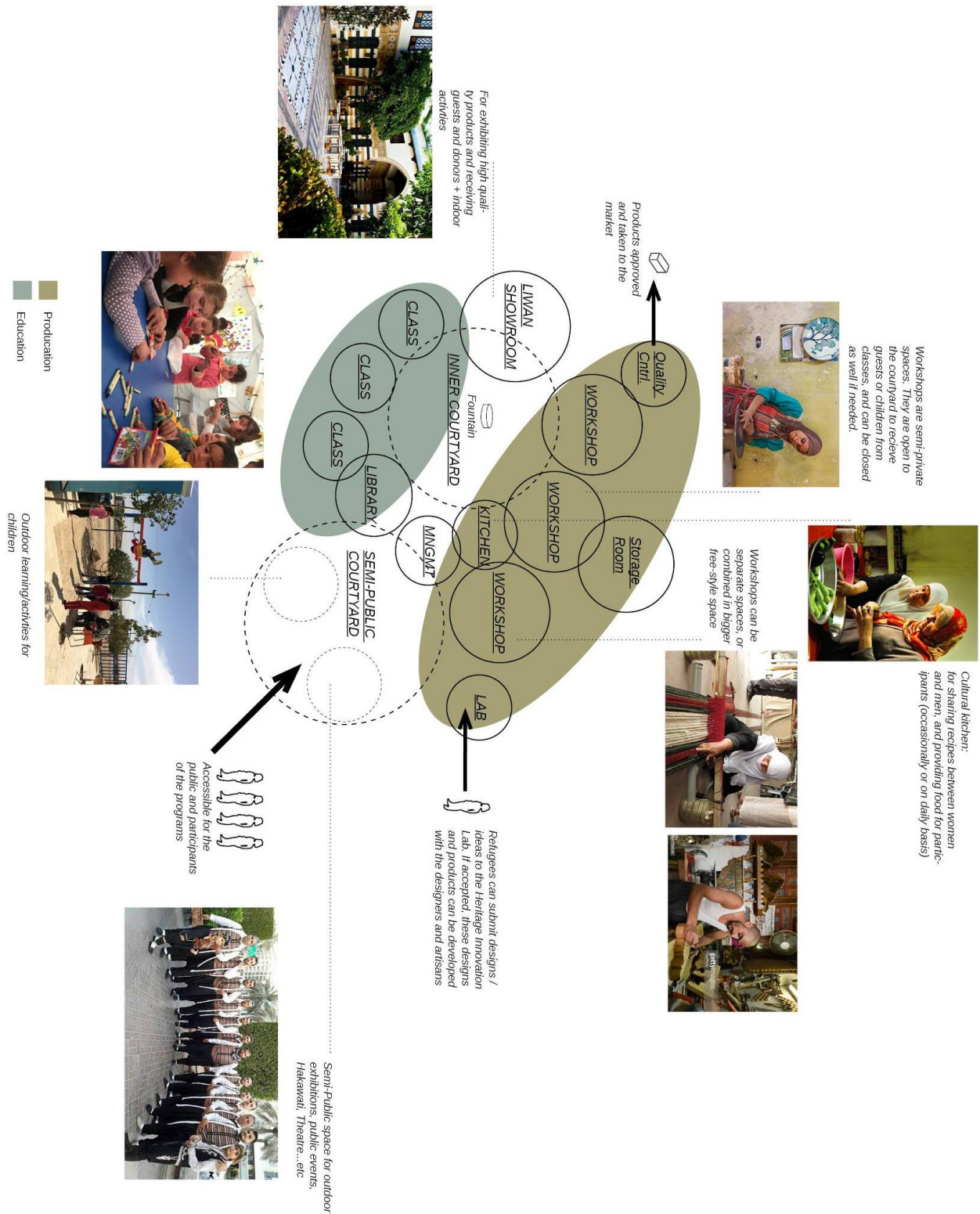


Figure 10: A Concept Plan for TM's Centre in Azraq Camp (Source: A. Dalal, 2017)

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ANNEX

Questionnaire Form:

INTERVIEW RECORD

- ID of interview (for database):
- Date:
- Location:
- Interview method:
- Duration:
- Attendees of interview:

INTERVIEWEE(S) PROFILE

- Name:
- Gender:
- Age:
- Family status:
- Place of origin in Syria:
- Date of arrival to Jordan:
- Date of arrival to the camp:
- Route to Azraq and story behind it:
- Stops related to professional background before arriving to camp:

CRAFT PROFILE

- Main craft tradition (what was the nature of work previously in Syria)
- Place of practice (where was it located? house, shop, workshop...etc):
- Size of business (income per month? how many employees?)
- Other craft skills:
- Origin of crafts:
- Do you have a current position (job) in the camp?
- Does it relate to your skills?
- When was the last time you practiced it?

SKILLS DEVELOPMENT

- Where did you learn the craft?
- Way(s) to learn the craft (did you get any training?):
- Year(s) to learn the craft:
- Year(s) of practice:
- Were you associated to a craftsmanship organization (guild) or network in Syria?
- Relation with public or private organisation which helps with craft or business:
- Skill level: on a scale from 0 to 10 how do you perceive your skill/competency in the business?

CRAFT PRACTICE

This section aims to generate an understanding of how refugees used to produce crafts. What materials they used, and how they processed them. Information will be extracted in this table.

RAW MATERIAL/TOOLS/EQUIPMENT

- What are the main crafts/items that you used to produce?
- What raw material did you need to produce each item?
- Where did you use to get them from? and how much did they cost?
- Do you think we can get the same quality and quantity from Jordan? if yes, from where, if no why not?
- Do you think these materials can be shipped to the camp?
- How are these materials processed?
- What equipment do you need to process it? (equipment can be: kilns, grinders, etc...)
- Do you think these pieces of equipment can be shipped to the camp?
- What tools do you need? Do you have the tools with you?
- Where did you get them from?
- Do you think that these tools are available in Jordan, and can be shipped to the camp?
- How much time do you need to produce each item/craft usually?
- How many people/actors take part in the process? and what is their role? Does it require people from other specialities? carpenter, blacksmith, etc.
- How much money did the item eventually cost, and how much was it sold?
- How much do you think it could cost to produce in Jordan and how much could it be sold?
- Would you consider collaborating with other actors outside the camp? whom, where and why? Do you know anyone outside the camp?
- What was the main production site and arrangement/layout of the workshop and workspace in Syria?
- Do you think this site/arrangement/setting required for production can be reproduced in the camp and/or outside?

- Would working inside the camp and/or outside, requires you to obtain a working permit? Do you envision any limits or constraints?

MARKET

- Geographic market (where did you use to sell your crafts in Syria? and to whom?)
- Do you think if this craft was reproduced in the camp would find a welcoming market in Jordan? if yes where? if no, why not?
- Do you think refugees from the camp would be interested to take part in producing these items and learning the craft? (Which groups, actors, organizations could be interested?)

HERITAGE & IDENTITY

This section questions cultural heritage through identity, value, and profession during exile. It also questions whether new cultural identities are emerging, and how it can be protected.

- On a scale from 1 to 5, in how much is your craft related to Syrian culture and identity?
- On a scale from 1 to 5, in how much do you think Jordanians are interested in Syrian crafts?
- On a scale from 1 to 5, in how much expats are interested in Syrian crafts?
- On a scale from 1 to 5, in how much refugees in the camp are interested in having/owning Syrian crafts at home?
- On a scale from 1 to 5, in how much refugees in the camp are interested in participating to produce Syrians crafts?
- On a scale from 1 to 5, in how much do you think refugees (especially youth) in the camp are willing/interested to learn about Syrian culture?
- On a scale from 1 to 5, in how much do you assess the cultural exchange between refugees from different origins in the camp?
- Are there cultural differences between refugees from different origins inside the camp?
- Do you think that one culture is dominant than the others?
- Do you think that despite the differences, you all share a Syrian cultural identity?
- Do you think that this culture is under threat if exile prolongs? What could be done to preserve it?
- Do you think that your profession & products would be less valued if the interest in Syrian culture declines throughout the years?
- What sort of cultural heritage project do you think could take place in the camp?

