



WPI



Recommendations Toward Expanding the Scope of the Zellij Craft Industry

Ifrane, Morocco



John Amante

Helei Duan

Cassandra Hamlin

Mikhail Morozov

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Sponsor: Arabesque Inc.

Advisors: Jennifer deWinter, PhD

& Robert Kruger, PhD

Abstract

Though zellij is an art that is deeply ingrained in Moroccan history and culture, the industry lacks the prestigious status, recognition, and relevance that many traditional craft industries around the world have achieved. Through interviews with zellij craftsmen, as well as extensive research, we have come to several conclusions regarding the expansion of the industry's reach in terms of craft preservation, global branding, and training programs. This report provides recommendations towards possible actions to be taken to better preserve and promote the craft within Morocco and globally, as well as improve upon current training.

Authorship

While all team members share responsibility in the review and conceptualization of this report, each team member was responsible for the final production of specific sections as follows:

John Amante was responsible for Chapter 2, “Preservation of Traditional Crafts,” as well as the title page and the Executive Summary.

Helei Duan was responsible for Chapter 4, “Appropriate Craft Training Practices,” and the Table of Figures.

Cassandra Hamlin was responsible for the Abstract, the Acknowledgments section, Chapter 1, “Introduction,” Chapter 6, “Recommendations,” and the formatting of the final report.

Mikhail Morozov was responsible for Chapter 3, “Craft Branding.” He was also responsible for the references.

Executive Summary

This project aims to further develop the Moroccan art of zellij by analyzing policies, marketing, and educational aspects of this craft. Zellij is a form of mosaic based off of geometric relations and is deeply rooted in the Islamic faith. While still heavily respected in Morocco, our sponsor Arabesque Inc. is worried that this will not continue to be true and as such have started taking steps to ensure traditional zellij stays respected and sought after in years to come. To help aid our sponsor achieve this goal extensive research and comparative measures were used to create feasible recommendations that Arabesque can follow. While the many recommendations were created using a mixture of interviews and comparison matrices created by our team, the majority of these recommendations fall into two general themes, the creation of a zellij organization and Arabesque becoming more heavily involved with local vocational education training programs (VETs).

This zellij organization was conceived using two separate matrices especially designed to analyze strategies used to preserve and promote the brand of crafts. This recommendation was modeled after two best-case examples, the Black Forest Clock Association and the Iznik foundation both of which are self-regulating organizations aimed at preserving their industry. The zellij organization would have several goals including

- Setting industry standards to regulate zellij
- Lobbying the government of Morocco to create greater incentives for artisans
- Educating the Moroccan public about the importance of zellij
- Educating Tourist about the importance of zellij

This mission of the organization to self-regulate the industry helps preserve zellij by setting standards that must be followed by the members of the group. This will allow artisans to control what constitutes authentic zellij. Lobbying for greater incentive for artisans this organization could help ensure that craftsmen have a better reason to adhere to traditional means of producing zellij by promising either help promoting zellij or flat out monetary gain. Whether done by artisans or government agencies, educating the public about the importance of zellij will help encourage the preservation of zellij as a craft. Educating tourists will help increase the global prestige of zellij much in the same manner as educating the public will increase the local prestige of zellij. By controlling export quality of zellij, the zellij organization could help prevent imitation zellij from reaching the global market and protect the brand of Moroccan zellij.

The other major recommendation we created is for our sponsor to become more heavily involved with local VETs. By working more closely with public VETs, Arabesque not only helps train youth in the art of zellij, but also benefits from an improved workforce. Craftsmen trained in VETs not only learn the craft the work with, but also make connections with potential employers and are more often hired than their peers who do not complete similar programs.

Another benefit to working with public VETs is that this allows Arabesque to train workers at a younger age, something that is a major concern for our sponsor as the best starting age is around 10 years old, while the Moroccan Labor Code requires workers in a factory setting by 18. By training youth through public VETs, Arabesque can avoid breaking child labor laws and help educate those that desire to pursue a career in zellij.

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1 Introduction

Our sponsor, Arabesque (known as Moresque within Morocco) is one of several manufacturers of *zellij* in Morocco. The art of *zellij* is the geometric tile work that is commonly found adorning fountains, mosques, and traditional homes, particularly in the old medinas of Fez and Marrakesh. It consists of hundreds to thousands of individual ceramic pieces chipped from squares of tile then assembled and set into concrete by highly skilled craftsmen in the same manner that has been passed down from master craftsmen to apprentice for centuries. Though it can be seen throughout Morocco and other Islamic nations and is strongly associated with luxury and tradition (Housefield, 1997), *zellij* lacks the scope, both globally and within Morocco, that crafts from other countries have experienced. In the future, the craft is at risk of becoming irrelevant in current society. Arabesque has expressed concerns along these lines, in that they fear losing the skills necessary to maintain the same quality of craftsmanship as their master craftsmen go into retirement, as well as an interest in the global branding of the craft of *zellij* as a whole. In order to address the concerns of our sponsor, this report focuses on *zellij*, and the challenges present in expanding the reach of the industry, in terms of the policies regarding the preservation of handicraft in Morocco, perceptions of the craft both inside and outside of the industry, training processes for *zellij*.

In recent years, the Moroccan government, along with other organizations have taken steps toward preserving artisanal work in Morocco. The already existing work in Morocco is pertinent to our project, as it provides important groundwork including cooperation between the government and outside organizations and demonstrates a desire to preserve and promote Moroccan handicraft. After establishing what has been or is being done for handicraft in Morocco, we can expand on existing projects and how they fit into the context of the *zellij* craft

industry. The Vision 2015 put in place by the Moroccan officials aims to promote and brand Moroccan handicrafts and create 115,000 jobs in the sector, which is integral to Moroccan culture and economy. The funding for this project comes from a five year, \$698 billion compact with the Millennium Challenge Corporation (MCC) that went to artisanship, fruit tree productivity, and fisheries in Morocco. (Millennium Challenge Corporation, 2012). With some of the money that was portioned for artisanship, the Moroccan government developed the Institute des Arts Traditionnels in Fes, which Arabesque has begun to work with to provide master artisans for craft training. However, for those are interested in being trained in zellij work (or other crafts), schools for handicraft in Morocco have free tuition, however students must have completed 6 years of schooling previously to entering a craft school, which is not the case for many of the craftsmen we have spoken to. This is one of several challenges that we address in this report. Other challenges include lack of incentives to maintain traditional forms of production, lack of global recognition of the art of zellij, and age limitations on labor employment, which will be discussed in detail in further chapters.

Despite these challenges, there is ample opportunity to expand the reach zellij has within Morocco as well as globally, especially considering the economic and culture importance of handicrafts in Morocco. We have collected and analyzed data in Chapters 2, 3, and 4, in order to develop several recommendations in relation to different areas in which the scope zellij industry can be broadened. We have conducted interviews and extensive research guided by the following list of research questions:

- What do organizations in Morocco currently do to preserve crafts?
- What are existing strategies to preserve traditional crafts?
- How can creating a national brand help promoting the recognition of zellij?

- What has been done to create a national label?
- How can tourism be utilized in regard to promoting zellij?
- What can be done to promote zellij on a broader market?
- What are the existing training methods for public training schools and private zellij workplaces?
- What progress has been made in the development of the new handicrafts vocational training schools?
- What is the current state of partnership between public training schools and private zellij workplaces in terms of bringing more youth into zellij workforce?

Each of these research questions listed above is addressed in relation to expanding the scope of the zellij industry through three objectives: The identification of strategies to preserve culturally important crafts, an investigation of other strategies of expanding recognition in the global market, and the identification of factors involved in an appropriate apprenticeship program. In Chapter 2, “Preservation of Traditional Crafts”, we compare methods that other countries have used to maintain the relevance of crafts with cultural value, and develop recommendations for how those approaches may be useful in the context of Morocco. In Chapter 3, “Craft Branding”, we analyze the effectiveness of establishing a traditional craft as a regional brand, and discuss recommendations for the possibility to do so for zellij. In chapter 4, “Appropriate Craft Training Practices”, we discuss and provide recommendations toward the development of a partnership between public training schools and local zellij manufactories, as well as specific restrictions on training involving age and schooling. Chapter 5 discusses takeaways and limitations of the project, as well as possibilities for future research.

2 Preserving Crafts Through Strategies With or Without Government

Involvement

Our problem statement addresses preserving crafts, increasing the recognition of zellij, and improving the available training for the craft. This chapter addresses the preservation of crafts. The next two chapters deal with branding and training programs respectively. Major similarities can be seen throughout chapters two, three, and four, as all three draw from similar research areas. Most strategies used to preserve crafts also have a branding side; such connections will become apparent throughout chapter 3. Also many craft preservation strategies are targeted towards youth, like the training programs that will be discussed in chapter 4. Information analyzed in this chapter was gathered based on the research questions of “What do organizations in Morocco currently do to preserve crafts?” and “What do organizations in other countries do to preserve crafts?” By addressing these questions, we have developed a set of recommendations aimed at helping our sponsor achieve the goal of preserving traditional zellij work.

In our first section, 4.1 Comparative Artisanal Matrix: Identify and Analyze Strategies to Preserve Culturally Important Crafts, we explain the method we used to analyze existing strategies for craft preservation that we have found in Morocco and in other countries. We have shown how we compared strategies in such a manner that the method is replicable. Following the explanation in Comparative Artisanal Matrix: Identify and Analyze Strategies to Preserve Cultural Important Crafts, the matrix described will be presented in the section Findings of Analysis Present in the Matrix: Strategies to Preserve Crafts Further Analyzed. This matrix will portray the data gathered as quantifiable and qualitative values. Also found in this section are the individual strategies we have researched, as opposed to the group of strategies that will be

explained in Comparative Artisanal Matrix: Identify and Analyze Strategies to Preserve Cultural Important Crafts. Finally, once this information has been stated, the Recommendations Based Off of Our Findings for Our Sponsor section will describe what we recommend, why we recommend it, and what steps need to be addressed in order to follow through with our recommendations.

2.1 Comparative Artisanal Matrix: Identify and Analyze Strategies to Preserve Cultural Important Crafts

In this section, we explain how we intend to analyze the strategies and examples detailed in the next section. This will be done through the use of a matrix adapted specifically for this project to compare and contrast different strategies that will be discussed in great detail later in this paper.

First, we gathered all of our examples simply so we would know what we were dealing with. Once all strategies were identified, we investigated the results and determined the most likely to be successful through the use of the afore mentioned matrix created to compare the strategies. The decision of which strategy is most likely to lead to favorable results was based off the following criteria: repeatability, feasibility, scalability and measurability. These criteria have several performance indicators to help measure the data in a quantifiable manner. These performance indicators are listed below and will be described in greater detail further on in this section.

Repeatability

- Are the steps of the strategy outlined?
- If not, can the steps be inferred?

Feasibility

- Does it require constant government commitment?
- Does it require outside aid, or is it self-sufficient?
- Does it require the hiring or training more employees?

Scalability

- How many organizations are involved?
- Is the initial cost known (US dollars)?
- How many people were targeted?
- If there is a timeframe, how long is it?

Measurability

- Is progress measurable?
- Has progress been made towards the goal?

To analyze these criteria and their respective indicators, the following matrix-logframe hybrid has been created (the structure of which will be discussed in detail below). Two methods, policy matrices and logframes, were combined to develop a method more fitting for what we hope to accomplish. Existing matrices did not organize information in an easily comparable manner, while a traditional logframe did not cover the information desired to be analyzed. Why this method is the most appropriate is included below.

The structure of the matrix is based off the logframe method produced by the World Bank in their *The LogFrame Handbook a Logical Framework Approach to Project Cycle Management* published in 2005. While a traditional logframe would focus on the goal, image, outputs, and

comments in the first column, this does not cover the information useful to this project, as we are trying to compare multiple different strategies. Replacing the goal, image, outputs, and comments with repeatability, feasibility, scale, and outcome gives us our first column. This will produce a table that lets us focus on criteria rather than goals found in traditional policy matrices found in such examples as *A Natural Gas Extraction Policy Alternatives Matrix* created by S. Ferral and L. Sanders of Oklahoma State University (2013), *Comparative Analysis of the ADB Policy on Involuntary Resettlement* by Joanna Levitt (2005), *Growth and Transformation Plan Volume 2* by the Federal Democratic Republic of Ethiopia (2010), and those outlined in *Applications of the Policy Analysis Matrix in Indonesian Agriculture* by Scott Pearson, Carl Gotsch, and Sjaiful Bahri (2003) .

The second column in a traditional logframe is the performance indicator column, which has been left unaltered and is still where the performance indicators are placed. Each performance indicator was picked to help assess the strategies researched. We will now give evidence to support these performance indicators, which are organized by which one of the criteria they fall under.

Repeatability

The first criterion analyzed is repeatability, which has only two performance indicators. The first performance indicator is “Are the steps of the strategy outlined?” which is necessary for the recreation of a specific strategy. While not supported directly by any existing matrices, this indicator is included on the basis of information pertinent to our objective that existing matrices lack. No existing matrix researched addressed whether what they were analyzing could be repeated because they either dealt with action/reaction material (Levitt, 2005; Ferral, 2013) or projected outcomes (Ethiopia, 2010). In order to make a good recommendation, it must be

known if the strategy that the recommendation is based off of can be repeated. The second performance indicator is “If not, can the steps be inferred?”, and is only needed if the answer to the first indicator is no. This indicator is also based off of what we did not find in other matrices. If the steps needed to be recreated are not inferable by using the data on the strategy in question, then this strategy is not as helpful as one that can be recreated.

Feasibility

Feasibility is a necessary component of the strategies researched to investigate if we hope to recommend something similar. The first indicator is “Does this strategy require constant government commitment?”. An assumption most matrices make is that the organization behind it can in fact carry out the project or policy on their own (Ethiopia, 2010). In this case we cannot make this assumption as some strategies investigated involved creating government organizations or seeking outside aid so it is important to distinguish this. The second indicator is “Once established, does this strategy require outside aid or is it self-sufficient?”. This indicator is also included, because as stated above most matrices assume that an organization does not need outside aid to exist. However, this assumption is not one we can make for the same reasons we could not assume that the strategy could be carried out without government commitment, and must take into account if a strategy will require another organization to be achieved. The third indicator is “Did the strategy require the training or hiring more employees?”. This indicator is a modified version of the ones found in table 1 of Growth and Transformation Plan Volume 2 produced by the government of Ethiopia (p. 4). While the original indicators focused on how many employees were trained, we are more concerned with whether or not employees were trained at all. This simple yes or no question is much more valuable to compare strategies of differing sizes due to the large difference in scale between the strategies. We will explore this

scale difference in the Findings of Analysis Present in the Matrix: Strategies to Preserve Crafts Further Analyzed section.

Scalability

Scalability deals with the overall size of the strategies researched, the performance indicators for which are based off the matrix developed by the government of Ethiopia mentioned earlier. The first indicator is “How many organizations are involved?”. This indicator is loosely based off of table 14 in Growth and Transformation Plan Volume 2. While their indicators are more direct, we focused on a much bigger picture so this indicator is taken back to a much broader scope of simply how many groups are involved. The Ethiopian government is focused on set goals and projected outcomes while we are interested in identifying what differs between several strategies. This indicator allows us to quickly see a quantifiable answer. The second indicator is “Is the initial cost known? (in US dollars)” Based off of table 1 in the Growth and Transformation Plan Volume 2 (p. 4), this question hopes to assess the economic side of the strategies and whether or not money was a concern. The matrix this indicator is based off of, (Ethiopia, 2010), focuses on economic growth. Here we are concerned with the initial cost instead. If a recommendation costs a large sum of money it is quite possible our sponsor will choose to ignore it regardless of the expected outcome. The third indicator is “How many people were targeted?”. The Growth and Transformation Plan Volume 2 table 3 (p. 9) focuses on business and economic growth and is where this indicator was taken from. While a slightly modified wording better fits our project, the main purpose of identifying how many people are affected remains unchanged. The fourth indicator is “If the strategy had a timeframe, how long was it?”. This indicator is not based off an existing matrix but rather the structure of one. In the entire Growth and Transformation Plan Volume 2, time is considered but not in a single row,

rather it is five separate columns for five separate years. Our project is not concerned with individual years, but knowing if a plan has a timeframe is a consideration we must take into account before we recommend our sponsor follow it.

Measurability

Measurability is included to help analyze if the outcomes of the strategies researched were favorable. The first indicator is “Is progress measurable?” This indicator is included, while not based off of existing matrices, because one of the strategies researched does not have measurable progress and it is important to make notice of that. The second indicator is “has progress been made towards the goal?”. While most matrices focus on numbers for measuring progress (Ethiopia, 2010) or possibilities (Levitt, 2005), (Ferral, 2013) we are more interested in simply if it worked or is working. If a strategy has shown no sign of progress towards its goal then it is not a good strategy and no recommendations will be based off of it.

Third and fourth column

The third and fourth columns of a standard logframe are where monitoring/ evaluation information and assumptions go respectively. However, we are not concerned with monitoring or assuming anything related to the strategies researched. Instead, the countries we intend to analyze have been placed as columns three through nine so that we can clearly compare them side by side. This achieves an easily read matrix like the ones researched (Ethiopia, 2010, Levitt, 2005, Ferral, 2013) , and allows us to compare side by side how different strategies from different countries compare to what Morocco has done to preserve traditional crafts. While we could look at individual strategies, it would portray several unconnected strategies which would not give a coherent picture of what is similar and different between what Morocco does to

preserve crafts and what other areas have tried. By combining strategies from countries into one single column we can view strategies as one solid entity and easily see where any shortcomings emerge. This also stops the matrix from becoming confusing and impossible to read. If each individual strategy was included the matrix would double in size and spread out the data, making each column contain less information and rendering them little more than a rewording of what will be discussed. By combining them, we can focus on the bigger picture. The only exception to this grouping is the two different Morocco columns. Morocco (MCC) refers to the strategy in use by the Millennium Challenge Corporation while Morocco (HRM) refers to the strategy in use by the Moroccan government. While they work together, the two groups are too different to consider as one.

2.2 Findings of Analysis Present in the Matrix: Strategies to Preserve Crafts Further Analyzed

After the matrix was filled in and the data analyzed, we have then modified the most favorable strategy. Using our filled in matrix, similarities and differences between what exists in Morocco and what exists elsewhere in the world can be easily noticed. This allows us to see if Morocco has any shortcomings that could be addressed in a manner similar to other countries. If it can be addressed in a similar way, then it will be modified so it is applicable to Morocco. Simply copying exactly what other artisans and governments have done will not translate well in Morocco unless the differences between what Morocco has done and what other crafts have done are taken into account.

Also in this section, we present all of the examples of strategies to preserve culturally important crafts that we have researched and were included in the matrix. These strategies are organized by general theme. If Morocco [Government or independent organization] has a

strategy that addresses the general theme discussed it will be included first so the reader is aware of what already exists in Morocco. If Morocco does not have a strategy in the general theme, we have detailed why Morocco should or could address the theme to better preserve zellij. The two major categories of strategies researched were those that were constructed from government intervention and those that were created by independent organizations. We discuss the government intervention strategies first.

		Countries						
Criteria	Indicators	Japan	United Kingdom	Afghanistan	Turkey	Germany	Morocco (MCC)	Morocco (HRM)
Repeatability	Are the steps of the strategy outlined	Yes	No	No	No	No	Yes	Yes
	If not can the steps be inferred	NA	Yes	No	No	Yes	NA	NA
Feasibility	Does it require constant government commitment	Yes	No	No	No	No	Yes	Yes
	Does it require outside aid or is it self-sufficient	Self-sufficient	Self-sufficient	Self-sufficient	Outside aid	Self-sufficient	Outside aid	Outside aid
Scalability	Require more employees to be trained or hired	Yes	Yes	Yes	Yes	No	Yes	Yes
	How many organizations involved	1	1	2	At least 6	1	2	5
	Is the initial cost known(Us dollars)	No	No	No	No	No	94,300,000	No
	How many people were targeted	127,600,000	62,230,000	29,820,000	43,425	≈200	≈4,000	32,520,000
	If there is a timeframe, how long is it	Indefinite	Indefinite	Indefinite	Indefinite	Indefinite	15 years	Indefinite
Measurability	Is progress measurable	Yes	Yes	Yes	Yes	No	Yes	Yes
	Has progress been made towards the goal	Yes	Yes	Yes	yes	NA	yes	yes
	Notes on progress	Has saved some crafts				Since this strategy is a promise it can't be measured	Progress does not match expectations	

Figure 1. Matrix for Data Analysis of Craft Preservation Strategies

Government intervention is the way in which governments of countries seek to preserve their national crafts through regulation, incentivizing, and education. Certain governments recognize that crafts are an important part of the countries' national identity, culture, and in some cases economy. The specific motivation behind each strategy is provided with the strategy itself. All strategies have been organized into a general theme: general youth education, government incentives, and general education. The first of these themes discussed is general youth education.

General Youth Education Strategies

The government of the region of Fes Boulemane has taken an interest in preserving their craft trade, along with HRM King Mohammed VI. The local government with the support of the king has created several organizations to help preserve craftsmanship including setting up schools with the intent of preserving traditional methods by instilling them in younger generations. The best example of an artisan training school is found in Fes and this school has passed on the traditions to groups of students, helping preserve the crafts. The Center for Training and Qualification is free to anyone who is 15 to 30 years old and has finished at least the sixth grade, a fact that will be discussed further in this chapter. The school also raises funds by selling products made by the students. Further information about the training school can be found on their website at www.forartisanat.ma/en/ ([n.p.](#)). While this is good to spread the traditional methods of zellij to those that want to pursue zellij as a career, it does not educate those that have no desire to be artisans. Unless someone attends the training school, they may easily never learn about the significance of zellij. Being a fairly small school, class sizes are

around 400 students (El Ouahbi, personal interview, 9/10/2013), leaving many youth uneducated about their cultural heritage through crafts. If young people do not know what a craft is and how it pertains to their cultural heritage, then we cannot expect them to care about preserving any of these crafts, including zellij. This lack of an overarching education program is not observed some countries and is an area worth improving upon. Examples of programs to educate all youth can be seen in Japan, the United Kingdom, and Afghanistan. More information on this training school in Morocco will be provided in **Chapter 4** and in this chapter.

Educating youth strategies in other countries

Morocco does not educate all of its youth about the traditional crafts or their significance as can be seen with the existing strategy to educate youth. In contrast to Morocco, Japan has created the Protection of Cultural Properties law which gave rise to The Association for the Promotion of Traditional Craft Industries which declares certain crafts traditional national crafts. This designation, as detailed by Japan Traditional Crafts Aoyama Square (2012, n.p.), gives the craftsmen of national crafts aid in the form of publicity from the government, financial assistance, and aid in finding ways to keep the craft relevant. In order to receive this label a craft must be produced by hand, contain as many original materials as are available, be an item used in everyday life, and be produced in a specific region of Japan. Specifically for this theme we are interested in the Association's youth education strategy. The Association provides free publicity about traditional crafts in an attempt to keep interest high, specifically targeting younger citizens. This publicity comes in all forms, be it special events, publications, or in class presentations during school time. Their goal being to instill in them a sense of pride at a young age in the hopes some of them decide to pursue a career in the crafts as stated by Yoshifumi Takahashi, an acting business and planning director for The Association for the Promotion of Traditional Craft

Industries in the article “Traditional craft industries: present status & moves to activate them” (2009, n.p.). At the very least, the Association hopes that youth will be interested enough in traditional crafts to prefer the authentic craft over cheap imitation and work towards preserving these crafts.

HRH Prince Charles of the United Kingdom is an avid supporter of preserving culturally important crafts around the world and understanding the philosophy behind them, which led to him creating The Prince’s School of Traditional Arts to help preserve culturally important crafts and art forms in 2004, information for which can be found on the School’s webpage at www.psta.org.uk (n.p.). Situated in London, the school allows anyone who is interested to take courses in crafts and arts from around the world to help keep the techniques alive and spark interest in preserving the arts. The School has a special program called Outreach for youth in primary and secondary schools in the United Kingdom. This program travels the country teaching children and teenagers about different traditional crafts and arts, resulting in a larger percentage of youth knowing the cultural importance of crafts. This is another example of youth being taught about traditional artisanal crafts and designs in hopes that they will help preserve the methods used to produce them which further goes to show that educating youth why a craft is important is a viable method of getting youth interested in crafts and thus more likely to care if the crafts are in danger of going extinct.

Through the Prince’s School’s International Outreach program, Prince Charles helps promote art in the United Kingdom as well as globally. Afghanistan, in conjunction with The Prince’s School of Traditional Arts, created the Turquoise Mountain Foundation, to help counter the decline in artisanal craftsmanship in Afghanistan. According to their mission statement, one of the TMF’s goals is to help spark interest in national crafts that suffered during the reign of the

Taliban by increasing interest in youth by educating them and through this get a new generation to keep Afghani crafts alive in modern Afghanistan. (www.turquoisemountain.org/about.html, n.p.).

Comparing youth education strategies in and outside Morocco

Through the examples provided we can see the difference between how the Moroccan government educates its youth and how Japan, the United Kingdom, and Afghanistan educates their youth. An important take away point is how Japan and the United Kingdom do not just educate those children that want to become artisans but all of the countries youth. These strategies educate many more youths than the Moroccan government's strategy and as such have a greater chance of convincing youth to care about their cultural heritage due to the sheer numbers of youth targeted. This is an area the Moroccan government could improve upon by adapting other strategies to better fit Morocco and ensure a greater number of children understand the cultural relevance of zellij by increasing the scale of their strategies. By understanding the cultural importance of zellij to Morocco, youths will better appreciate the workmanship and beauty of the craft. Once a large amount of youth appreciate the value of traditional zellij, it is much more likely they will desire some zellij work in their own homes and these youths will also be more inclined to acquire traditional zellij, thus helping to achieve our goal of preserving zellij as an art form.

General Education Strategies

A very similar strategy used by governments to preserve artisanal crafts is to educate not just youth, but people of all age groups. As stated earlier in this paper, Morocco does not educate anyone except for those that already want to become artisans about their traditional crafts. This

strategy leaves a large chunk of the population unaware about their own cultural heritage.

Without knowledge as to why something is important, the general population will not be inclined to preserve traditional methods used in zellij or pay more for an authentic product when a cheaper alternative is available.

Educating the general public strategies in other countries

An example of educating on the scale of the entire population is the Center for Traditional Crafts that was mentioned earlier in this paper situated in Japan. The Center's primary goal is to keep Japanese citizens interested in traditional crafts by informing the public about traditional crafts. The center is regularly updated to include new exhibits and educational sections and plans special craft themed events (Maruyama, 2009, n.p). This keeps not just young people informed but works to keep all of Japan informed about their craft heritage. This goes hand in hand with the earlier information on teaching youth the importance of crafts. If education on why it is important to preserve zellij was provided, be it from zellij companies or the government, people would be much more likely to seriously consider preserving traditional zellij.

The Prince's School of the Arts first introduced earlier also targets all age groups. The School, as mentioned in the section on youth education, is open to everyone. Anything from full college educations on crafts to simply one weekend seminars on crafts are offered to the public to help educate the masses on the traditional crafts and the meaning behind them. The goal behind this is similar to the School's goal with educating youth, the only difference being the aim to get people of all ages to appreciate the crafts.

Comparing general education strategies in and outside Morocco

While both of these strategies worked in their respective countries, there are some important points that need to be addressed with their feasibility before they could be applied to Morocco. For example, the Japanese Center for Traditional Crafts is situated in Tokyo and the Prince's School of the Arts is based in London. While one central location worked for Japan and the United Kingdom this could present issues in Morocco. A quick check of the numbers reported in the CIA World Factbook (n.p) reveals that while Japan and the United Kingdom have a land area of 14,5925 square miles and 94,058 square miles respectively, Morocco's land area exceed both of these other countries coming in at 172,414 square miles. The size of the country alone would render one location horribly inefficient at educating people simply because of how long it may take for certain people to reach an educational center in a country where mass transit is not a fast ordeal, a fact known from anecdotal evidence using public transit while working on this project. Also having spent time in Morocco it has become apparent to us how unorganized the Moroccan government on the national level is. An example of this can be seen with how the Ministry of Handicrafts has dealt with out sponsor. Upon finding underage workers employed by Arabesque a representative of the Ministry simply told our sponsor do not hire underage workers or they will face legal action. At the time of this paper, there has been no follow up to this law established eight years ago. If the current government cannot enforce existing laws organizing a new center to educate the public about handicrafts could be a long and tedious endeavor and the end result will most likely not have as much of a desired outcome as similar centers.

Issue notwithstanding, educating the general public about the value of traditional zellij is a strategy that has its merits. Much in the same way educating youth about the importance of zellij helps achieve our goal of preserving the art of zellij, educating everyone works in the same

manner just on a larger scale. Educating everyone on the cultural relevance of zellij gives everyone the knowledge of why they should care about zellij.

Government Incentive Strategies

Another method governments have tried to preserve traditional crafts is to give incentive to those who stick to the traditional methods used to produce their craft. This can be seen to an extent in Morocco, but not to the degree other countries incentivize their artisans. In Morocco, the Millennium Challenge Corporation (MCC) provides support through a compact with the Moroccan government with funding from the United States of America for artisans, so that they may continue using traditional techniques. The MCC started working with the Moroccan government in 2010 and have outlined all they hope to achieve in their report *Monitoring and Evaluation Plan- Morocco Compact* (2012, p. 16). While the MCC is trying to achieve a wide variety of objectives in Morocco, the goal relevant to this project is to stimulate the economy, especially in the city of Fes. The Ministry of Handicraft in Morocco has worked with the MCC to produce a label to be awarded to businesses following traditional methods. The purpose of the label is to help those that continue to follow traditional methods gain an upper hand in the market over those that do not by assuring the buyer that they are getting an authentic product, thus helping preserve the craft and increase income to artisans as explained by Sustainable Business Associates in their article called *National Moroccan Handicraft Label* from 2012 (n.p). This is especially relevant to our sponsor who has been awarded this label this year and is the only zellij corporation to do so. Arabesque was selected based on criteria created by both the MCC and Ministry of Handicraft revolving around a wide range of criteria from authenticity of the product to the conditions it was produced in (Naji, personal interview, 9/11/2013). Now with this label they can assure consumers that they are in fact traditional and authentic producers of zellij.

Something else the Moroccan government does, as already mentioned, is offer free education to those that wish to pursue the crafts as a career. This educational incentive is given in hopes that youth will take advantage of a free craft education and pursue a job in the artisanal crafts. The government of Morocco does this not only to preserve the crafts but in hopes that it will help lower the unemployment rate of Morocco, which is higher than most countries at around nine percent as reported by the Central Intelligence Agency in their World Factbook (2012, n.p.). While this is a good start when it comes to giving incentives to artisans, some other countries have tried a much more direct approach involving specifically monetary and promotional incentives, something not currently seen in Morocco.

Helping sell crafts and providing monetary rewards for craftsmen in Japan

By providing more direct incentives for the crafts, be it finances, education, or publicity, the government can help artisans financially stay in business. Such an opportunity for assistance also helps encourage the use of traditional methods. The Association for Promotion of Traditional Crafts in Japan gives much more incentive to its craftsmen than the Ministry of Handicrafts, offering help with selling their product and monetary rewards. Japanese artisan's work is featured in the Center for Traditional Crafts, located in Toyko, as a form of promotional incentive. Visitors are encouraged to purchase some of the work displayed as seen in an article written by Naohisa Maruyama, acting section chief in the General Affairs Department of The Association for the Promotion of Traditional Craft Industries, titled *Remodeled "Japan Traditional Craft Center" opens* (2009, n.p.). More information on the Center for Traditional Crafts will be seen later in this paper. Another way the Association provides a monetary incentive to artisans is simple financial awards should the craftsmen stay traditional and contribute to the craft long enough. By rewarding craftsmen who adhere to the traditional crafts,

the Japanese government hopes to encourage the artisans of Japan to preserve their respective crafts not only because of their feeling towards it but also for financial gain.

Helping sell crafts in Afghanistan

Japan does not have to only organization that gives monetary incentives to artisans. The Turquoise Mountain Foundation helps traditional artisans sell their product national and internationally. This helps Afghani artisans in the same way Japan helps sell its craftsmen's products. In the year 2011 the TMF has helped sell 1.5 million (US) dollars in Afghani crafts, giving incentive for artisans to keep preserving their craft as reported by USAID in their 2011 report *Building Livelihoods and Trade by the Turquoise Mountain Trust* (p. 1). By giving an incentive to existing artisans to stick with traditional practices it gives artisans a reason to not produce cheaper unauthentic products and reap the benefit of assistance with selling their product.

Comparing government incentive strategies in and outside Morocco

This illustrates something the Moroccan government could assist out sponsor and all zellij craftsmen with. Giving craftsmen an incentive to stay within the traditional methods encourages more artisans to stay traditional in means of production. If the Moroccan government could be convinced to greater incentive zellij artisans with a direct incentive then it is much more likely they will continue to stick to traditional methods so they can benefit from these incentives as opposed to producing cheap knick-knacks for tourist or seeking alternative employment. By giving artisans an economic reason to not change how they produce their craft the Moroccan government could more easily keep traditional craftsmen in their trade than with a label. Such incentives are already given to farmers in Morocco who do not have to pay taxes on income from

farming as seen in the Morocco Tax guide published by PKF in 2010 (p. 10). Morocco's craft industry only has one incentive that, while potentially being helpful when selling a product, is not a guarantee for increased revenue and certainly is not as immediately useful as simple monetary gain. More direct incentives, be it promotional or monetary, provided by the government lead to more artisans not deviating from the original techniques and thus can help preserve zellij and also helps artisans financially.

Self-regulation Strategies

The final method of preserving a traditional craft we will discuss is for the industry to self-regulate. By banding together and imposing standards, some crafts have sought to preserve their tradition so that no government support is necessary and in some cases reinvent a craft. The self-regulating organizations researched here are not much different than the National Craft designation mentioned earlier that is awarded to Japanese crafts, in that the organizations impose a list of standards that must be adhered to in order to reap the benefits from these organizations. However, self-regulation allows artisans to decide how they want to control their craft amongst themselves and what elements of their craft are the most important instead of the government. This in turn allows craftsmen greater control over how regulation takes place.

Self-regulation strategy found in Turkey

Self-regulation organizations can make major steps in preserving a craft. The Iznik Foundation, founded by Dr. Isil Akbaygil, was created to discover how iznik tiles from the town of Iznik in Turkey were made. The exact method to create such tiles had been forgotten around the seventeenth century as reported by the Republic of Turkey Ministry of Culture in their 2003 document *Iznik and Iznik Tiles* (n.p). The Foundation has met success in that they can almost

recreate an exact tile in the style of the traditional iznik, but the modern tiles are still not the same according to S. Paynter and associates after conducting experiments and stated in *The Production Technology of Iznik Tiles: a Reassessment*, published in 2004 (p. 1). There is still a material in the traditional tiles left unidentified, suspected of either being a specific plant's ash or an unknown soda. Several organizations, including the Marmara Research Center and Massachusetts Institute of Technology, are helping the Foundation identify this last component of the iznik tiles. While not in danger of becoming an extinct art, this illustrates exactly what our sponsor Arabesque does not want to happen to zellij. Therefore, at this time, this strategy is not useful for zellij. The Iznik Foundation is however a good example of the power possible from self-regulation. The Foundation has taken a craft that was once thought lost to the ages and have almost recreated it perfectly; all of this has been accomplished without the need for government regulation, something that is not observed in Morocco. When used correctly a self-regulating organization can produce great results for a craft. The Iznik Foundation is not the only such self-regulation organization that exists.

Self-regulation strategy found in Germany

The Black Forest Clock Association, another self-regulating organization, was founded by cuckoo clock makers in Germany to set industry standards and keep the traditional cuckoo clock valuable in the eyes of the buyer. The association was founded in 1997 to help clockmakers better regulate the industry and prevent clockmakers from producing cheap plastic knockoffs as stated in their informative video *Cuckoo Clocks made in Black Forest* (n.p). For a clock maker to join the BFCA they must adhere to a strict list of rules on the construction of their products, any clock not meeting this list may not be considered a true clock from the Black Forest. For such a clock to be a Black Forest Clock it must be purely mechanical and not

powered by quartz or solar power. The clock also must be made in the Black Forest and all parts must be produced in the Black Forest as well. Once the clock maker has showed that their clock has met these standards they may purchase the right to call it a Black Forest clock (<http://www.black-forest.org/certificate>, n.p). Each member can still make a clock not to the standards once in the Association but they are not allowed to call it a Black Forest clock. More on the German Black Forest clocks will be seen in Chapter 3 and Chapter 4.

Comparing self-regulation strategies in and outside Morocco

We discovered during an early correspondence with our sponsor while back in the United States of America there is no organization of zellij artisans. Each artisan operates on their own without consulting or being accountable to any other artisan. This, according to Adil Naji one of our sponsor company's high ranking managers, has led to anyone who wants to make money claiming to be a zellij artisan, the exact problem the Black Forest Clock Association works to prevent. Such an organization in Morocco is legally doable, as the Moroccan Labor Code (p. 17) allows the creation of such unions and offers them legal protection. Therefore the only thing stopping the creation of such an organization is the zellij craftsmen themselves.

2.3 Recommendations Based Off of Our Findings for Our Sponsor

With the information gathered and analyzed, we recommend that an organization of traditional zellij artisans form an association. This organization will have three separate goals,

- Self-regulating industry standards
- Government Lobbying
- Education of the public about zellij

As stated earlier such an organization can legally be created and said organization could make it its goal to address the short comings found in Morocco when it comes to craft preservation. We will now explain each individual objective of our recommended organization, how they relate to the overall goal of this chapter, and the several ways in which it could be achieved.

Self-regulation through industry standards

As stated in our findings, there is a lack of self-preservation amongst zellij artisans. While the government and our sponsor have made it a priority to preserve zellij, there is no consensus between artisans what constitutes a traditional standard. As shown through the examples of The Black Forest Clock Association and the Iznik Tile Foundation, self-regulation will give our sponsor great control along with members of this zellij association over what can be considered real, traditional zellij. As mentioned earlier, since our sponsor Arabesque is widely considered the most authentic producer of zellij, they are in a great position to decide what these industry standards are. Once a large enough group of artisans follow the standards set by this conglomerate, this organization will hold more power and those artisans in it will also hold more power in the zellij industry. Also said organization could distinguish itself from fake artisans who do not produce real zellij. By establishing the organization's zellij as a brand (a concept that is the topic of Chapter 3) people will be able to recognize that the organizations zellij is authentic. There are two ways Arabesque could go about this to produce the same result: creating the organization first of creating the standards first.

Seeking out partner craftsmen first

By seeking out craftsmen to work with before the creation of the organization, Arabesque will be certain that there is interest in such an association. Forming the organization first allows all groups in it initially to have a say in how it is operated, the standards it holds important, and which craftsmen may join. While more fair for those involved, this method will not give Arabesque total control over what standards are decided upon and as such may have to compromise on standards that the company does not want included or feels is not strong enough.

Setting standards first

If Arabesque decides to set the industry standards they want before seeking partners they will have total control what these standards are. This however could prevent a problem when seeking craftsmen to join due to the craftsmen wanting a say in the standards they would agree to follow. The tradeoff apparent between the two methods of creation comes down to which step our sponsor desires to be easier, seeking partners or setting the standards of which the association will follow.

Government lobbying for monetary or similar incentives

The Moroccan government is implementing steps to preserve its traditional crafts, but not to the extent of other countries. We have shown how Afghanistan and Japan artisans have an organization that will help the artisans financially by selling their products and in the case of Japan reward artisans for preserving their crafts. While our sponsor is highly regarded, getting even more artisans together to lobby for more government incentive will hold greater sway and be harder to ignore. Getting the government to provide financial incentives such as help selling zellij and monetary rewards for those that produce traditional zellij will benefit not only our

sponsor but all zellij artisans in Morocco that stick to traditional methods of producing zellij, thus encouraging them to preserve the traditional ways of producing zellij. This in turn will help the Moroccan economy which is something the Moroccan government desires, leaving all involved happy. There are several different directions that may be taken with this recommendation. Also if the government provided promotional assistance to zellij craftsmen more zellij could potentially be sold and this would also improve the Moroccan economy.

Lobbying for Monetary Incentives

The Moroccan government already gives monetary incentives to farmers through a massive tax break. As such, convincing the government to give monetary rewards similar to the ones given in Japan and Afghanistan for artisans should not be a stretch. These monetary incentives could be rewards for craftsmen who produce traditional zellij or assistance with selling zellij. Either incentive is worth pursuing and will benefit all traditional zellij artisans.

Lobbying for Promotional Assistance

A different option present is to lobby for assistance with promoting zellij. While the example of the Center for Traditional Crafts in Japan would not work as well in Morocco due to the afore mentioned limitation the concept is still valid. The actual promotion of zellij could be carried out much more like how the Association of Traditional Crafts educated youth about traditional crafts and consist of special events or published material.

Lobbying without an Organization

While our findings support the creation of a zellij organization, lobbying for either monetary or promotional incentive does not require more than one company, such as Arabesque. The government would be more likely to listen if a greater percentage of craftsmen demanded

incentives but should Arabesque not desire or find itself unable to create a zellij organization they could, albeit with greater difficulty, still lobby for incentives be they monetary, promotional, or both.

Education of the public

While the Moroccan government has made steps to educate people about zellij it has fallen short compared to education plans in Japan and the United Kingdom. Once Moroccans are educated about why zellij is important, people are much more likely to care about traditional zellij and will consider acquiring real zellij over cheap imitation tiles. There are two ways Arabesque could go about this, have the organization educate the public or get the government to do it.

Educating the public through the organization

Our sponsor could take it upon themselves to educate the public about why zellij as a craft should be preserved. While taking significantly more time, resources and manpower from the organization they also would have total control over how and what gets done. As such they could plan special events in cities they want to educate about zellij, publish material on the craft, or give tours as further described in chapter 3. Another important thing to consider is this recommendation does not require Arabesque to create an organization for zellij, but would be considerably easier with more resources at their disposal.

Getting the government to educate the public

In a mix with the second objective of our recommendation, it is possible for our sponsor to simply get the government to educate the public for them in much the same manner they would, be it events, reading material, or another unthought-of of technique. While not requiring

as much involvement from the organization in the long run they would lose complete control of what topics of zellij are covered.

It is for those reasons an organization formed of traditional zellij producers would not only benefit out sponsor but the art of zellij as a whole. Of the choices presented it is ultimately up to Arabesque which they do or do not follow. To reiterate, this organization should focus on self-regulation through industry standards, government lobbying for greater support and incentives, and educating the Moroccan people of their cultural heritage.

3 Increasing Recognition through Branding

In this chapter, we focus on image of zellij as a craft, and increasing its recognition through branding. The research questions that deal with this section's objective are "How can creating a national brand help promote the recognition of zellij?", "What has been done to create a national label?", "How can tourism be utilized in regard to promoting zellij?" and "What can be done to promote zellij on a broader market?". The goal of this chapter is to identify strategies for increasing the recognition of the brand associated with the zellij industry.

Branding, as a concept, is the creation of an image that conveys a certain set of expectations and connections that people make with a product, place, company, or just about anything else. *Marketing Crafts and Visual Arts: The Role of Intellectual Property (2003)* states that "To compete effectively, an artisan, craft enterprise or visual artist must achieve market recognition and respect for itself and its products. This is done by creating and nurturing an enterprise image linked primarily to the name of the proprietor, of the business or of its products. The process of doing this is called branding" (p. 14).

Since this project does not deal with branding for a company, but instead an entire artisanal craft, developing an image becomes a tricky situation. Due to our goal of increasing recognition of the intrinsic value of the craft itself rather than just to increase sales for a company or even an industry, then ultimately, the image associated with the art of zellij must convey those same values we are trying to make people appreciate.

Collective Marks and Geographical Indications – Competitive Strategy of Differentiation and Appropriation of Intangible Heritage (2011) said “Material cultural heritage goods are valued for their aesthetic sense of differentiation and intrinsic traditional knowledge.”(p. 246) While this is a natural thing to convey in the image for a traditional cultural craft, problems arise when the image is being crafted for an entire industry. To be clear, this project only concerns itself with increasing recognition for real zellij created with traditional techniques, however, without proper labeling and regulation, any manufacturer can claim to produce “real traditional zellij”. This is where geographical indications become very useful.

The definition given by *Marketing Crafts and Visual Arts (2003)* for a geographical indication is “a sign that indicates that a product originates from a country, region or locality and the desirable quality, reputation or other characteristics of the product essentially depend of its place of origin.” (p.74) This concept is particularly useful for a craft like zellij because it provides the right amount of exclusivity. The geographical indication for zellij could be focused on a cultural center such as the city of Fes which has been the center of zellij production for centuries rather than the country of Morocco as a whole, which conveys several other messages apart from traditional craft culture.

This section makes its way through a Methodology for Analysis of Branding Strategies of case studies associated with branding, where we introduce the matrix we use to compare

different strategies that can affect the brand image. Next, in the Analysis of Branding Strategies section, we examine the different strategies and attempt to isolate key points that could work for the case of zellij in Morocco. And finally, in the Recommendations to Assist Arabesque with Branding section, we attempt to adapt the key points identified during Analysis of Branding Strategies to make recommendations for increasing positive recognition for the brand associated with Moroccan zellij.

3.1 Methodology for Analysis of Branding Strategies

The purpose of this section is to outline and rationalize the process used for analysis and comparison of the case studies we found. Through evaluation of different case studies dealing with increasing recognition of brands, we hope to find one that could be adapted to deal with the problem at hand—increasing the recognition of Moroccan zellij.

In order to facilitate the analysis and comparison process, we used the visual approach of organizing information in the form of a matrix. Due to our inability to find one that exactly fits our purposes, we decided to create our own. After exploring various options, we decided to modify and augment a SWOT matrix with categories for logistic information that would be useful in differentiating the targets and outcomes of the techniques we are comparing. *Utilizing the analytic hierarchy process (AHP) in SWOT analysis — a hybrid method and its application to a forest-certification case (2000)* states that “SWOT (the acronym standing for Strengths, Weaknesses, Opportunities and Threats) analysis is a commonly used tool for analyzing internal and external environments in order to attain a systematic approach and support for a decision situation. [...] If used correctly, SWOT can provide a good basis for successful strategy formulation.” (p. 42)

While a SWOT matrix is generally used for developing strategies, it can also be broken down in order to list properties of the industries that employed certain strategies. This helps with determining feasibility when trying to adapt a strategy for a different industry. In addition to the things covered by a SWOT matrix, things like the time frame of a strategy, the targeted craft industry, the organizations involved with implementing the strategy, the goal of the strategy, and the outcome of implementation have been added to the matrix in order to provide more tangible points of comparison for our specific purpose. Next, we will discuss the reasoning behind each category of the matrix.

The industry targeted by the strategy in question also carries a great deal of importance because of implications that may come with certain products. For example, if a strategy deals with changing methods of production, it may not be useful to an industry that relies on a very specific production process.

The organizations involved with implementation give us a good idea of what kind of support these strategies need, and whose interests are being reflected in the strategies. Also, this section helps determine whether the strategies could be implemented in Morocco with the resources they already have.

The time frame of a strategy is an important reference point because it helps indicate what kind of time commitment is required with implementing a strategy. Consequently, it gives a general sense of what was going on in the world at the time of implementation, which may carry certain connotations for specific regions.

The goal of the strategy in question is the most important frame of comparison for our purposes, especially when combined with the outcome of implementation. Between those two

frames of comparison, we can get a good idea of whether the strategy worked as expected, or if it went entirely wrong.

The strengths and weaknesses within the industry are again, a frame of reference for what the various industries were working with when they decided to implement the strategies in question. This provides more factors of comparison for determining compatibility between strategies and the zellij industry.

Opportunities are positive external factors that the industry was hoping to capitalize on when they decided to implement a certain strategy. This is important for determining compatibility between industries for implementing techniques.

Threats, on the other hand are external factors that could have a negative effect on the industry, which the strategies implemented strive to minimize. We include this category to get a clearer image of what the strategies in question were meant to avoid.

After finding various case studies that deal with increasing the recognition of a brand, they were entered into the matrix and analyzed to determine the best key strategy points to adapt to the specific case of zellij in Morocco. The decision was based on feasibility in terms of the situation that the zellij industry is faced with, and the similarity of the outcome to the goal of our project. Through analysis of the case studies, we identified cause and effect scenarios that we can apply to the situation of the zellij industry.

	Certificate of Authenticity	German Clock Route	Niche export market	Government export	Denomination of origin
Craft industry targeted	Black forest clocks	Black forest clocks	Waterford crystal	Persian carpets	Chulucanas pottery
Organizations involved	Black Forest Clock Association	BFCA, Team Deutsche Uhrenstrasse	None	Iran Carpet Company, other export firms	Peru gov't, INDECOPI, Ministry of Tourism and Trade, WIPO
Time frame	1999-present	1987-present	1953-2009	1880-1945	2006-present
Goal of Technique	Create exclusivity, certify traditional techniques + quality, protect from counterfeiters	Increase tourist exposure, let people experience German brand	Demonstrate high class without purchase, product placement	stimulate industry through demand, protect from counterfeiters	Start national export trend, recognize and certify traditional process
Strengths of industry	individual designs, highly collectible products	Plenty of opportunities to learn about craft and buy products	Exquisite materials and craftsmanship, built on existing brand	Very fine carpets, production by commission—specific styles	Many pottery workshops, traditional artisanal techniques
Weaknesses of industry	None identified	Many similar clock workshops	No longer uses traditional techniques like original brand	No low-cost market option	Artisans have no input
Opportunities in industry	Cohesive region of production, strong traditions and heritage	All attractions are on one loop road, multiple different attractions	Target market likes quality over traditions + origin, sports are important	Export is not only market, gov't in charge of quality regulation and exports	Large production force, relatively undeveloped brand
Threats in industry	None identified	None identified	Many competitors in market	Volatile political environment, majority of export to UK, distribute from there	Gov't only concerned with export sales, competition, development
Outcome of technique	Every real Black Forest clock carries certificate, clockmakers coexist well	very popular vacation destination in Germany, clocks take center stage	Held 40% of US market, widely perceived as finest crystal	Increased quality and traditional techniques, grew reputation	Fraud with non-traditional product traced back to town, brand dilution

Figure 2. Comparison of Strategies for Increasing Recognition

3.2 Analysis of Branding Strategies

This purpose of this section is to discuss similarities and differences between the case studies involved in this project, in order to develop recommendations for increasing the recognition of the Moroccan zellij industry. We started by outlining Morocco's existing branding efforts and go on to talk about different strategies undertaken by other craft industries that affected their brand negatively or positively. We tried to identify reasons for why the strategies had a negative effect, and factor caution into our own suggestions. Then parallels between strategies in Morocco and in other countries were made.

Morocco's branding efforts

Morocco is currently working on developing its own image in the form of a brand through various mechanisms of cultural preservation. The general direction that Morocco is heading in with regional branding can best be summarized by the work of the Millennium Challenge Corporation (MCC).

In 2007, Morocco and the US government, represented by the MCC, signed an agreement granting Morocco \$700 million for the development of certain industries and reduction of extreme poverty, with \$95 million going to the Artisan and Fes Medina Project. As seen in the *Monitoring and Evaluation Plan – Morocco Compact(2012)* “The Artisan and Fes Medina Project seeks to stimulate economic growth by improving linkages between handicrafts, tourism and the rich cultural, historic and architectural patrimony of the Fes Medina. [...] The Project also fosters better quality artisanal products by supporting improved production and management techniques.” (p. 16) This project shows the clear importance of preserving traditional and cultural heritage as part of the image of Morocco, because it is being used directly as an attraction for tourism. Consequently, the Fes Medina is being used a symbol for the values that

Morocco wants to portray in their brand. Being a location that communicates the traditions and image of Morocco effectively, it is no wonder that there is money and effort being invested in preserving it and bringing foreign attention to it. Due to Morocco's large number of traditional handicrafts that are still being practiced today, the MCC is also taking part in creating a "National Moroccan Handicraft" label to be used to distinguish and protect some of Morocco's craft industries, including zellij.

All in all, the branding project taken on my Morocco and the MCC has the potential to serve a dual purpose. For one, branding Morocco as an exotic, cultural place that is full of traditional handicrafts and has functioning medieval cities could serve as a useful tool for promoting those same individual handicrafts used in creating the brand, and in turn, to improve the economic situation of the region as a whole. Also, improving the viability and certifications of quality associated with the handicrafts gives more mystique and attractiveness to the Moroccan brand, essentially creating a circle of improving reputations.

Geographical Indicators

Several other countries have been successful in making an image for their crafts through regional branding. The idea behind implementing a regional brand is creating the notion that such a product can't be found anywhere else. Whether it's the quality, style, materials or process that goes into making the product, regional branding sells the entire unique experience

The Black Forest Cuckoo Clock is a prime example of very strong regional branding. The industry started out as a thing that farmers in the Black Forest did during the winter months, when they had nothing else to do, in order to pass the time. However, as word spread about the exquisite hand-crafted clocks being produced, they quickly became a coveted functional collector's item. Today, cuckoo clocks are made around the world, but the most valuable ones

still come from the Black Forest. This can be attributed to the brand associated with Black Forest Clocks.

During the development period of the clocks, the products were always hand-carved out of wood, including, for a while, the internal mechanical parts. As the demand grew and the industry progressed, the clocks experienced a certain amount of development which included the use of metal internal mechanisms, but otherwise, the process stayed very much an artisanal handicraft, contributing to the popularity of the clocks. The designs and intricacy of the clocks were and still are incredible, all of which is part of the brand associated with Black Forest Clocks.

If a brand is a set of expectations of quality and image associated with a product, then that of Black Forest Clocks communicates undying traditional methods and exquisite quality executed by artisans in the Black Forest. The brand itself was attained by staying true to the techniques used for 300 years, and was taken to new heights by the recent creation of a Certificate of Authenticity.

The Certificate was created by the Black Forest Clock Association, a group representing around 90% of the clock workshops in the Black Forest region, in order to properly convey the authenticity of the clocks they produce. The requirements to earn this certificate have already been described in chapter 2 but to reiterate the clock's parts must be produced exclusively in the Black Forest, and must work purely mechanically. Since every true Black Forest Clock carries this certificate, it acts as validation and portrayal of the values held by the craftsmen in the Black Forest, which in turn, builds the regional brand. Really, what people are buying is the traditional work and cultural value associated with the clocks.

Another example of implementing geographical indications deals with the traditional pottery industry in Chulucanas, Peru. This particular one was not as successful in accomplishing its goal. The Peruvian government has recently enacted an initiative to promote the pottery industry of the town of Chulucanas through implementation of a Denomination of Origin. The object of this intellectual property title is “to pursue a national ‘export culture’ and promote rural producers’ global ‘competitiveness’ while simultaneously protecting local, collectively held production techniques” (Chan, 2011, p. 90). According to Peru’s National Institute for the Defense of Competition and Protection of Intellectual Property, in theory, a DO should serve the purpose of distinguishing and protecting a product based upon the special characteristics essentially derived from the geographical environment in which it was made.

In recent years, DO’s have been awarded to various food products from Peru with legal protection by the World Intellectual Property Organization, however, the DO for the pottery industry in Chulucanas is the first such Intellectual Property label given to an artisanal craft in Peru. In attempting to establish an export culture, the government tried to achieve a more active pottery industry for the town in order to create revenue and lead to development, through the use of a regional brand.

However, this specific regional brand does not accomplish what a brand is meant to accomplish because of the brand dilution that comes as a result of “forcing” an export culture. While the craftsmen on Chulucanas had a long standing history of widespread pottery production and artisanal culture, the demand created by the export of products carrying the Denomination of Origin has made the use of traditional techniques impossible in producing the pottery. There is simply not enough time for craftsmen to fill the orders that come from abroad, and workshops have started using pottery wheels to produce generic products rather than taking their time and

learning from each other. Consequently, the idea of “competition” instilled by these denominations of origin has created a rift between workshops of artisans that would previously visit each other and develop new techniques, in fear of “copying each other’s work”.

While the idea of stimulating cultural industry through export sales works well in some cases, one must be careful not to lose sight of the goal at hand. In the case of Chulucanas pottery, the government bestowed the DO upon 6 workshops who were most likely to successfully supply the export market; however, the reasoning given by the government was that the DO would be used to distinguish and protect the product and market the unique qualities found specifically in that region. By focusing solely on export sales, the government effectively diluted the same brand that they were trying to “protect” through use of the DO. In order to properly use such a label, there needs to be some incentive to uphold traditional techniques and truly protect the creative qualities of the handicraft.

Morocco’s geographical indicators

Morocco is currently finalizing its own certificate of authenticity called the “National Moroccan Handicraft” label. According to the Sustainable Business Associates website (http://www.sba-int.ch/1315-National_Moroccan_Handicraft_Label), the values of this label include authenticity and ancestral know-how, sustainable development and the protection of the environment, working conditions, a ‘gender’ approach, child protection, security for the customer, and quality and excellence. In other words, not only does this label promote the use of traditional techniques and quality, but it also conveys the value of responsible business techniques which are necessary for the development of a modern industry.

However, while this label advertises “authenticity and ancestral know-how”, it does not make specific connections with any region that is known to be rich in traditional knowledge

pertaining to the zellij industry. In terms of creating a strong regional brand that is similar to that of the Black Forest Clocks, there is room for improvement.

Connecting the information

Through comparison of the strategies employed by the Black Forest Clockmakers and the Government of Peru, we can see a definite difference in the outcomes of their efforts. The Black Forest Clockmakers strived specifically to differentiate and protect their products from counterfeiters, and do so for almost the entirety of the Black Forest Clock industry. This method was employed by the Black Forest Clock Association, showing the unity within the industry. It works because they make the distinction based on the specific qualities of the products made in the Black Forest. There is a strict requirement of traditional production methods, as well as the adherence to the heritage of creativity associated with the trade. Generally, this method has been successful in strengthening their brand.

In the case of Peruvian pottery, however, the government specifically wanted to start the export trend within their country, and chose to do so with false premises of preserving quality and tradition. Not only does this contribute greatly to brand dilution, but it also creates a rift within the pottery industry of Chulucanas, by instilling notions of competition between the different workshops. Consequently, only 6 out of 500 workshops in the region were given the right to use the Denomination of Origin, based on their production capabilities in volume, rather than based on traditions and quality. Further, no organizations that represent the interests of the artisans within the industry were involved in the implementation of the DO, making this seem like an exploitation method. While this may create revenue and development for the region, this type of method would not be suitable for implementation with the zellij industry of Morocco.

The Moroccan zellij industry does not currently benefit from the use of geographical indications as much as it could. The National Moroccan Handicraft label is a step in the right direction, but it lacks the strong connections with values of tradition and culture, as well as direct representation of the interests of artisans themselves. In comparison to the Peruvian case study, Morocco is on the right track to preserving the traditions and values associated with their handicrafts, however, there is a need to keep in check the boundaries they draw for eligibility of carrying the label.

Export Sales

Another method of increasing recognition for a brand is through pursuing an export market. We will now cover two examples of how focusing on exports affects a brand. The first example comes from the town of Waterford, Ireland, where the company Waterford Crystal has its roots. Started at the end of the 18th century, it grew its reputation as a producer of fine crystal glass before the company had to shut down less than a century later.

In rebuilding the famed Waterford Crystal legacy, the new company used the existing regional brand as foundation. After almost a century of dormancy, two men who were entirely unaffiliated with the original Waterford Crystal decided to open a new factory and revive the company. They based their designs on the early work of Waterford Crystal in order to create a cohesive continuation of the past and to build upon the existing brand.

As well as striving to keep up tradition, the newly revamped Waterford Crystal began making improvements to the glass itself, creating a new formula that contained more lead, and thus, sparkled a lot more. Further, Miroslav Havel (one of the two men who revived Waterford Crystal) traveled to different parts of Europe in search of skilled craftsmen to improve their

products. Through production of simple, practical glass with designs that closely resembled early Waterford, the company found popularity in the US market.

Some key orders further grew the company financially, including commissions for Chandeliers by the Washington hotel, as well as Westminster Abbey in the 60s. (Dunlevy n.d. p. 154) Waterford took further control of the US market with the introduction of their Marquis by Waterford brand, which produced mid-price crystal of similar quality that was aimed at the young adult market, providing a wider customer base. Further, they secured several contracts for things like the crystal ball that dropped in Times Square for the Millennial New Year, as well as for making trophies for certain sporting events, growing their recognition in the fine crystal market even more. (Mortimer 1999 p. 10) By the 90s, Waterford Crystal held a 40% share of the US crystal market.

However, through seeking to control a wider market with higher profit margins, Waterford Crystal progressively moved away from their promise of hand-blown, hand-cut glass, and outsourced the majority of production to countries with cheaper costs of labor. In other words, they abandoned the traditional artisanal part of their image as well as the Irish history associated with glass production and focused more on sheer quality and extravagance. While in this case, moving away from traditional production did not hurt their brand; that is due almost entirely to the market that they were focused on, as well as the fact that crystal production is not a traditional Irish handicraft with centuries of heritage behind it.

However, the situation of Moroccan zellij takes a very different stance on the issue. Outsourcing and mechanizing zellij production would have detrimental effects on the brand due to its heavy ties with traditional heritage and culture. On the other hand, finding a proper export market for the craft could produce desirable effects of increasing recognition of the art.

The next case of export trade affecting a brand comes from modern-day Iran, a center of production of Persian carpets. In order to increase the recognition of the Persian carpet brand, Iran capitalized on the export market, with government regulation as well as trade agreements upholding quality. The trend in international popularity of Persian carpets was started by London's Crystal Palace Exhibition and further fed by the Vienna World fair, in the second half of the 19th century.

Since before the start of the political transition in Iran of 1921, British companies involved with production and export of carpets have had a presence in the country. Due to the growing popularity and demand of carpets, and the lacking supply of existing carpets, the foreign export companies were able to create "an enabling environment for the large-scale production of Persian carpets of a consistent commercial quality, a system that transformed carpet making from a traditional cottage craft to an export-oriented cultural industry" (Rudner, 2010, p. 54). The increased production among various towns stimulated creative growth for the industry, with each region producing different patterns and styles.

After the First World War, the use of synthetic dyes was introduced to the carpet industry as a response to the growing demand for product, but was quickly stifled by government restrictions, including prohibiting exports of inferior carpets and import controls on synthetic dyes. Not only did this institute quality control, but it also stimulated the industry as the carpets produced with synthetic dyes only sold for about 30% of the price of traditional carpets.

Once the Iranian government was fully established, they created the Iran Carpet Company, which held a monopoly on supervising production and export sales. As part of their mission of quality control, the ICC strived to restore the use of traditional techniques, including designs, materials, and dyes, to the Iranian carpet industry. Two years later, the trade in Persian

carpets was open to independent firms again, but the ICC kept its role in quality control, imposing a 2% levy on carpet exports to fund the efforts of sustaining quality and traditional practices. (Rudner, 2010, p. 56-57)

The lesson to be learned in this case study is the role of the export market and the government in increasing recognition as well as quality of the carpet industry. Through the export market, Iranian craftsmen were provided with an outlet for meaningful production and increased appreciation for their work. Consequently, the government's dedication to uphold quality and traditional production speak volumes about the priorities involved with building a regional brand. Also, this case study offers an interesting option in terms of government involvement to control brand dilution, where the government actually plays a direct part in quality control and export sales rather than just creating incentives and certificates of authenticity.

Morocco's Export Sales

So far, the Moroccan government is on the right track to quality regulation through their partnership with the MCC. However, according to our sponsor, his company Arabesque is the first of only 15 craft companies in the country to be allowed to use the National Moroccan Handicraft label. As stringent as the requirements are for receiving this label, it doesn't do anything for increasing the quality of other zellij companies that do not qualify to receive the label. If Morocco truly took a tip from the Iranian government, they could potentially create an organization that is dedicated to ensuring the quality of traditional crafts in Morocco, as well as facilitating export sales. Something like this has the potential to improve the image of Morocco as a whole, as well as to make sure that artisans are being treated fairly in terms of business practices.

Connecting the information

The example of Waterford Crystal shows the use of great market knowledge. While the company moved away from its original handmade traditions, they did so while increasing quality of the products, and marketing them to the United States, where market research showed that people did not value traditional techniques as much as other qualities. Consequently, they placed their products in places where their target audience would see it, such as in the middle of Times Square during the millennial New Year celebration, and in fancy hotels, building a brand image of exquisite opulence. This shows that increasing recognition of brands involves prioritizing certain qualities that resonate with the target audience.

The strategy involved with Persian carpets shows the importance of proper government involvement. Unlike the Peruvian pottery case, the government in Iran specifically strived to uphold quality and outlaw counterfeit products through the supply chain. Also, the idea of utilizing a government export firm could be a useful outlet for meaningful work within the zellij industry. Not only would it guarantee consumers the highest quality products, but it could also create a new industry within the existing handicraft industry.

All in all, the notion of centering an industry on export sales is not always a viable one, but could be implemented in some way for the Moroccan zellij industry. Currently, there are several companies exporting “Moroccan tile” but it is generally not the zellij that this project deals with. For the specific product we are referring to, only the more successful companies within the business go as far as exporting their work, leaving a gap in the market. Consequently, there are no government organizations that take a direct focus on regulating the quality and facilitating exports in Morocco.

Tourism

A prime example of the use of tourism for increasing recognition of a brand comes from the Black Forest Clockmakers of Germany. In addition to solidifying the strong regional brand through the use of a Certificate of Authenticity, the BFCA is also involved in a successful campaign for increasing recognition of Black Forest Clocks, known as the German Clock Route. The Route was set up by “an active group of staff members along a line-up of villages, museums and several clock manufacturers”. (<http://www.deutscheuhrenstrasse.de/wirueberunsen.htm>)

While it is nothing more than a road loop that connects several villages and leisure destinations in the southwest of Germany, the Clock Route is still a wildly successful travel destination that experiences a good portion of the millions of people visiting Germany each year. As the name implies, the main attraction that the Route is associated with is the famous Black Forest Cuckoo Clock industry. In fact, clock making workshops, museums, and stores are spread out along the entire length of the road, with some other attractions peppered in including health destinations (spas), natural attractions (hiking), and typical tourist accommodations such as traditional food and lodging.

The advantage of a scheme like the German Clock Route is that it lets people experience first-hand, the brand associated with the Black Forest. Rather than trying to describe the traditions and culture that the region is so famous for, people can actually go and witness the daily lives of the Black Forest Clockmakers, as well as eat the traditional food and otherwise experience the feel of the region, making a personal connection with the brand through their experiences.

According to the World Travel & Tourism Council’s pamphlet *Economic Impact 2012 Morocco*, “The direct contribution of Travel & Tourism to GDP in 2011 was MAD71.8bn (8.9%

of GDP). This is forecast to rise by 8.3% to MAD77.7bn in 2012. [...] The direct contribution of Travel & Tourism to GDP is expected to grow by 5.5% pa to MAD133.4bn (10.1% of GDP) by 2022.” (p. 3) These figures show that tourism is a constantly growing industry in Morocco, and that the handicraft industry could potentially benefit from the increased traffic, if it makes efforts to expose itself. Not only could sales be increased, but also the prominence of the Moroccan brand of handicrafts.

Connecting the information

The strategy employed by the Black Forest Clock Association and Team Deutsche Uhrenstrasse is a very successful method of increasing recognition for a traditional craft. Through creation of a “full package” travel destination, the German Clock Route attracts a wide variety of visitors. Since there are attractions such as health destinations, traditional German towns, natural destinations, etc... directly on the Route, as well as gratuitous clock workshops, museums and stores, it creates a full experience for visitors that is neither monotonous, nor superficial. It is experiences such as this, that convey multiple layers of the image associated with a brand that are so successful in creating a lasting impression on visitors, propagating recognition of the entire region as well as the craft that it’s centered on.

Morocco is starting to implement its own plan of using tourism to boost recognition of culturally important places. Specifically, the MCC’s initiative to stimulate economic growth by better connecting handicrafts, tourism and the Fes Medina is very similar, in theory, to the creation of the German Clock Route. Both projects seek to draw attention to culturally valuable aspects of the region and strive to make a “whole package” experience for visitors, in order to cultivate better connections with the regional brand.

For an industry like zellij, employing tourism as a tool for increasing recognition of the Moroccan handicraft brand is a very attractive option. In the same way that it is captivating to visit the Black Forest and experience the German culture firsthand, so would making a visit to the Fes medina, where the cobbled streets are bustling with merchants and artisans working on their crafts.

3.3 Recommendations to Assist Arabesque with Branding

Through extensive analysis of strategies employed by other industries, we have drafted the following recommendations for increasing the recognition of the brand associated with Moroccan zellij.

Similar to the recommendations in the previous chapter, **we recommend that a group of traditional zellij artisans form an association.**

To reiterate the previously stated goals of this association, it would be in charge of the following:

- Self-regulating industry standards
- Government Lobbying
- Education of the public about zellij

In addition to those goals, this association would also address the following:

- Quality control of exports
- Education through tourism

Quality control of exports

As discussed in the **Findings** section, Morocco currently lacks quality control over zellij that is exported abroad to people who are not always aware of what true, traditional zellij is. The

companies that advertise “traditional Moroccan tiles” are not always selling actual zellij and have the potential to dilute the reputation of the exquisite traditional product. To build upon the proposed goal of self-regulating the industry, a method of regulation could be implemented by the recommended association of zellij artisans. By creating standards, and making sure members of the association adhere to them, as mentioned in Chapter 2 of this project, the overall reputation of the art would increase.

A method of enforcing these quality standards could be to create a certificate of authenticity, like the one used by the Black Forest Clock Association, that would convey the important qualities associated with zellij specifically, and make sure that all members of the association meet these standards. Another option would be to help members of the association reach the standards of receiving the National Moroccan Handicraft label, however that may be too difficult of a process, considering only 15 companies have been given rights to use the label so far. Also, as stated earlier in this chapter, the National Moroccan Handicraft label does not hold in as clear of a regard, the values associated specifically with traditional zellij production. The first steps toward achieving this goal would be to create an association, and then look into copyright laws, pertaining to intellectual property.

Education of public through tourism

As the MCC explicitly states in their development plan for Artisans and the Fes Medina, they seek “to stimulate economic growth by improving linkages between handicrafts, tourism and the rich cultural, historic and architectural patrimony of the Fes Medina.” (p. 16) We believe that the zellij industry needs to be represented in this plan due to its significance to the heritage of Fes, and Morocco as a whole. We also believe that such an objective could be accomplished by building a museum, for lack of a better term, near or in the medina in order to showcase

traditional zellij work, as well as to provide information on the production process, the values and traditions behind it, as well as history.

While this objective could happen with or without the involvement of an association of artisans, we believe that it builds upon the notion of reaching a common understanding of standards for quality and tradition associated with the art of zellij, and should be a part of the duties of this association. The various members of the association could build different parts of it, showcasing their work, while also using the museum as an information hub for those that want to buy zellij of their own.

Such a museum would contribute greatly to the cultural center that is the Fes Medina, and could be involved in a setup similar to the German Clock Route. By creating tours of the medina, that touch upon various different crafts as well as the zellij “museum”, the region would benefit from economic stimulation as well as increased recognition for the cultural heritage associated with it. First steps towards creating a zellij museum would be to contact the MCC and find out what kind of development they are planning for the Fes Medina, and suggest the creation of a museum to be part of multi-craft tours. It is for these reasons we recommend again the creation of a zellij organization. In addition to setting industry standards, lobbying the government, and educating the Moroccan people this organization could attempt to control export quality and educate tourist about zellij.

4 Appropriate Craft Training Practices

Our sponsor, Arabesque, faces the challenges of bringing more young people into the zellij industry and improving the status of craftsmen. We address and make recommendations toward these challenges through the following themes: Cooperation between public VETs and private training work places, and the starting age of training and minimum schooling in local apprenticeship programs.

The previous two chapters focused on institutionalized policies and marketing strategies of other crafts and typical examples. In addition, apprenticeship programs are essential to our objective of improving training. First, apprenticeship programs provide more highly trained craftsmen, which could increase production and quality of handicrafts as well as deal with the unemployment issues faced in Morocco. Thus, a better training program could promote the development of the zellij industry, and enhance recognition of craftsmen. It can also increase the economic growth and even preserve zellij in its own specific way.

The purpose of this chapter is to explore the extent of a partnership between the public handicrafts training schools and private training in zellij workplaces, as well as the development of public training schools. The minimum schooling requirement for training schools sets certain obstacles for undereducated youth who want to receive vocational training. Also, the starting age of zellij training is crucial to individual career of the craftsmen since the traditional sitting position must be learned while the craftsman's bones are still malleable. Age limitations will be discussed further in this chapter in terms of both a minimum schooling requirement and the starting age for training.

This chapter examines how public training schools are cooperating with private zellij workplaces, how and why child body formation affects zellij training and what is an appropriate age to start at the training school, and compares other successful vocational training experiences with the newly established Moroccan vocational training schools. Eventually, this chapter will make recommendations on the current zellij apprenticeship programs. This chapter will be guided by the following research questions:

- a) What are the existing training methods for public training schools and private zellij workplaces?
- b) What progress has been made in the development of the new handicrafts vocational training schools?
- c) What is the current state of partnership between public training schools and private zellij workplaces in terms of bringing more youth into zellij workforce?

4.1 Methodology

The purpose of this chapter is to explore the partnership between public training schools and private training. To accomplish this, our overall approach includes a combination of qualitative and quantitative research. Qualitative approaches indicate interpretation of other people's thoughts on the apprenticeship program and the self-perception of craftsmen, providing subjective opinions to the challenges. For example, to achieve the perceptions of craftsmen on their self-employment, Robert Nelson and George K'Aol developed a series of interview questions based on literature reviews seen in *Perceptions of Craftsmen and Apprentices Regarding Self-Employment Skill Acquisition in the Kenyan Informal Sector* (1997). Quantitative approaches include demographics of craftsmen and training systems, providing objective numbers to describe the current training system of zellij. However, the study is limited

to a certain number of craftsmen and a single training school, since our interviews only took place among certain subjects. Eventually, next section will state both qualitative and quantitative results from our interviews and literature reviews.

4.1.1 Interview Subjects

We conducted interviews with zellij craftsmen and a training school. However, the scope of this chapter is limited geographically to the city of Fes, which is known as the cultural capital of the country, and is the largest city for the Moroccan handicraft industry. A large number of private zellij workplaces and a few public handicraft vocational and education training schools (VETs) are concentrated in this area. Many apprenticeship programs exist within these sectors.

One of the subjects of our interviews was the public training school called Le Centre de Formation et de Qualification dans les Métiers de l' Artisanat (CFQMA), also called “The Center of Vocational Training in Handicrafts”. This handicraft training school was established under the Mohammed V Foundation in order to provide modern vocational training classes, attract more youth into handicraft industry, keep Moroccan handicraft traditions, and potentially solve the local unemployment issues. This training school was already discussed in **Chapter 2**. Another part of the private apprenticeship program comes from our sponsor. Due to the national labor codes, this form of private apprenticeship is facing severe challenges to draw more youth as trainees into the factory.

4.1.2 Data Collection Methods

We conducted interviews as the primary method of data collection. Because this chapter focuses on apprenticeship programs, it is necessary to obtain perspectives of interviewees ranging from craftsmen to officials of the training system on craftsmen and their methods of training. Also, several previous studies included interviews as their primary method. To design

an appropriate training model for small and medium sized workplaces, the research paper “Work-Based Learning in Occupational Education and Training” (Harnish, 1998, n.p) conducted several interviews with trainees about information gathering and results collecting. “Cluster identity” theory (Staber, 2011) provides necessary scientific evidence of appropriate actions for researchers dealing with similar research of craftsmen.

We developed the interview questions based on the need for practical evidence to draw comparisons between other successful practices that will be discussed in the next section of this chapter. The interview questions (Appendix A) consist of open-ended, direct, and alternative questions. Combinations of different types of questions can make interviews more efficient. Open-ended questions allow the craftsmen more freedom to give their opinions on different subjects (Appendix A). Direct questions can be used to target the specific information that we need to collect. For example, the question “why did you chose this job” will provide us specific points of data we wish to collect in regard to the topic. Alternative questions give craftsmen two options and allow us to easily analyze data. The answers to these questions will be recorded into organized data (Interview Guidelines, n.p.).

4.2 Results from Interviews and Literature Reviews

In this section, we drew on both interviews and research results to discuss challenges stated in the introduction section. The quantitative phase of this section involved organizing the interviews data into more readable interpretation. The qualitative phase of this section involved exploring existing training processes in Fes, including the traditional training system in Arabesque’s workplace, and the training at handicraft schools established by public sectors. This phase also involved in-depth research on other successful examples regarding VETs and private apprenticeship programs.

4.2.1 Quantitative Results

We conducted interviews with 9 zellij craftsmen from Arabesque. Based on the sample interview questions (Appendix A), we summarized our results as interpretation in distribution tables.

Age Distribution of Zellij Craftsmen

	Youth	Non-Youth
Number of Craftsmen	3	6

Figure 3. Table for Age Distribution of Craftsmen from Interview Subjects

The definition of youth here refers to the young people age from 15 to 24. This figure range is also showed in the report Global Employment Trends for Youth (2013), to report Global Employment Trends for Youth (International Labour Office, 2013, n.p), which analyzed youth employment global wise. Through the age distribution of craftsmen, we can see that there are not many youth in the craftsmen group. Therefore, this number confirmed our sponsor's concern about the lack young people in the zellij industry. Among the craftsmen, sixty-two is the oldest age and three of them are above fifty, which means that they are likely to retire soon and cannot teach more youth their skills. Also, eighteen is the youngest age and is the legal age to work and learn in the factory.

Reasons for Becoming Zellij Craftsmen

Reasons	Family Heritage or From Other Relatives	Other Reasons (including Self-motivation or through Public VETs)
Number of Craftsmen	7	2

Figure 4. Table for Reasons for Becoming Zellij Craftsmen

Young people choose their careers for different reasons, however, for zellij and similar kinds of traditional crafts, young people usually acquire skills from the former generation or other relatives, and few of them actually receive training through public VETs. The craftsmen who chose to enter the zellij industry due other reasons said they lived nearby a zellij workplace, so they decided to learn to make zellij and are now master craftsmen. Based on the data, we can see that most of the craftsmen learn their zellij skills within a patrimonial knowledge system. This training system actually limits the ability to bringing more youth into the zellij industry because of the labor codes and long term learning process, which will be discussed in the qualitative results.

Schooling Distribution of Craftsmen

Schooling Conditions	No Schooling	Primary School (including not finished)	Secondary School (including not finished)	Higher Schooling Experience
Number of Craftsmen	4	4	1	0

Figure 5. Table for Schooling Distribution of Craftsmen

Obviously, the general schooling experience among our interview subjects is fairly low. Four of them have no schooling and no one has finished secondary school. We can conclude that the average schooling in zellij craftsmen in Arabeque is very low. Due to this fact, most of the craftsmen cannot access the public VETs. Also, lack of schooling experience is part of the reason why they cannot improve their status.

4.2.2 Qualitative Results

This section states existing training processes in Fes. These training processes include public handicraft training schools and private training workplaces like Arabesque. This phase also involved in-depth research on other successful examples regarding VETs and private apprenticeship programs. In addition, to make our recommendations regarding a better training program, this section addresses conclusion drawn from the facts and discusses the weakness of current training methods.

4.2.2.1 Current Handicrafts Training Sectors in Morocco and Training Methods

Because they provide systematic vocational education on professional fields and connect trainees with the labor market, public VETs are important to youth for the purposes of training and being hired in the craft industry. With 240,000 school drop-outs, the current vocational training system in Morocco is not able to accept all of them. It offers approximately one teaching place to every five training applicants. (European Training Foundation, 2002) However, this number shows that there is a large demand for training programs.

Also youth need to increase their employability and prepare themselves to enter working life. Every year, these unemployed, powerless people will swell the ranks of those turning towards the informal sector such as our sponsor's workplace, in the search of a job, even a

casual, unskilled job. For handicrafts like zellij, young people need huge amounts of practice in the workplaces or in any other well-conditioned training areas. Due to the company size of Arabesque, our sponsor cannot provide a massive training program to those young people who want to receive zellij skills. In this case, public VETs can provide systematic training programs and receive a large amount of trainees. For example, CFQMA trained nearly 900 youth in the past three years. However, the past and current partnership between Moroccan VETs and other companies is weak and under developed. To discover other VETs and crafts training, the process starts with the efforts made by the Moroccan government and what our sponsor has accomplished together to provide an efficient, better quality training system.

On the one hand, from the previous efforts to current initiatives, the Moroccan government has established several VETs specifically in the handicraft sector. To reduce the unemployment rate and solve past training challenges, twenty public VETs were established with the support from regional banks and organizations by the end of 20th century (North, 1999). However, few cooperative relationships had been developed. Since the lack of cooperation from enterprises, the number of trainees who were attached to workplaces for one or two months upon completion of training fell from 91% at the beginning to 74% after ten years (North, 1999).

Recently, with the public promotion of Moroccan handicrafts, only one VET in Fes “CFQMA” has been established. With vast funds and all possible support from the government, they only have five projects for trainees to join to gain practical experience with handicraft companies. Three of the projects have been completed and the rest are still in progress (Interview with CFQMA Officers).

On the other hand, Arabesque still trains youth in their factory in traditional methods. Youth get professional skills and practical experience from the masters. Many youth are existing

masters' relatives and follow masters to learn skills and earn positions in the factory (Interview with Craftsmen). In response to the modern VETs and accompany with newly established handicrafts training school, Arabesque slightly adapted to the modern training system by cooperating with public VETs with limited effort. Arabesque sent one zellij master, however, this partnership is still very limited since no one has been hired by Arabesque from CFQMA (Interviews with Craftsmen). The European Training Foundation (2002) pointed out that one of the reasons for poor VET quality is the absence of relationships between the private training establishments and companies in the industrial sector (very few work-experience places and absence of alternating training), as can be seen in Morocco currently.

Moreover, our sponsor, Arabesque, has major concerns about its own apprenticeship program because they are experiencing less young people joining the company. This concern is also about the general traditional apprenticeship and its own features on training process, including the special working situations and the starting age of training.

First, the way in which craftsmen sit is one of the crucial features to consider. This exclusive working position requires the apprentices must start at a very early age around ten before their body is entirely formed. (From Interview with Management) Therefore, the sitting gesture of craftsmen, especially cutters, requires Arabesque to hire more young children under 18 which goes against the Moroccan labor code.

Based on Moroccan Labor Code Article 179 and 180, the Moroccan government prohibits children under 18 from working in stone quarries and mines and from performing activities that pose an extreme danger to them, exceed their capacities, or result in the breach of public morals. Further, the Labor Code Article 133 provides for legal sanctions against

employers who recruit children under the age of 15 to work and may be punished with a fine of 25,000 to 30,000 dirhams if against exists. (Morocco Labor Rights Report, 2004)

Because of the specialty of the zellij producing process, craftsmen have to sit in a specific way (Figure 6) in order to cut ceramics pieces into desired shapes. These craftsmen or cutters inherit this method from masters and keep passing it to youth. This sitting gesture could possibly have negative effects on their body formation, but there is no medical evidence to support this claim. All of the craftsmen, including youth, said they have already adapted to it and never found anything negative during their daily life. However, this does have much influence on hiring more young people under eighteen into workplace.



Figure 6. Sitting Gesture of Zellij Craftsmen (Cutters)

This concern is a major issue to Arabesque. For example, there are only two relatively young craftsmen in the workplace (Interviews with Craftsmen). Despite a majority of adults who

can handle the production work, the lack of a young workforce has already brought out the issue of how to hire more youth into the workplace. Traditional working methods cannot be the origin of the issue, but this method does affect and become one of Arabesque's challenges and our challenges.

Second, the traditional technical mastery requires that training begins very early; it is hence considered to be incompatible with school attendance for children. Minimum schooling is important for youth becoming craftsmen and attending VETs. To achieve the master status, according to those who have done so, one needs not only to inherit skills, but also to be intensively and continuously trained from a very early age and over many years (Interview from craftsmen). From a research on Moroccan craftsmen, it is known 34% craftsmen have no schooling at all and 41% had not advanced beyond the elementary school level (Gerard, 2012). Therefore, schooling experience can explain the reasons why craftsmen cannot enhance their status and become the highly skilled and respected workers.

On the one hand, without the basic knowledge or literacy skills, attaining the highest reaches of the artisan hierarchy is a matter of talent and merit. Once learners enter into apprenticeships, skills acquisition depends entirely on their aptitude as well as the quantity and variety of work the trainer was undertaking (Johnson, 1997). Also, Arabesque management proved that the skills learning process depends highly on individual understanding and practical capabilities (From Interview with Management).

On the other hand, lack of schooling prevents young craftsmen from receiving more education from public VETs, since they do not meet the minimum requirements. The uneducated youth's only knowledge source is from their masters or workmen. For example, during interviews, one of the skilled workmen voiced his wish to open his own workplace for zellij, so

did his apprentices. Therefore, the influence of master to young craftsmen is a major method to pass knowledge and thoughts on zellij.

Based on the background information of existing practices of Arabesque and other local public training schools, this section answered the research question about the current partnership between private training workplaces and local public handicrafts training schools. The second theme will discuss more information about local VETs and informal training methods. To provide concrete recommendations, the next section will discuss more about substantial examples of other successful partnerships in terms of vocational training. And then the context integrated other good practices from research and adapted into Moroccan situations. Eventually, the content ended up with reasoned recommendations for current VETs and our sponsor.

4.2.2 Other Successful Practices in Crafts and Vocational Training

The last section mainly discussed about the handicrafts training in Morocco and brought up two main themes that will be explained more in our recommendations. These two themes include less partnership between public VETs and private training places as well as lack of schooling experience of craftsmen. As a result, we toward our literature review to specifically focus on how other countries developing partnership and how they addressing the minimum schooling in vocational training.

How to Deepen Partnerships between Public VETs and Local Enterprises

Under the call for a new apprenticeship program model for a community college, research conducted by Rezin in *Comparing the impact of traditional and cooperative apprenticeship programs on graduates' industry success* (2001, n.p.) focused on the effectiveness of cooperative apprenticeship program as proof of a better apprenticeship model.

The study compared the cooperative apprenticeships and traditional on-campus training about automotive technical education at State of Ohio during 1993-94 academic years. The researchers set up separate groups on two apprenticeship programs and collected descriptive statistics to analyze. As a result, nearly 86.8% of cooperative apprenticeship program graduates reported current employment in jobs directly related to their college program compared to 53.1% of the traditional program graduates.

As a practical example, YouthBuild USA started in small communities, targeted low-income youth, and gave them skills as a part of the program's goal to assist them with entering careers as well as getting higher educations. This program was connected with a strong corporation with local partnerships. Nearly 66.7% of the grantees established partnership with other agencies to get youth working. Benefits and saved costs of YouthBuild training program in State of Minnesota well overweighed the state's cost of the program from 2003 to 2006. The past four-year program brought approximately 7.31 million dollars as net benefits to the state (MDES, 2006).

A detailed case of this kind of partnership in YouthBuild, the Tree of Life program shows a successful agreement and partnership with local vocational technical college. The technical college offered classes in blueprint reading and OSHA training. Participants could earn 18 hours of college credits obtain an OSHA certification after completion and safety training. In addition as a return, the college used the actual construction site as blueprint reading class. As a result, the college students were exposed to a formal college training environment and were able to use the school's computer lab as needed. (Mitchell, 2003)

The famous German "Dual System" origins from traditional crafts (Tremblay, 2003) and has already been a successful and fundamental apprenticeship program model in terms of

combination of educational learning process under public control and practical experience in private companies. It usually takes three years including training at school and on-job training at corresponding workplaces (Certificate Supplement). Today, approximately 1.6 million youths, 6 or an average of 2/3 of the 16-25 age group, still enter the vocational branch at the end Secondary Level I (Tremblay, 2003). However, the strength of this cooperative relation became much weaker during its development, because of the complex contracts for private workplaces, mismatches between occupations and other reasons. Nearly 24,000 school-leavers were not able to find a suitable company to train them.

To solve the increasing unemployment, the German Federal Government triggered the initiative “JUMP” in 1998. The initiative focused on more support to youth during their training process, for example Article 3 “Advice and placement activities for young persons seeking a training place” (Dietrich, 2001) which helps trainees with searching appropriate companies after in-school training. Therefore, this initiative was actually trying to induce more companies join the program and continue to strengthen the partnerships. As a result, among all young participants who have left the JUMP, 33.5% returned to unemployment immediately after finishing the measure. 21.2% started any kind of employment; 10.2% started a regular apprenticeship-training (Dietrich, 2001), showing improvement of the dual apprenticeship program.

Another example of involvement by government: a levy funds were introduced by the Kenyan government to encourage industries to set up private apprenticeship programs and train on-job workers in accordance with the new training scheme. All medium and large companies who provide training for their workers are entitled to an end-of-year reimbursement from the

levy fund (Johnson, 1997). The Industrial Training Act Law of Kenya government states clearly that “All moneys received in respect of a training levy order shall be paid into a Training Levy Fund (in this section referred to as a Fund) established in respect of the industry to which that order relates.” (Article 5C.1)

The successful practices above show the connection among public VETs, government, and more importantly the local companies who actually needs youth as more labors inside factories. In other words, these partnerships help VETs to complete their missions to provide more jobs to youth, support governments to reduce the unemployment rate, and also help local companies to continuously get young talented workforces into factories. Therefore, Arabesque should consider deeper partnership as a way to solve their challenges.

How to Solve the Gap between Minimum Schooling and Starting Age of Training

Zellij training requires a very young age of starting and learning, and this also requires children to drop-off from school earlier and put themselves into long committed learning process. These drop-outs cannot get chance to finish basic schooling. Meanwhile, based on the lower ratio of basic education experience among youth, majority of them cannot attend public VETs since the lack of minimum schooling.

Most of the other vocational trainings also set up certain requirements for youth to attend. German dual apprenticeship program’s requirements are not governed by legislation; as a rule, young people are admitted after completing (nine or ten years of) general education (Dual Apprenticeship Program Certificate). Also, YouthBuild USA targets an age range between 16 and 24 working toward their GEDs or high school diplomas while learning job skills. Further,

Kenya government promotes private sector to train their apprentices by returning levy as an incentive. However, the law mentions it is illegal to train young people under 15 as “minors”.

An example of solving these undereducated young people is that the Australian government has published a new training program called The Aged Care Education and Training Incentive (ACETI). This program provides incentive payments to eligible aged care workers who undertake specified education and training programs. This program has no requirements on education level or minimum age, and it provides entirely new method to absorb those young people who have a lack of schooling and wish to learn skills. In addition, a certain amount of incentive payments will be paid to trainees. (ACETI, 2013)

This program simultaneously solves the hard access of VETs for youth who lack schooling and connects them with practical hospital workplaces. It lets training school absorb more talented youth, especially, more talented but under-educated youth could join the industry through this program.

4.3 Recommendations

In this section, we summarized challenges to corresponding themes mentioned in previous sections, re-addressed the relevant existing examples from other crafts or countries under each theme, and finally provided recommendations for local VETs and our sponsor Arabesque. Therefore, the themes focus both on public VETs and private apprenticeship programs, including partnership between them, minimum schooling, and development of VETs. The following recommendations provide broad discussions on solving our project challenges about bringing youth into industry and enhancing craftsmen’s regarded status.

4.3.1 Deeper Partnership

We first address how a deeper partnership between public handicrafts VETs and private workplaces will strengthen the training quality, reduce unemployment rate, and improve competitiveness of craftsmen; thus this cooperative relationship should be considered. Public VETs provide a systematic approach for skills training and set clear expectations. Also private workplaces provide strong practical apprenticeship programs that benefit from past generations.

From interviews with the training school officers, we learned few projects have been created to let trainees receive practical experience. The qualitative results section also stated the lack of involvement from Arabesque or other zellij companies with VETs. This section drew the current challenges raised in the previous section and states recommendations based on in-depth research of other successful partnerships between training schools and private sectors. Since the cooperative base of partnership, the following recommendations could not be accomplished with only one side of the actors. The recommendations include possible steps that each sector could take to provide better training quality and attract more youth into zellij industry.

More Cooperative Programs by Local VETs

We suggest local VETs should consider more methods to interact with private training workplaces like Arabesque.

To promote the social and economic transformation of the craftsmen or their system of knowledge, the handicrafts VETs like CFQMA should set up more programs with Arabesque. In our qualitative results, CFQMA shows insufficient projects to cooperate with local handicrafts enterprises. Indeed, 5 projects are not enough for the trainees. In the example of YouthBuild, each local program has more than 66.7% of projects connected with local companies as places for trainees to receive practical experience. Also, one of the key mechanisms in German Dual

System is cooperative partnership between VETs and companies. More on-job training youth received, more possibilities they can perform well in professions. In a large scale, vocational training aims to solve the unemployment issue, so the training destination is to help youth to get a job and to support local young people to reach job opportunities and get hired is one of the missions from CFQMA. To fulfill this mission, CFQMA or other handicrafts VETs should establish more relationships with local large crafts companies like Arabesque.

More Involvement from Informal Workplace

We suggest Arabesque should become more involved in VET activities and provide more partnerships with local training schools not only for better training quality also for the cost-benefits behind this involvement.

At this time, Arabesque and local VETs should set deeper partnership with each other by more involvement from both sides, especially more involvements from Arabesque. There are many positive results from this step for both sides. First, as a return, those who didn't receive professional training could go to school and improve their literacy skills. Our data has shown that majority of craftsmen in Arabesque has very limited schooling experience. Lack of literacy skills could be an obstacle in their careers and prevent them for being higher status among other craftsmen. For example, one of the masters in Arabesque considered him as artists but he cannot express his passion to arts like any other artists we usually see (From Interviews with Craftsmen). All the work he does is repeating same procedure every day without truly utilizing their talents to create the masterpieces from their own ideas. Also, Arabesque is a place for more

young people get trained through the cooperative apprenticeship programs. More importantly, involvement with public handicrafts training schools could avoid the illegal and underage training activities in factory. This point will be discussed in the next theme.

More Incentives for Partnership by Public Sectors

We suggest Arabesque should make a report on workplace training and submit to local public sectors in order to let them encourage more partnerships between training school and workplaces training.

Arabesque trains their craftsmen at least for its economic considerations. But at the same time, the efforts put into training should be reported to local government as an effort to solve unemployment issue and promote local labor market. From the idea of the Kenyan government, the local government should support this training system with similar incentives to companies like Arabesque. The cost-benefits of these incentives could be similar to YouthBuild programs with substantial income for government and positive reduce of unemployment. With cooperative systematic VETs training, the ultimate result of such incentives or promotion will be similar to that of the German Dual System, which benefits millions of youth.

4.3.2 Minimum Schooling

Minimum schooling is a major concern for both youths as well as Arabesque. Young people want to work in the handicrafts industry but they are limited by the minimum requirement of VETs. Because of a poor background in schooling, a majority of youth cannot access public VETs with minimum age requirement of 15 years old and, more importantly, the completion of six years preliminary school.

In addition, the private training system in Arabesque is based on a patrimonial knowledge system and other restrictions of zellij training process. This traditional training method requires a young age of trainees to start and takes a long time to learn. With limitations on the Moroccan labor codes, Arabesque cannot hire or train youth under 18. If we discuss two sides together, a gap between public VETs and private training will show up. Those under-educated young people cannot either join VETs or get illegal jobs in factories since they are underage. However, this gap is our focus in this theme, because it addresses the major problem in minimum schooling. Our in-depth research and several interviews have provided recommendations on how to solve or avoid this gap.

The qualitative results section answered our research questions about training methods both in private workplaces and public VETs. The training method in private workplace is based on a patrimonial model, which requires lower age to start and longer time to practice, but modern VETs only require minimum age as entrance. To solve the gap we mentioned before, this section deals with detailed recommendations based on the background and other practical examples of minimum schooling.

Despite being a possible way, lowering the working age to avoid this challenge is not recommended. From other successful solutions, Arabesque could adjust its workplace training and adapt the following recommendations. They are also beneficial to improve the public VETs. Meanwhile, the institutionalized policies and principles of public training school decide Arabesque cannot solve this challenge by its own efforts.

Remain Minimum Age and Schooling Requirements

First, public VETs should remain the same minimum requirements on age and schooling.

Other successful VETs or handicrafts training programs that have standard training process also have similar age and schooling requirements. The successful VETs practices set up their requirements around the age after youth finish their secondary school. As a result, young people can enter industry with enough literacy skills. Therefore, it is recommended that CFQMA keeps the similar requirements with lowering to completion of preliminary school, since the fact of general schooling in Morocco. Another reason is that child labor is prohibited in majority countries. This means that those underage youth cannot receive professional crafts training for it is against the law.

Special Apprenticeship Programs Aimed on Under-Educated Youth

We suggest Arabesque should establish special apprenticeship programs with local VETs for under-educated youth.

In this way, VETs provide more accesses to young people and also let training in Arabesque become a legal activity. Arabesque and VETs should work together to provide similar programs. Arabesque could train youth under 18 in workplace as a legal activity. In other words, this special program provides more partnerships between public VETs and local zellij companies mentioned in the first theme. Through this program, Arabesque can accept young people even starting from age of 10 and train them under supervisors of masters as part of the vocational training experiences from VETs. This is similar to the apprenticeship programs developed by Australian government to address on health care. Meanwhile, Arabesque shows the willingness

to help desired children to attend school while receiving on-job training. Therefore, this training method becomes legal activity for Arabesque.

Keep Promoting General Schooling

Finally, a more important recommendation is that government should continue promote the general schooling in Morocco.

We cannot provide recommendations without mentioning general schooling since it has a profound influence in Moroccan society. Primary education has not yet been generalized in Morocco (Gerard, 2012). According to International Labor Organization, nearly 64% of the labor force has no schooling or only has pre-primary education (International_Labour Organization, 2013). Also, the average length of schooling in Morocco is approximately eight years for boys and 5.7 years for girls, according to a 1997 UNDP. (European Training Foundation, 2002)

Previous data showed the education level of average craftsmen, which is major reason why they cannot be highly regarded nowadays. In a society such as that of Morocco, the alliance of educational capital and economic capital rules supreme: without one or the other, upward mobility is almost impossible (Gerard, 2012). Therefore, enough education is crucial for craftsmen to become a regarded status.

However, the conflict between receiving general schooling and learning handicrafts skills shows two sides cannot be accomplished at the same time. In other words, youth could receive education through school and complete basic literacy knowledge for their future development and this will be an obstacle for them to be fully committed to zellij learning and creating. From our interview, many zellij masters consider themselves as artists rather than simple massive

production workers. However, due to a lack of literacy and even higher knowledge, they cannot reach the point where they can be regarded as highly respectful artists. With a compatible schooling system, they could express their artisanal talents by creating zellij pieces. Therefore, the general schooling provides a way that craftsmanship could fundamentally transform.

4.4 Conclusion of Chapter

This chapter starts with the importance of craftsmen and appropriate apprenticeship program or training system. The knowledge of zellij has been passed by generation to generation through patrimonial system like many other traditional handicrafts. With the modern laws system and need for schooling experience, the traditional system could not provide high status for craftsmen and keep attractions to young people.

Under these challenges, this chapter discussed two training systems and how they can cooperate with each other to provide better training quality and absorb more youth into industry. Also, to avoid illegal activities about underage training, Arabesque should deepen partnership with public training schools, like other modern training systems in other countries. Meanwhile, partnership will provide better schooling experience to youth and will be beneficial to craftsmen for them as social mobility upgrade. However, the transformation of traditional craftsmen relates to many core aspects of society, including general education and how government promotes handicrafts industry by policies and market strategies, which were discussed in first and second chapter.

Our aims are to highlight the two main themes which have merged from our research and challenges of Arabesque. However, the research was limited to many aspects, including small scale of subjects. Many craftsmen regarded themselves as artist not general workers. The idea behind these words is that it will make future studies more pertinent to analysis of craftsmen as a

group or cluster in history. Also, Morocco has been accepting a large amount of support from other organizations right now. This research cannot measure the impact of these undergoing projects. Future research questions would include the followings. Why do people less regard zellij craftsmen but craftsmen highly regard themselves? How are the impacts of some undergoing projects? How to improve the self-employment ability of zellij craftsmen? Recommendations are provided, but more future recommendations should focus on how government perceives this challenge and current movements of Moroccan government has shown in policies chapter.

5 Conclusion

In this report, we have identified and analyzed areas in which there is opportunity to expand the scope of the zellij craft industry. Keeping in mind the current lack of regulation within the industry, the minimum schooling requirement, and the lack of communication between training schools and the occupational industry as factors that contribute to the gap between what is already being done for the craft industry in Morocco, we have detailed several recommendations toward expanding the scope of the industry. While our research cannot measure the impact of currently undergoing projects such as Vision 2015, and the work with the Millenium Challenge Corporation, many of them have the possibility of be applied throughout the handicraft sector. For example, a relationship between occupational craft producers and training schools has the potential to benefit other craft industries as well, especially considering that many training schools focus on a variety of crafts.

Two major takeaways from our recommendations include the formation of an organization for the regulation of zellij, and the increase in cooperation between the occupational industry and training schools. These two major recommendations encompass the concerns of Arabesque and should be heavily considered, as they will help support the incorporation of youth into the industry and will help control the quality of zellij produced in Morocco, which will aid in the creation and promotion of an authentic brand. The other recommendations can also benefit training for zellij both in Arabesque and in VETs.

This report focuses on the zellij craft industry and the recognition of the art and the preservation of traditional means of production and training. While this aspect can benefit the industry as a whole, there is still room for further research into the craftsmen specifically and the social and economic challenges they are faced with, such as the impact of globalization on the

perception of artisanship. This information could prove to be helpful in understanding how to better the industry for those in it, and therefor contribute to the overall maintenance of the industry.

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Appendix A: Interview Questions for Craftsmen

- How old are you now?
- What kind of job are you doing here?
- How many years have you worked with zellij?
- Why did you choose this job?
- Where did you get first impression of zellij and its craftsmen?
- Is there anyone in your family or close friends who were involved in zellij before you started?
- What school have you finished?
- Have you been to any training schools?
- Do you ever wish you had a different job? If so, why and what job?
- How do you think others feel about zellij?
- (For artisans that worked in different countries) Did you talk to any foreigners about what you were doing, and if so, what did they have to say? What did they know about zellij?
- Is there anything you would want to change in the workplace? I.E tables or chairs

Expanding the Scope of the Zellij Craft Industry

A White Paper

October 9, 2013

Abstract

Though zellij is an art that is deeply ingrained in Moroccan history and culture, the industry lacks the prestigious status, recognition, and relevance that many traditional craft industries around the world have achieved. Through interviews with zellij craftsmen, as well as extensive research, we have come to several conclusions regarding the expansion of the industry's reach in terms of craft preservation, global branding, and training programs. This report provides recommendations towards possible actions to be taken to better preserve and promote the craft within Morocco and globally, as well as improve upon current training.

Introduction

In recent years, the Moroccan government, along with other organizations have taken steps towards ensuring that artisanal work remains prevalent in Morocco. This project focuses on the Moroccan art of zellij specifically, and making recommendations in relation to expanding the scope of the industry through an analysis of the current support for handicrafts in Morocco, training processes, and perspectives of the craft both inside and outside of the industry against what other countries have done to maintain their own traditional craft industries. We provide below several recommendations and steps that can be taken by Arabesque to further the reach of zellij in terms of preserving the integrity of the traditional craft work, broadening the recognition of the tile work globally, and integrating artisanal training with the occupational industry.

Recommendations

This is a list of each recommendation we propose to Arabesque along with a brief description of the benefits and justification for each.

We recommend the creation of a zellij organization that will self-regulate, lobby the government, and educate the public about zellij

This mission of the organization to self-regulate the industry helps preserve zellij by setting standards that must be followed by the members of the group. This will allow artisans to control

what constitutes authentic zellij and is supported by the best case studies of the Black Forest Clock Association and the Iznik Foundation as described in Chapter 2.

By lobbying for greater incentive for artisans this organization could help ensure that craftsmen have a better reason to adhere to traditional means of producing zellij by promising either help promoting zellij or flat out monetary gain. This claim is backed up by the examples presented in Chapter 2 of the Center of Traditional Crafts in Japan, monetary gifts awarded to craftsmen in Japan, and the assistance of the Turquoise Mountain Foundation with selling crafts.

Whether done by artisans or government agencies, educating the public about the importance of zellij will help encourage the preservation of zellij as a craft. This can be seen in Japan with the Association of Traditional Crafts, the United Kingdom with the Prince's School for the Arts, and in Afghanistan with the Turquoise Mountain Foundation detailed in Chapter 2.

Educating tourists will help increase the global prestige of zellij much in the same manner as educating the public will increase the local prestige of zellij. The German Clock Route shows the evidence of this claim. This portion of this recommendation is discussed in Chapter 3.

By controlling export quality of zellij, the zellij organization could help prevent imitation zellij from reaching the global market and protect the brand of Moroccan zellij. Similar export control is found in Germany with the Black Forest Clock Association, as detailed in Chapter 3.

We suggest local VETs should consider more methods to interact with private training workplaces like Arabesque.

This will help give craftsmen greater work experience and contacts within the craft industry, as explained in Chapter 4. As research has shown both of these will greatly increase the percentage of trainees who become employed in the craft industry and help achieve the goal of improving the training methods used with zellij.

We suggest Arabesque should become more involved in VET activities and provide more partnerships with local training schools not only for better training quality also for the cost-benefits behind this involvement.

Similarly to the last recommendation, this will give Arabesque potential employees that have greater work experience. Also, by working with VETs, Arabesque can circumnavigate the age requirement of zellij workers and start training employees younger than eighteen, which is something the company has expressed interest in. Details of this involvement are provided in Chapter 4.

We suggest Arabesque should make a report on workplace training and submit to local public sectors in order to let them encourage more partnerships between training school and workplaces training.

Getting the local government to reward companies and craftsmen who train future artisans will greatly alleviate the strain on the existing training school in Fes and allow more people to be trained. By giving incentives (similar to the claim in chapter 2), more artisans are likely to train apprentices and simultaneously help reduce unemployment in Morocco and improving training methods for zellij.

No action should be taken to change the minimum requirements on age and schooling.

This is due to the fact that no other observed VET has a lower age requirement or no school requirement.

We suggest Arabesque should establish special apprenticeship programs with local VETs for under-educated youth.

As determined in Chapter 4, by establishing a special program for under-educated youth similar to YouthBuild, Arabesque and local VETs can not only train more youths, but also give youth who would otherwise have to accept jobs as unskilled laborers. This gives the youth a better life and allows Arabesque to train workers younger than eighteen.

Conclusion

Two major takeaways from our recommendations include the formation of an organization for the regulation of zellij, and the increase in cooperation between the occupational industry and training schools. These two major recommendations encompass the concerns of Arabesque and should be heavily considered, as they will help support the incorporation of youth into the industry and will help control the quality of zellij produced in Morocco, which will aid in the creation and promotion of an authentic brand. The other recommendations can also benefit training for zellij both in Arabesque and in VETs. We believe that the recommendations have the possibility of being adapted for other crafts as well, as many training schools incorporate various handicrafts.