

# رؤى الحرفيين

ARTISAN ENTREPRENEURSHIP IN JORDAN

PROJECT REPORT:  
Jordanian and Syrian Refugee  
Artisans and Cultural Heritage  
Entrepreneurship In Jordan  
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## Project Team

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## Acknowledgements

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We are also grateful to all the stakeholders who co-created the project with us, and most importantly our heartfelt thank you to all the Syrian and Jordanian artisans for sharing their lives with us during the interviews, and for giving us their precious time to participate in the social enterprise training programme.

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## BACKGROUND

Throughout history and currently, Syrian heritage crafts are highly prized within the Middle East and North Africa region due to their premium standards of quality, precision, beauty and heritage. Prior to Syria's devastating civil war and escalating refugee crisis at least %12 of Syria's gross domestic product was generated by cultural heritage crafts. Yet by 2015, approximately %80 of these artisans had left their trade, and fled to neighbouring states in search of safety and security resulting in a grave threat to Syria's cultural heritage. However, whilst there remains a marginal community of artisans in Syria, the displaced Syrian artisans in Jordan are reviving their cultural heritage crafts by operating in Jordan's informal economy and adopting economic and cultural survival strategies to create their own pathways and networks to provide a livelihood for themselves and their families. Whilst we expect these trades to alleviate the poverty of the displaced artisans and their families, we don't know how the informal economy conditions are impacting upon the quality and authenticity of the products, their production, marketing, branding, and pricing. We also don't know about the socio-political impact of engaging in cultural heritage crafts on the displaced Syrian community in Jordan. Finally, we don't know about the impact of cultural appropriation through 'made in Jordan' Syrian cultural heritage products, on the conservation of the Syrian cultural heritage by the displaced artisans. Indeed, other than the fact that these artisans are male since, historically and traditionally, Syria's cultural heritage has been masculinised with men passing down expert skills from one generation to the next for at least the past five centuries, we know very little about this group.

With the civil war in Syria showing little signs of abating, it is expected that this displaced population and its temporary permanence will continue to grow in Jordan, other neighbouring states and internationally. Focusing on their resilience therefore, helps us to understand how they overcome social, economic and political vulnerabilities, and thus, how they respond to economic and social upheaval resulting from their displacement.

## ABOUT THE PROJECT

The project addressed Jordan's development challenges arising from the burgeoning influx of displaced Syrians by exploring the resilience, vulnerabilities and identities of the displaced Syrian artisans residing in Jordan since the war in Syria erupted in 2011. It addressed questions about the socio-political impact of engaging in cultural heritage crafts on the displaced Syrian community in Jordan, the impact of cultural appropriation through 'made in Jordan' Syrian cultural heritage products on the conservation of the Syrian cultural heritage by the displaced artisans, and the impact of displacement and the arising marginalised masculinities, on the resilience of neo-patriarchal displaced Arab communities. In doing so, we contribute to the rapidly growing resilience discourse which has largely ignored the resilience of displaced artisans, and displaced Syrians.

Mixed methods were used to collect data from stakeholders, Jordanian artisans and displaced Syrian artisans residing in Jordan. In addition, the project had three capacity building components:

1. enhancing Jordan's social research capacity by training postdoctoral researchers
2. encouraging the social enterprise model by training Jordanian trainers to deliver a social enterprise start up programme for artisans
3. training Jordanian artisans and displaced Syrian artisans in social enterprise

The project was designed through the interdisciplinary strengths of the team of investigators and project partners. Dr Haya Al-Dajani (Principal Investigator) brings a gender, enterprise and displacement expertise, whilst Professor Geoff Wilson (Co-Investigator) is an expert on resilience and Dr Marta Hawkins (Co-Investigator) is an expert in the creative industries and visual and sensorial methods. The King Hussein Foundation's Information and Research Center in Jordan is an internationally recognised centre focused on socio-economic planning and transformation through research, advocacy and knowledge transfer. Tiraz is a unique non-profit cultural foundation and cultural heritage research centre dedicated to promoting and preserving Arab cultural heritage.

## AIMS OF THE PROJECT:

1. Exploring the entrepreneurial innovation and creativity in organising the cultural heritage sector within the Jordanian informal economy.
2. Exploring the impact of cultural appropriation of the Syrian cultural heritage arts and crafts, on the displaced Syrian community as well as the host nation of Jordan.
3. Exploring the gendering of the cultural heritage sector, and its impact on the displaced Syrian community and the receiving host nation of Jordan.
4. Capacity building to enhance the research mindset and skills amongst Jordanian researchers by training postdoctoral researchers in conducting impactful qualitative data collection in vulnerable displaced communities.
5. Capacity building to enhance the understanding of the social enterprise model amongst Jordanian stakeholders, and its adoption amongst the artisans in Jordan







## WHAT WE DID AND WHAT WE FOUND ...

### a. Stakeholder Engagement

The first stage of our methodology comprised of stakeholder engagement entailing two data collection activities; a stakeholder seminar attended by forty participants representing the Jordanian cultural heritage sector and the Syrian refugee aid sector, and a stakeholder focus group discussion attended by fourteen stakeholders from Jordanian public sector organisations, local, regional and international aid agencies, and cultural heritage SMEs.

Through the adoption of the Participatory Learning and Action (PLA) methodology, “essentially about empowering unheard voices and engaging various stakeholders in problem identification as well as resolution” (UNV, 2 :2013), data was collected from the participants through the use of action research participatory and visual methods (Pretty, 1995; Reason and Bradbury, 2001) to inform and shape the development and design of the ensuing stages of the methodology, as presented in the following pages. Given the diversity of the attending stakeholders, both data collection activities were conducted in English, with Arabic simultaneous interpreting. Although the data was not collected anonymously during these data collection activities, it is reported anonymously within all publications pertaining to this project to protect the identities of the participants.

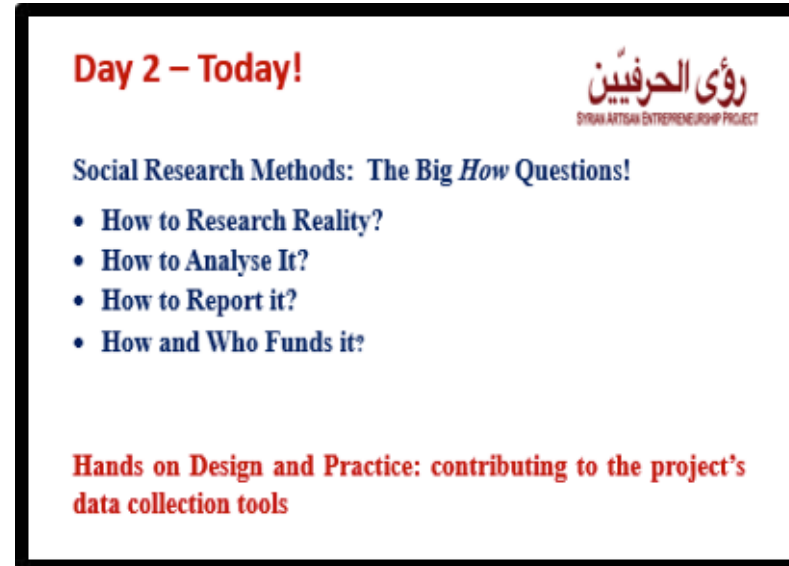
We are very grateful to everyone who participated in the stakeholder engagement events as they shaped the development of the project significantly by guiding us to including Jordanian artisans within our research sample and trainee sample. Indeed, the results from our stakeholder engagement events verified our thoughts about:

1. the tensions between the Jordanian artisans and the relatively newly arrived Syrian refugee artisans
2. the relatively small number of Syrian refugee artisans in Jordan
3. the need to resurrect and re-energise the cultural heritage crafts sector in Jordan
4. the limits of the Jordanian market
5. the needs and neglect of the Jordanian artisans
6. the vulnerability of the Jordanian cultural identity

### b. Training Jordanian Social Researchers

To contribute to the advancement of research skills for conducting high quality research excellence with vulnerable and displaced populations in Jordan, an intensive two day research training workshop for post-doctoral Jordanian researchers was delivered in May 2017. The 2 day workshop delivered by the project’s principal investigator Dr Haya Al-Dajani was attended by nine participants comprising a mix of academic and non-academic researchers.

To deliberate and extend understandings of complex research theory, research policy, research practice and research funding around resilience and entrepreneurship, the two day workshop focused on research with, and in vulnerable, displaced



communities in Jordan. We focused on rigorous qualitative research methods, and their positioning within academic and applied research, and introduced Q Methodology.

This training workshop was also compulsory for the researchers involved in the data collection on the project.

Overall the participants were fully engaged in the workshop and agreed that our research focus on Syrian men refugee artisans offered a unique contribution to the extant research on Syrian refugees in Jordan. However, they also warned us of the challenges in researching masculinities and resilience given the extent to which the Jordanian and Syrian social and political cultures remain patriarchally embedded.

The Q Methodology was new to all participants and was welcomed as a potential alternative to focus group discussions. The participants agreed that the Q Methodology could be used with vulnerable groups to discuss opinions about sensitive issues without exposing the individual experiences of the participants.



### c. Data Collection from Key Informants, Jordanian and Syrian Artisans

Within this project, data was collected through eighty individual semi-structured interviews; forty with Syrian refugee artisan entrepreneurs, twenty with Jordanian artisan entrepreneurs, and another twenty with key informants (heritage craft business owners, established artisans, and NGO representatives). All interviews were conducted by the same duo of Jordanian researchers in Arabic. The semi-structured interview guide utilised here resulted from the analysis of the data collected during the initial stakeholder engagement event and stakeholder focus group discussion. This approach was appropriate for exploring new trends and social processes with vulnerable communities and participants, and accounted for the continuity of the pre and post displacement experiences of the Syrian refugee artisan entrepreneurs participants, and enabled the significance of individual history, geography and agency to emerge. All participants were assured of the confidentiality and anonymity in analysing and reporting the data collected from them.

The Syrian refugee artisans living in Jordan's urban centres wear 'changing masks' on a daily basis. These are multiple, layered, masks often depicting conflicting roles. They are highly respected artisan 'masters' of their trades, leaders in preserving their cultural heritage, and simultaneously, they are largely exploited, illegal informal entrepreneurs at risk of deportation and/or imprisonment due to operating outside the boundaries of the Jordanian labour law. They are also vulnerable, fragile, and traumatised refugees, whilst maintaining their position as 'respectable' patriarchal heads of their households, and their positioning as successful cultural heritage entrepreneurs in Syria.

As such, we are not convinced that the Syrian refugee artisans are resilient, but rather, that they perform resilience. They perform it to their clients, their employees, their children, and they also expose their vulnerability to those who can offer support – spouses, friends, business partners, authorities etc. These real and intense performances create ongoing, confusing schizophrenic tensions that in turn impact upon the resilience of the Syrian refugee artisans, as well as the resilience of their cultural heritage entrepreneurship.



The artisans, and their cultural heritage enterprises operating in Jordan's informal and formal economies, demonstrate how they adopt economic and cultural survival strategies to create their own pathways and networks to provide an improved livelihood for themselves, their families and their cultural heritage. As researchers, policy makers and practitioners, this provides us with the opportunity to reimagine the refugee as well as the entrepreneur beyond the typical stereotypes that blind us.

Indeed, given the strategic aims of the Jordan Compact and the crisis in Jordan's cultural heritage and tourism sectors, Jordan's cultural heritage SMEs will greatly profit from the benefits, concessional financing and incentives afforded to the industrial zones. Furthermore, granting Syrian refugees permission to engage in employment, self-employment, and venture creation within the cultural heritage sector will invigorate this socially, culturally and economically important sector in Jordan, and curtail the number of informal sector cultural heritage enterprises.

#### d .Developed a Social Enterprise Training Toolkit

A collaboration between Dr Marta Hawkins, Dr Diana Abouali and Dr Haya Al-Dajani, the Social Enterprise Training Toolkit is embedded within the research results and offers a bespoke social enterprise training programme with an optional mentoring component to help cultural heritage artisans professionalise their enterprises, and preserve their artisan skills.

Globally, the challenges that artisans face in creating sustainable and profitable enterprises is well documented as they struggle between making, marketing and selling. Whilst these challenges are familiar to Jordanian artisans, they are magnified for the Syrian refugee artisans given the Jordanian regulatory framework limiting their economic participation to the sectors of agriculture, construction and manual labour services. As such, the development and delivery of the social enterprise training toolkit aimed to:

1. Furnish artisans with the space and place to work 'on' their businesses by introducing an alternative business model that can enhance the artisans contribution to the Jordanian economy whilst preserving their cultural heritage
2. Nurture collaboration between Jordanian and Syrian artisans residing in Jordan
3. Foster peer to peer professional and personal support
4. Enhance the participants' knowledge and appreciation of the importance of their cultural heritage, and how best to preserve it
5. Enhance the participants' knowledge and appreciation of the history of Syrian craft production from Ottoman times to the present

As such, combining social enterprise with Syrian cultural heritage craft production resulted in a unique, bespoke training toolkit available in Arabic and English through the project and Haqqi websites.

The training programme comprises of five weekly sequential training sessions themed as follows:

Training Session	Training Session Title
1	Practicing Craft, Preserving Heritage
2	Business. Craft. Market
3	Value Proposition. Mission Statement. Business Modelling
4	Marketing. Advertising. Branding
5	Planning. Creativity, Pitching

As each training session lasted for a full day (09.30 – 17.00), all training sessions were held on Saturdays to eliminate interrupting the artisans working week (Sunday – Thursday). The schedule for all five days was consistent, culminating in a networking lunch 15.00 – 16.00 followed by a mentoring session 16.00 – 17.00.

e. Trained the Jordanian Trainers in delivering the Social Enterprise Training Programme

The Trainers and Mentors:

- Mr Saif Ali
- Mr Sufian Assaid
- Ms Maram Aridah
- Mr Mohammad Khatibih
- Ms Shireen Matalqah
- Ms Rana Safadi
- Ms Sherine Shaheen

All participating trainers were selected through a rigorous process assessing their Arabic – English language skills, ability to deliver the training programme to artisans in Jordan, their interest in the project's focus, and their commitment to the successful completion of the project's deliverables. Although the Trainers had previously visited the UK, this was their first visit to Plymouth and the South West region of the UK.

All members of the Jordanian research team also attended the training of the trainers workshop in Plymouth, and enriched the contextualisation process of the training materials and the designed training programme, ensuring that they address the artisans' needs as identified in the research findings.

Plymouth was identified as an ideal the location for training the trainers due to its recognition as a 'Social Enterprise City' with one of the most active social enterprise networks in the UK. In addition, the University of Plymouth was the first university in the world to be awarded the Social Enterprise Mark in recognition of its work as a genuine social enterprise, and boosting social enterprise in the community.

Led by Dr Marta Hawkins and Dr Diana Abouali, the four day training programme comprised an immersion into the social enterprise training programme to be delivered in Jordan to the artisans and site visits to:

*“I want to express my gratitude for having me on the training programme. The knowledge, insights and experience you shared were invaluable and the space you held catered for unexpected magic. I felt honoured to be there and for meet all the inspirational participants”*

Saif Ali, Founder – Integr8UK



#### Flameworks:

Established in 2000 by former staff and students of Plymouth College of Art. Providing communal facilities and equipment for artists and recent graduates to continue their professional practice. Flameworks is now one of the largest managed workspaces for Devon and Cornwall. Flameworks Artist Studios hosts a community of professional artists ranging from painters and illustrators to blacksmiths and sculptors. Associate members benefit from being able to hire specialist equipment such as forges, pottery wheels, kilns and lampworking torches for metalwork, glass, ceramics and jewellery making. Associate membership starts at 30£ a year. Art Exhibitions are curated biannually for artists and associate members. Flameworks is a Not for Profit, Community Interest Company managed by a board of directors and volunteers, in a Large industrial unit with waterfront views in the heart of Devonport, Plymouth. To find out more about Flameworks, visit <http://www.flameworks.org/about>

#### A Real Ideas Organisation (RIO):

From breathing new life into old buildings, to supporting young people to develop the skills to succeed in an ever-changing world, RIO innovates to deliver real and lasting social change. By creating a change ecology – one where we influence policy, shape places, deliver strategic programmes and support and develop people – RIO can unlock potential and opportunities to create a fairer world; one that works for everyone, not just the privileged few.

RIO are passionate about solving social problems and by working with individuals, organisations and sectors they harness the power of social enterprise to deliver real and lasting social change. To find out more about RIO, visit <https://realideas.org/>

#### Ocean Studios:

The growing vibrant creative community created by Ocean Studios, has acted as a catalyst to revitalise Plymouth as a cultural destination re-engaging the city with the national arts dialogue. By creating specialist provision in the form of unique managed workshops, Ocean Studios boosts creative enterprise in the city aiming to engage local people in the arts. Facilities include 32 individual self-contained studios, shared spaces, an indoor events space (available to hire all year round), an associates retail facility, fully equipped workshops facilitated by local artists/makers including a print room, jewellery, photographic studio, darkroom and processing room, digital suite, plaster room, kiln room, ceramic workshop, cold glass finishing, all available to hire by resident artists. To find out more about Ocean Studios, visit <http://www.oceanstudios.org.uk/about/the-space>

By the end of their visit to Plymouth, the trainers agreed to deliver the training programme in Jordan jointly, and with all trainers attending all training sessions to support each other, and to engage fully with the artisans. The table below identifies the each session’s trainer:

Training Session	Training Session Title	Trainer
1	Practicing Craft, Preserving Heritage	Dr Diana Abouali
2	Business. Craft. Market	Mr Mohammad Khatibih
3	Value Proposition. Mission Statement. Business Modelling	Mr Mohammad Khatibih
4	Marketing. Advertising. Branding	Ms Rana Safadi
5	Planning. Creativity, Pitching	Ms Shireen Shaheen

*“The ToT training in Plymouth was inspiring and I really enjoyed working with the trainers and the trainees on a very vital and important topic. It is a reflection of what I am passionate about and hope that we will play a role in empowering the artisans in our region and creating positive change. It is a stepping stone for an exciting phase”.*

Rana Safadi - Artpreneur



#### f. Delivered the Social Enterprise Training Programme

An integral component of the Jordanian and Syrian Refugee Artisans and Cultural Heritage Entrepreneurship In Jordan Project is the design, testing and sharing of a bespoke social enterprise training programme for Syrian refugee and Jordanian heritage crafts artisans. The aims of this training programme were to introduce and explore the social enterprise model as a pathway for the professionalisation of the heritage craft sector in Jordan.

The training programme that consisted of five consecutive, weekly workshops and complementary mentoring sessions held in April – May 2018, introduced the Syrian refugee and Jordanian heritage craft artisans to the social entrepreneurship model and resulted in five teams pitching their proposed business plans for social enterprises. The innovative, creative, and potentially feasible plans utilised the artisans' knowledge of their sector and its gaps, as well as their unique skill sets as artisans and entrepreneurs. With all mentors and trainees supporting and cheering each other, the teams pitched their plans to a judging panel comprising an established heritage craft entrepreneur alongside entrepreneurship and social development experts who shared their critically constructive feedback and selected the winning plan.



The winning social enterprise plan was presented by Abdel Razzaq Mhaisen and Erfan Sarhan who first met on this training programme. Abdel Razzaq is a Jordanian artisan making specialist traditional Bedouin daggers and swords using materials such as olive wood, zinc, brass and copper. His family has been making these traditional decorated daggers and swords for generations since the 1850s. Erfan is a Syrian master artisan of traditional Damascene and marble carving, a heritage craft which has also been in his family for generations. He is from Eastern Ghouta in Syria and was displaced to Jordan in 2013.

The Craft Café plan proposed to preserve and revive cultural heritage by making traditional crafts accessible and appealing to a wider audience including younger generations, locals and tourists. Café visitors will participate in making and purchasing crafts as well as enjoying a traditionally themed café serving traditional beverages, whilst socialising or working on their laptops in a traditional but well equipped setting.

Abdel Razzaq also explained that the Café will raise the awareness of students and younger generations about the importance of crafts and cultural heritage to enhance their pride in their heritage and to heighten tolerance and acceptance between Jordanians and Syrians. Visitors will observe and experience the making of traditional crafts by master artisans, and will be able to try out a traditional craft themselves.

Whilst the creation of the cultural heritage social enterprise business plans was for training purposes only, the artisans within their own enterprises can apply the skills and knowledge gained throughout this journey. However, the Jordanian legal framework governing enterprise creation and employment by Syrian refugees is currently restrictive, placing complex obstacles and





complications. The artisans, whether Syrian refugees or Jordanians, repeatedly pleaded for extensive policy and financial support to revive and preserve the cultural heritage enterprise sector in Jordan. For example, simplifying and endorsing the artisans' ability to export their products given the limited Jordanian market. Another proposed idea is a Crafts Fair where the cultural heritage artisans can exhibit and sell their work.

All artisans welcomed the opportunity to participate in this training programme stating that it was a rare opportunity to meet and work with fellow Jordanian and Syrian artisans and where they could engage their professionalism, creativity, dreams of their future businesses, and escape from the struggles of daily life. Yet the tragedy of their unrelenting struggles and resilience touched the training programme when a participant received a text message during a training session informing him of the unexpected murder of his brother in Syria. The empathy and support from the participants, mentors and trainers was poignant, as was the relief when another message arrived explaining that it was a mistake; the brother was alive and well and this time, it was another young Syrian who had been killed.

## The Impact of the Project ...

### 1. Research:

In completing the project we contribute to the rapidly growing resilience discipline (Wilson, 2015) which appears to be replacing sustainability within political and policy-making priorities (Wilson, 2012) as thus far, it has largely ignored the resilience of displaced artisans, and displaced Syrians. Indeed, the impact of displacement and the arising marginalised masculinities, on the resilience of neo-patriarchal displaced Arab communities presents a large gap in the existing research and literature (Kabachnik et al, 2013; Eddin, 2014). To this extent, the project contributed to the small but growing work on gender and displacement which is currently largely focused on the experiences of displaced women (Amirthalingam and Lakshman 2012; Kabachnik et al, 2013; Al-Dajani and Marlow, 2010; Al-Dajani et al, 2015; Smith et al, 2013). Similarly, our focus on how Syrian cultural heritage skills and their associated brand recognition can be maintained in the light of mass displacement contributed to the small and growing body of research investigating the preservation of Syria's cultural heritage which is currently concentrated on antiquities and archaeological sites (Al Quntar et al, 2015; Brodie, 2015; Lostala and Cunliffe, 2016; Tubb, 2013).

### 2. Capacity building:

a. Training and mentoring 20 displaced Syrian and Jordanian artisans in social enterprise creation. The training and mentoring highlighted how registered social enterprises can benefit the Jordanian cultural heritage sector, support collaboration between Syrian and Jordanian artisans in Jordan, protect their working rights, protect them from exploitation, and give their products enhanced trade rights amongst other benefits.

b. Training six Jordanian trainers in social enterprise creation and mentoring. This training was held in Plymouth where a week long immersion into social enterprise and artisan entrepreneur collaborative hubs took place. Fully trained, the Jordanian trainers delivered the training and mentoring to the artisans in Jordan.

c. Training post-doctoral Jordanian social researchers in interviewing vulnerable communities, active listening methods, research protocols, and Syrian cultural heritage crafts and skills. This made a solid contribution towards developing Jordan's social research capacity.

### 3. Knowledge Transfer:

a. A clarification of the social enterprise model and its potential contribution to the Jordanian economy.

b. The creation of a social enterprise training toolkit for artisans available in Arabic and English, available for downloading through the project and Haqqi websites.



c. Informing multidisciplinary academic and non-academic international audiences of the project's findings, achievements and lessons learnt through seminars, guest lectures and conferences.

#### 4. Policy Development:

Through stakeholder engagement and the dissemination event, the multilateral stakeholders deliberated the overall results of the project and informed the policy recommendations and action pathways for supporting Jordanian and displaced Syrian cultural heritage entrepreneurs. This resulted in a Policy Brief targeting policymakers in Jordan, and is available for downloading in Arabic and English through the project and Haqqi websites.

### Lessons Learnt ...

Given the ongoing and future research and engagement with vulnerable and refugee populations in Jordan and elsewhere, we thought it will be useful to share the lessons we learnt from undertaking this project.

#### 1. Attracting participation:

Generally, the more politically and socially vulnerable individuals are, the more likely they will hide from researchers as a survival strategy. In our experience however, once we were able to reach the Jordanian and Syrian refugee participants, they were grateful that we cared to listen to their stories as this communicated our acknowledgement of their circumstances and hardships. The majority of our participants had not been approached by researchers previously leading us to question the notions of 'research fatigue' that we were often told about by other professionals. As such, we encourage researchers to seek out the hidden refugee and vulnerable populations that are not so readily accessible rather than rely on those who have shared their experiences numerous times.

#### 2. Engaging members of the host community:

Refugee communities do not exist in isolation, but rather within a wider host community. As such, including Jordanian counterparts in research and other projects focusing on Syrian refugees is important. In doing so, we were able to capture both perspectives in our data collection, and we were able to nurture collaborations between the Jordanian and Syrian artisans participating in the social enterprise training programme. We were surprised to find that very few of the Syrian artisans knew each other prior to attending the social enterprise training programme, and certainly none of the Jordanian participating artisans knew any of the Syrian artisans.

#### 3. Collecting data:

Recognising that our questions can trigger painful memories for the participants and being prepared for the consequences is most important and requires experienced and sensitive professionals who can comfort the participants accordingly. As such, designing the interview and focus group discussion with psychotherapy and counselling principles and techniques will be beneficial for the participants and researchers. Ensuring the protection of all research participants' identities is universally accepted, and is most critical when conducting research with refugees and other vulnerable groups. Communicating how this will be done to the participants will help the researchers to gain their trust.

As researchers, we must recognise that the participants might have other responsibilities and commitments to undertake during the day and therefore finding a time that suits them rather than us for the interview / interaction etc, is most important.

#### 4. Managing expectations:

In most situations, as researchers we focus on the expectations of our funders, policy makers and team members, but not always on those of the participants. Through this project, we learnt that our refugee and vulnerable participants expect us to amplify their voices which were falling on deaf ears. They were not interested in financial compensation for their time, but rather, they wanted to connect with us as their champions and welcomed the invitation to join the training programme. We learnt how important it is for the trainers and mentors to be familiar with the context in which the artisans operate to be able to bridge the gap between them and other stakeholders.

On a different note, we were shocked when three of our selected trainers were refused UK visas for attending the Training the Trainer programme in Plymouth, UK. Whilst the easy solution would have been to hold the training in Jordan, we dismissed this option as the benefits for the Jordanian trainers of attending the training in Plymouth were manifold. The lesson learnt is to recruit more than the required number of participants to allow for this situation, and confirm their selection following the approval of their visa applications.



## Project Funders:



The Global Challenges Research Fund (GCRF) is a five-year 1.5£ billion funding stream, announced as part of the UK Government's 2015 spending review. It forms part of the UK's Official Development Assistance commitment, to support cutting-edge research which addresses the problems faced by developing countries.

To find out more about the GCRF, please visit <https://www.ukri.org/research/global-challenges-research-fund/>



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The Social Enterprise Training for Artisans Toolkit and policy brief are available to download in Arabic and English on the project website: <https://www.plymouth.ac.uk/research/syrian-artisan-entrepreneurship-project> and the Haqqi website: <http://irckhf.org/en/project/conserving-cultural-heritage-resilience-forcibly-displaced-syrian-artisans-jordan>

Please engage with the Project's community through our twitter account:  
ResearchRefugeeCraft @SyrianArtisans

Please use the following citation and acknowledgement when quoting or citing content from this project report:

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