

Challenges Encountering Crafts Owners of Hattaba after 25th of January Egyptian Uprisings: An Analytic Review

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Abstract:

This study investigates the nature of risks and challenges that confront crafts owners in Hattaba and analyze the public, private and NGOs interventions regarding such challenges after 25th of January Egyptian Uprisings. In designing the data collection tools, in-depth interviews were conducted with fourteen (14) artisans and workshop owners in Hattaba, added to Focus Groups Discussions (FGDs) conducted with a group of the youth (8) involved in working within the area.

The study showed that industries and handicrafts suffered from a vacuum in making clear and consistent policies, rules and regulations regarding their duties and rights. In addition, there was a problem of marketing the products of the craftsmen, especially that the locally handmade products are fiercely confronted by other imported handicrafts from China and India. Moreover, handicrafts and crafts industries did not have access to accurate data and statistics that can open the door for various developmental agencies to cooperate with them. The partnership between the public sector, private sector, and NGOs is, also, required for organizing and developing local artisans and handicrafts. The study sets several

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recommendations: it will be better for the Egyptian government to 1-Ratify international complaints mechanism. 2-Activate the article (78) of the 2014 Egyptian constitution. 3-Maintain social housing fund as a non-profit government program, compared to the private sector in exploiting social housing. And eventually, scholars and specialists must hold more conferences and seminars highlighting the challenges confronted by craftsmen and establish a national center of studies and research for improving local handicrafts.

Keywords:

Handicrafts, Crafts Owners, Urban Policies, the Private Sector, Non-Governmental Organizations (NGOs).

التحديات التي واجهت أصحاب الحرف بمنطقة الحطابة في أعقاب ثورة الخامس والعشرين من يناير: رؤية تحليلية

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الملخص:

تهدف هذه الدراسة إلى رصد طبيعة المخاطر، والتحديات التي تواجه أصحاب الحرف اليدوية في منطقة الحطابة، إضافة إلى تحليل تدخلات الحكومة، والقطاع الخاص، والمنظمات غير الحكومية فيما يتعلق بهذه التحديات، وبخاصة في أعقاب ثورة الخامس والعشرين من يناير ٢٠١١. وعند تصميم أدوات جمع البيانات، تم إجراء مقابلات متعمقة مع أربعة عشر (١٤) حرفياً، ومالكي ورش العمل في المنطقة، إضافة إلى إجراء مجموعات مناقشات بؤرية (FGDs) مع (٨) من الشباب المنخرطين في العمل بالمنطقة.

وأوضحت الدراسة أن الصناعات، والحرف اليدوية تعاني من فجوة في وضع سياسات وقواعد ولوائح واضحة ومتسقة فيما يتعلق بالواجبات المطلوبة، والحقوق المستحقة، حيث أدت هذه الفجوة إلى جعل الحرفيين أكثر اضطراباً، وذهولاً عن القصد، إضافة إلى الشعور بخيبة أمل تجاه استدامة عملهم في هذه الصناعات التقليدية. بالإضافة إلى ذلك، كانت هناك مشكلة في توافر آليات من شأنها تسويق منتجات الحرفيين، خاصة وأن المنتجات اليدوية المحلية تواجه بقوة الصناعات اليدوية المستوردة. علاوة على ذلك، في ظل عدم توافر قاعدة للبيانات دقيقة تتعلق بالصناعات اليدوية، والحرفية، كي تفتح الباب أمام مختلف الجهات التنموية للتعاون معها. كما أن الشراكة بين القطاع العام والقطاع الخاص والمنظمات غير الحكومية تعد ضرورية أيضاً لتنظيم وتطوير الحرفيين والصناعات اليدوية المحلية.

وتوصي الدراسة بضرورة المصادقة على تفعيل آليات الشكاوى الدولية التي يتقدم بها أصحاب الحرف، إضافة إلى تفعيل المادة (٧٨) من الدستور المصري ٢٠١٤، وكذلك إعداد بحث شامل وقاعدة بيانات بحجم أصحاب الحرف في المنطقة، ونوعية المشكلات التي يواجهونها، وعقد المزيد من الندوات والمؤتمرات لإلقاء الضوء على الصناعات الحرفية، إضافة إلى إنشاء مركز وطني للبحوث، يهدف إلى تحسين الحرف اليدوية المحلية في منطقة الخطابية .

الكلمات المفتاحية:

الحرف والصناعات اليدوية، أصحاب الحرف، السياسات الحضرية، القطاع الخاص، المنظمات غير الحكومية.

Challenges Encountering Crafts Owners of Hattaba after 25th of January Egyptian Uprisings: An Analytic Review⁽¹⁾

Introduction:

Handicrafts are the outcome of citizens' interactions with their local environment, in creative and innovative ways, that reflect the local and cultural heritage of the country. Handicrafts represent a large and dynamic segment of the manufacturing sector. Therefore, the handicrafts industries cannot be replaced by modern manufacturing under market-driven-allocation of investment. Universally, in recent years, these traditional crafts have had a positive impact on the state of development, as the volume of global trade of handicrafts and traditional crafts in 2018 reached around \$100 billion (SIS official website, 2019). Globally, the demand for ethnic and culturally specific goods is expanding as a result of the growth in international and domestic tourism.

Recognizably, the production of handicrafts includes three main processes: the first is the frequency/ transmission /transferring elements of popular culture from one generation to another through socialization within a group or with the whole society. The second includes restoring and reproducing heritage items from the past to the present. The third incorporates adding by borrowing or creating new cultural elements to the existing cultural accumulation (Elmasry, 2012).

Several studies indicate that there is a positive relationship between handicrafts and local development on the one hand, and aspects of employment, investment, and exports on the other hand (Hassan, 2020). The Egyptian legislature

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sought to deal with global changes, especially regarding the creative economy, as the Investment Law No. (72) of 2017 was amended to include several discounts on profits. the Law No. (95) of 2018 was issued by Industrial Development Authority to address the issue of local manufacturing (Arab Monetary Fund, 2018), as well as the decision of the President of the Republic in November 2014 indicating the regulation of microfinance activity, and the establishment of the Egyptian Microfinance Federation according to the issuance of Law (141) in the same year. In addition, many official, private, and private initiatives were formulated to push the activities of this sector, sustain its outputs, and provide appropriate mechanisms to market them locally and internationally.

From the organizational perspective, the Handicraft Export Council was established in 2013, and in 2016 the Prime Minister decided to merge the Handicraft Industries and Productive Cooperation Authority at the General Office of the Ministry of Local Development, and the Chamber of Handicraft Industry was also established, under getting its legal personality, after the issuance of the Republican Decree in (2017). It is Divided into nine subsections, and the membership of (200) registered establishments. However, the legislative and organizational aspects are exposed to criticism as both do not set up a mechanism whereby the problems and challenges of craftsmen can be identified, as there is no availability of channels that enable them raise complaints or petitions to investigate their real problems, improving their conditions that can sustain these handicrafts.

There is no doubt that Egypt is one of the countries that possess a long history that shapes the outcomes of handicrafts manufacturing. Hattaba is one of the old and famous neighborhoods in Egypt. It incorporates different craft owners who are working in difficult conditions and encounter many

challenges that could impede their productivity. According to Union of Arab Banks (2019), Egypt is one of the largest Arab countries in terms of the size and intensity of the operating Small and Medium Enterprises (SMEs), as the number of these projects reached 2.45 million contributing with (80%) of the Egyptian gross domestic product. Also, SMEs constitute more than (90%) of the private sector projects, which accommodate between (65% -75%) of employment. While the number of unregistered craftsmen has reached more than (2.5) million craftsmen, which reflects the existence of many segments of the population in this promising sector, the number of registered craftsmen inside Egypt reaches nearly (20) thousand, who are enlisted on approximately (1500) workshops and factories. According to the Egyptian Cabinet's estimates, the total exports of handicrafts in 2018 reached (3.764) billion Egyptian pounds, compared to (2.966) billion in 2013 (the Egyptian Cabinet, 2019). <http://www.cabinet.gov.eg>

Hattaba is a part of the 2008 Map of Historic Cairo of the United Nations Educational, Scientific and Cultural Organization (UNESCO) and the organization's 2012 Urban Regeneration for Historic Cairo Project. It includes around 372 buildings, between residences, crafts workshops, heritage monuments and almost 1600 households who currently live and work in the neighborhood. Additionally, in its classification of historic areas in need of urgent safeguarding, the UNESCO ranks Hattaba under the category of "extremely risk - 1A".

Despite the importance of the Hattaba as one of the hubs of crafts manufacturing, it faces many challenges. This paper aims to:

- Investigate the nature of risks and challenges that confront crafts owners in Hattaba.

- Monitor the impact of demographic, ecological, financial and professional determinants on crafts owners' trends and their tendencies towards their continuity on their handicrafts' works.
- Analyze the extent to which the laws and policies affect the future of handicrafts and their creators at the area of Hattaba.
- Identify the several risks and vulnerabilities the crafts owners are susceptible to and the public, private and non-governmental interventions regarding such challenges.

This paper is based on six main questions as follows:

1-What was the nature of risks and challenges crafts owners confront in Hattaba under the domination of globalization policies and market mechanisms?

2-How did demographic, ecological, technological, financial and professional determinants on crafts owners affect their continuity on their handicrafts' works?

3-What was the impact of changing Financial and Professional Conditions after 25th January Uprisings on the future of crafts owners within the area?

4-To which extent did rules, regulations, and policies of the government affect the future of handicrafts and their creators at the area of Hattaba?

5-How did Infrastructure, Maintenance, and Working dangers within the area threaten the future of handicrafts?

6-Was there any type of partnership between the public, private and Non-Governmental Organizations (NGOs) for promoting handicrafts in Hattaba? And how did these three sectors work

in reducing such challenges crafts owners are susceptible to and rebuilding their capacities as well?

Literature Review:

One of the most prominent concepts of urban poverty is the concept of the "culture of poverty" of Oscar Lewis. This culture consists of a combination of elements as follows: high mortality rates, low average age, illiteracy, the frequent use of violence, limited social and political participation, and lack of savings, services, skills and privacy as well (Lewis, 1961). Consequently, Turner and Mangin (1972) revealed the falsity of "culture of poverty's concept", where the urban poor inhabitants behaved rationally in dealing with choices and opportunities they get, particularly in the area of housing. Both researchers pointed out that the main causes of poverty were beyond poor control.

In his both articles: 'Territorial Stigmatization in the Age of Advanced Marginality' and "Urban Outcasts: A Comparative Sociology of Advanced Marginality", Wacquant (2007, 2008) viewed 'territorial stigmatization' as a central feature of discourses that seek to assert the existence of an identifiable, socially and culturally discrete 'underclass'. For him, this definition focused on the simplistic discourse that locates inequalities as resulting from dismantled cultural choices. However, the essential point of 'territorial stigmatization' was how marginalization was seen by the interviewees as resulting from both the cultural characteristics of the residents of these areas, and as a result of forms of inequality and stratified social relations.

Besides, Rhodes (2011) in his article "Stigmatization, space, and boundaries in de-industrial Burnley" examined the ways in which such forms of stigma manifested themselves within Burnley. The article concluded that these forms of

stigmatization were a means through which specific areas were cast as ‘undeserving’ recipients of resources.

Through the study of Lily Kong (2014) "Transnational Mobilities and the Making of Creative Cities", she claimed that creative activities had become key elements in the economic regeneration strategies of different countries. She concluded that this transformative creative economy was global as it was imagined at the geographical scale of the city in case of gaining the ascendancy in policy and academic discourse. Baum (2018) pursued asserting that creators, especially in crafts, were considered invisible workers, who should be considered in cultural policies.

The Theoretical Framework:

In investigating the nature of risks and problems encountering the crafts men in Hattaba, this paper adopted the triadic connection between symbolic space, social space, and physical space and the urban spectrum. This connection manifested the engagement of Wacquant's concept of 'territorial stigmatization'⁽²⁾, and Bourdieu's theory of 'symbolic power'⁽³⁾, as well as Goffman's model of the management of 'spoiled identity'⁽⁴⁾. The triadic connection explained how the blemish of place impacted the residents of dilapidated districts, the surrounding denizens and commercial operators, street level

(2) Territorial stigmatization is not a static condition, a neutral process, or an innocuous cultural game, but a consequential and injurious form of action through collective representation fastened on place (Wacquant, 2014a). Territorial stigma is closely tied to the strain of poverty, subaltern ethnicity, degraded housing, and street crime. It becomes democratized and nationalized as it is renowned and reviled as across class and space as self-inflicted destitution and depravity (Wacquant, Ibid, 2014).

(3) Symbolic power is a type of power associated with symbolic systems and their ability to impose a vision of the world. Developed by Pierre Bourdieu, the concept describes how cultural categories that make certain things thinkable and other things unthinkable become instruments of domination that naturalize a given social order (Bourdieu, 1977: 24).

(4) Identity is spoiled when everyone is viewed as dangerous, to some degree. Some of this danger is rooted in the past, but some is based in ongoing relations that contain trauma: experience that is both deeply painful and= =depressing. Goffman relies extensively on autobiographies and case studies to analyze stigmatized persons' feelings about themselves and their relationships to "normal" people (Wacquant, Ibid, 2014).

public bureaucracies, specialists in cultural production (journalists, scholars, and politicians), and state officials and policies (Wacquant, 2014).

Moreover, the paper adopted the perspective of Mangin and Turner (1972) in their studies on Peru, particularly in the slums, which were the most underdeveloped and poor urban areas. These studies revealed that although these areas lacked the basic services and amenities, most of the population was keen to develop and strengthen their homes as they followed rational and positive attitudes towards their low housing conditions. They tracked different methods that reflected their extreme flexibility in dealing with their harsh situations. For instance, they constructed exterior walls, additional rooms, stiffer ceilings, and possibly higher floors.

Turner and Mangin's perspective was a refutation of Oscar Lewis's conception "culture of poverty", which was based on the idea that the poor lived in poverty just because they were poor; as children did not have access to the necessary health food and did not receive adequate education. They acquired insights from their families and peers that poverty was inevitable and could not be resolved. "The concept of a culture of poverty depicted the poor as if they were caught in a dilemma or a trap of negativity, fatalism, lack of both their ambition and desire for fulfilling their basic needs added to the spread of delinquent behavior," said Portes.

The concept of a 'culture of poverty' was not without ideological implications, as it provided a pretext for the rich and several political systems to perceive poor people as responsible for their poverty. Therefore, the social construction and government policies did not need revisions or adjustments to improve the conditions of such marginalized groups. Consequently, Turner and Mangin revealed the falsity of

“culture of poverty's concept”, where the urban poor inhabitants behaved rationally in dealing with choices and opportunities they got, particularly in the area of housing. Both researchers pointed out that the main causes of poverty were beyond poor control.

Through fieldwork-based-studies, Turner concluded that governments should support the poor so that they can; then, help themselves. In addition, it was necessary to give freedom to the poor when designing and constructing their own homes. In an essay, Turner noted that the family was seeking to fulfill three basic needs: Security, Identity, and Opportunity. In the area of housing, the poor were given special priority to be close to unskilled jobs (opportunity), at the expense of their home ownership (security), or to their access to a high level of architecture (identity).

There are four main dimensions of poverty residents of Hattaba confronted as follows: at first, the materiality that encompass lack of entitlements, malnutrition, and deprivation of the minimum of necessities required for economic or biological survival. Second, the subject's own perception of his condition as they, through adapting themselves to improve their lives, attribute their worse conditions to metaphysical or ontological reasons. Third, the way the others view these poor people that ranged from embarrassment to contempt. Such different ways of viewing them led to two reactions; the first reaction, direct or indirect intervention including charity, assistance, education, confinement and repression. The second reaction went towards philosophies of non-intervention, either justified by the conviction that nothing should be done for the poor as they deserve their conditions, or the belief saying that nothing can be done as all forms of interventions led to negative results as no change can be made to their lives. Fourth, Socio-cultural space-times that can explain the different

perceptions of the same materiality impoverished people have in different communities and at different times (Ranhema, 2003: 176-178).

Accordingly, the current study made use of the triadic connection of three main definitions mentioned by Wacquant, Bourdieu and Goffman; territorial stigmatization, symbolic power and spoiled identity in probing how territorial stigmatization operates in Hattaba and the reactions and views of craftsmen towards recent municipal decisions and orders like issuing eviction orders, neglecting cleaning the wastes, and the limiting of holding training programs supporting handmade crafts. Added to that, these conceptions can lead the empirical part of this study to investigate the extent of which these craftsmen are in need of particular policies and orders designed to reduce, not only the burden of material deprivation and symbolic domination they suffer, but also the size of risks and pressures that can prevent sustaining handmade crafts from continuity within Hattaba. Eventually, Turner's theory pushed the study to take a middle position between letting families build their own homes in a way that can harm the architectural character of the city, and releasing the government's intervention to build housing projects that might not respond to the poor needs on the other hand (Turner, 1972: 148-175). The government could persuade people to engage in housing projects and carry out important public activities such as paving roads, extending water and electricity connections, and treating waste. In addition, the government was enacting laws governing housing, and providing people with the elements involved in the housing process; such as construction land, loans, laws, building materials and the technological level. However, inhabitants of Hattaba, including crafts owners, can participate and express their views concerning mechanisms of developing their area, ways of getting rid of wastes, steps of

holding training programs, way outs for encouraging exports of handmade crafts via partnerships of public and private sectors, added to NGOs.

In light of the theoretical framework, this paper operationally defines handicrafts as the “sophisticated items made by hand with the use of simple tools. They are, generally, artistic and traditional in nature. They include objects of utility and objects of decoration. They are products created with:

1. Manual labor with minimal or no put from machines.
2. A basic level of skill or expertise.
3. A significant element of tradition.
4. Considerable history of contribution in such industrial legacy.

Their creators, meaning, hundreds of artisans who possess traditional skills and techniques can produce these goods still fight and produce handcrafted productions with the very basics of existence. The main difficulties artisans confront the least resources and unsecured place.

Methodology:

In designing the data collection tools, the paper incorporated Amartya Sen's approach to capabilities (opportunity and agency) (Sen. A, 1992 and 2000). The paper adopted a qualitative methodology focusing on purposive and non-random technique. The total number of the sample is (14) of respondents from crafts owners aiming at identifying their risks and vulnerabilities they were exposed to as well as their views about the appropriate ways to solve their problems. It, also, utilized a set of tools in data collection process, conducted from 8 December 2018 to 4 February 2018 including; several in-depth interviews with crafts owners, and one Focus Groups Discussions (FGDs) with a total of (8) of youth, added to

several opens interviews with 'resource persons' involved in Informal Settlements Development Fund (ISDF).

The paper conducted Focus Groups Discussions (FGDs) with a group of eight youth (8) involved in working within the area. Five of them are males and the other three are females. FGDs was organized on 31st of December 2018. The questions were directed to the youth of Hattaba for covering four main areas as follows: their main infra and maintenance risks and vulnerabilities, the nature of financial and occupational problems, services provided by public and private sectors, added to the contributions of NGOs, and their future visions towards their areas and careers as well.

The in-depth interviews focused on several issues. First, the international and local context effect on the development of craftsmen and the trajectories of handmade industry within Hattaba. Second, the effect of ecological and demographic variables on the future of crafts owners within the area. It is worth noting that these variables played a pivotal role in the continuity and the future of handmade industry. Third, the professional qualities of craftsmen included the sustainable quality through securing cadres, profits and continuity by conducting training programs and campaigns. Fourth, government's policies that encompassed the role of government and governorates on the financial and technical support. Additionally, the governmental tendency towards confronting the future of handmade industry in terms of craftsmen, the nature of the work itself, and the extent of social cohesion and women participation. Moreover, the role of the private and non-state sectors in supporting the development and the sustainability of craftsmen handmade workshops. These in-depth interviews sought to identify ways of which the capital be constituted, sources of industry finance, and to what extent these industries contributed to creating employment

opportunities for young people, providing them with basic skills, identifying work conditions within the household, and identifying problems related to work performance and occupational industrial safety (Annex1: Interviews' Questions).

This Paper Focuses on the following points:

- 1- The Hattaba Area: An Overview
- 2- The Hattaba Area: Long History and Compelling Present
- 3- Conclusion and Recommendation

1-The Hattaba Area: An Overview

Hattaba is an old neighborhood below the Citadel of Saladin (the Mountain Citadel) in Cairo from the north, and that high neighborhood is considered above the level of the Bab al-Wazir area. This area is known by the name “Hattaba”, where the breakers of firewood lived. Al-Kassara area is a branch of Hattaba Street, which was once inhabited by firewood's breakers (Mubarak, 1988: 200). This area has an excellent location overlooking Cairo, especially its eastern part as it represents an old neighborhood that was an extension of the buildings in the Bab al-Wazir area.

Currently, the area of Hattaba is divided into two sections, separated by a main street extending from the front of the Archives (Dar El Mahfouzat), and Rajab Shirazi Dome till it reaches Salah Salem Road. The first section is called Bab Al-Wadaa (Farewell Door) Street, while the second section is called Qarafat Bab Al-Wazeer Street (Abu Al-Amayem, 2008: 134).

Hattaba area is at the center of the country, and the number of alleys within the area ranges from 12 to 13. The number of families within the area is around (2,000) families. Al-Tikkiyeh and Bab Al-Wazir are in the first part of Hattaba that includes Al-Labana Trail, Al-Sahareig Road and Bab Al-

Wazir. The activities of Al Hattaba include tourism and industry as well as the area incorporates a number of small shops. The castle (Al-Kalaa) was closed from 1992 since the Luxor terrorist incident, and in 1997 in a security operation.

Hattaba is established in the twelfth century and it stretches over 38500 square meters. It includes (7) recorded monuments, (5) public buildings of high historical value, in addition to many historic residential buildings. The area is relatively small, the number of families inhabited does not exceed (500) families, and the population is about (2000) people (Ford Foundation, ISDF and UNESCO, 2018). The population is historically associated with the area, which is characterized by traditional crafts; including seashells, carpentry and Khiamiyya (Ferasha). The existence and continuity of these trades are closely interconnected by the surrounding areas, where crafts owners can purchase raw materials and discharge the products they manufacture.

Economically, Hattaba has been remanded since 1996, when to a spate of terrorist attacks on tourists in Cairo and elsewhere were undertaken. During that time, the national security forces closed the Citadel's New Gate. The gate that opened unto the area was the main source of tourism and income-generating to its diverse historic craftsmanship. Also, the devaluation of the Egyptian Pound in 2016 has strained the already weak financial capabilities of shop keepers and craftsmen in the area particularly when most raw materials are imported or brought in from distant locations.

Furthermore, and in the aftermath of the 25 January uprising, and in the absence of police and municipal officials, few residents constructed new residential buildings and renovated old ones, using their own expertise, funds and labor. The mismatch of design, construction material and land use

between the renovated buildings and the urban fabric of older ones has distorted the general shape of the buildings of Hattaba; and that resonates to what the Ministry of Antiquities field surveyors have claimed.

2-The Hattaba Area: Long History and Compelling Present

The specificity of Hattaba came after issuing the Cairo Governor Decree No. 5725/2017 listing (30) settlements in Cairo, including Hattaba, as extreme risk areas with grade two of risk⁵ (Cairo Governor Decree No. 5725/2017). The Decree stated on “re-planning” these areas without setting an operational definition to “re-planning” (Egyptian Facts El-Waqae El-Masria, 2017). Consequently, inhabitants of the area in general and crafts men particularly were confused concerning the meaning, determinants, and procedures the government will take to re-plan the area. According to Article (13) of the Law No. 177/1983 of the Protection of the Antiquities, and the Law No. 144/2006 of Preserving the Architectural Heritage not only prohibited dwellers from renovating buildings if the neighborhood fell with the vicinity of a heritage in Hattaba, but it also gave the full right for the Ministry of Antiquities (MoA) to isolate lands and buildings in the area if necessary.

Consequently, residents have not been able to maintain or renovate their houses or small shops⁶. Ethnographic

(5) The ISDF classifies informal settlements into two main categories: unplanned and unsafe as areas are classified into four main grades as follows: 1-grade one: life threatening that located under or above sliding geological formations; in floodplains; close to railway tracks. 2-grade two: unsuitable shelter as there are makeshift materials; on waste dump or in ruined materials. 3-grade three: health threatening as there is a lack of accessibility to clean drinking water or improved sanitation; located in the vicinity of industrial pollution; or under electrical power lines. 4-grade four: insecure tenure as there is hand-claim on sovereign lands or on endowments territory.

(6) Though crafts owners as a part of Hattaba residents have a real intention to renovate their buildings and small shops, Article 13a of the aforementioned law, bans demolitions or constructions of buildings. Additionally, this Law puts restrictive implications on fixing amenities or use of infra once an eviction notice was issued. All these regulations prevent crafts owners from participating in renovating their buildings and workshops.

conversations with residents asserted on the claim that they did not even clear waste they throw in open spaces, as they were fear of condemnation for illegal excavation of ruins within a heritage buffer zone. However, it is worth noting that some estates' owners claimed that the government provided them with eviction orders, which led the crafts owners to be under threat and unsafety. Perceived risks of them were justified, especially after 25th of January uprisings and its effects on the rise of raw materials' prices and the difficulty of marketing their products.

• **Demographic, Ecological and Technological Characteristics**

The FGDs and interviews revealed that the craft industries within Hattaba were based on intensifying primitive work and management methods, as they rarely utilized technology and developed equipment. The relationship between craftsmen' demographic and ecological characteristics and their sustainability in providing economic activities of Hattaba was positive. Concerning the demographic characteristics, the age of crafts owners (the respondents) – ranged from 39 to 67 years old between the middle and older ages.

Additionally, most participants of crafts owners were illiterate; however, the educational status of about one quarter of the sample was between the intermediate and higher education. All of them were self-employed and their years of experience ranged from twenty-five (25) to forty-two (42) years.

Appropriate Ecological characteristics secured the continuity of craftsmen' works in Hattaba even with a very limited income. Craftsmen, who lived in Hattaba, the place of their small shops, were privileged as they lived there with a suitable price, and closed to their places and could buy supplies

and materials from other places such as, El Muski, El Attaba, and El Fahameen.

Some of the craftsmen practiced their activities on the ground floor under their homes, others live surrounding the area of work. Hence, the spatial proximity was strategic in conducting such types of work as it eliminated the financial burdens of transportation and enabled the members of craftsman' family to participate in his work, especially in the case of the irregularity of the work of his assistants. This was confirmed by one of the participants saying, "*the place here was close to the market, the transportation and my work. Other laborers who were working with me are also from the area here.*" Another one lives in Hattaba, discussed: "*If I worked in another places, I did not know how to work. Hattaba was close to the places where to buy supplies to be available in the workshop*".

It was observed that most craftsmen often practiced their work in their small shops on the ground floor in order to facilitate the sale, purchase and delivery of services. Therefore, the working environment on the ground floor of the small shop helped in maintaining the continuity of these activities as it increased the social interaction and supported the display of products, which consequently contributed to reducing the economic cost of trade. One of the small shops' owners mentioned: "*I work in the seashell (El-Sadaf) small shop, and because the seashells are gathered here in Hattaba, I did not open small shop of seashell elsewhere. Workshops in Hattaba are many, but in Al Basateen are very few, and sometimes they come from Basateen to my small shop to polish the seashells. In addition, the seashells' small shops are close to the places of merchants, and customers in other areas*".

The technological transformations, especially through utilizing the social media outlets like Facebook, Whatsapp...etc., had a positive effect on developing and enhancing the marketing process among craftsmen' owners within Hattaba. The social media has had a positive impact on products display, marketing, financial transactions, and intra-governorate sales. One of the owners of the glass small shops said: "*All my consumers were from Al-Qasr Al-Ayni Street. I went to their shops, showed them the products, they either called or sent messages. Requests were received either via the social media outlet, such as Facebook and WhatsApp, or by coming to the shop, or by shipping*". Another of shop's owners: "*The remote orders were sent through the internet, but here in Cairo, the work came through the shop directly and sometimes by messages via WhatsApp*".

- **Professional and Financial Characteristics:**

The quality of craftsmen' work came first on the value ladder for craftsmen owners and their assistants as their main concern could not be achieving high financial returns, but they aimed to sustain their profitability, provide a permanent income covering their basic needs, and secure the expenses of their children. All these targets were not be gained without authentic products. Most respondents believed that the quality from their views was to attract the consumer to purchase their products and be provided by suitable prices to maintain the movement of selling and marketing within small shop. "*The nature of my work in producing bottles of glass was rare, and any craftsman, who managed to produce sophisticated medical could do any other work related to fabricating glass products,*" said the owner of the medical bottles small shop.

The owner of the seashell small shop said: "*I was the owner of the small shop: I was the one who set the*

measurements, and the assistant started the work, and then I grafted the wood with shellfish, and there were some types of complicated orders that I had to do it myself." The owner of the pavilions' workshops (Khayyamia) said: *"When we did the exact order perfectly, the meticulous work we performed leads to other works." When I practically sew the cloth in front of the customer or the mediator by using my machine and my other handmade skills, finished it, and handed it over, my work would be praised and led to make others asking about the craftsman who made the piece with the shell. Customers got my phone number and others asked me for creating specific products. This helped my work to thrive".*

Additionally, most of the respondents revealed that they had no other source of income and they needed to finish work orders on time and constantly to fulfill their families' basic needs. Craftsmen and their assistants worked daily for more than ten hours a day. The specialist in the manufacture of leather bags said: *"I had no other work outside this small shop, I had been working in producing bags for 50 years, and I had not changed the scope of my work."* Another craftsman owner resumed: *"I loved my job, the job attracted me, especially when I found myself precisely accomplish my work and that the craftsman praised the accuracy of the product I have made".* When two (2) of craftsmen owners worked at the MoA in the morning, both have decided to resign from their jobs because they were unable to accommodate government work in the morning with their original work as craftsmen owners at noon. One of respondents, who previously worked as an employee at the MoA: *"I had been working in the MoA from 2007 to 2008 for almost two years, especially before the 25th of January Egyptian uprising. Although I was the owner of the small shop, I got up early and I was supposed to complete the work after my assistants. They started the work and I finished it. So, I had*

to stay in the small shop for finishing my work till 1: 00 am. So, I could not combine the two jobs, therefore I left the MoA and concentrated on my job in the small shop".

• **The Nature of Social Cohesion and Women Participation**

There was a state of social cohesion between the owners of the small shops and: their children, wives, sisters and brothers, and neighbors. This type of relationship led to social security and supported for the continuation and success of the crafts in the area. This, also, confirmed the fact that there was a social network that influenced the continuity of these heritage crafts. This link empowered craftsmen owners to secure their: work's sustainability, financial support, and protection.

This support prevented craftsmen from borrowing money from the government to ensure their continuity in working, despite the increase in the prices of raw materials, and the decrease in selling their products to the public at high prices. One of craftsmen mentioned: *"The place here in Hattaba is better than any other areas and the social relations of workshops' owners and their assistants are strongly connected with their relatives and neighbors. I started to take loans when I was not married. I saved \$ 100 for a start, bought a machine, borrowed money from my mother, ran the place and started working. Then, I bought the second machine and then the third and so on".* As for one of assistant who worked with the small shop owner saying: *"My son was the only one who worked with me. If I need someone to help me in work, I will contact my son. I paid for him 75 Egyptian pounds per day and the duration of the working day did not exceed 10 hours, including lunch hour".* Another assistant noted: *"My brother has been working with me since the opening of the small shop".*

Furthermore, concerning the training of industrialists and the selection of cadres: "*The small shop was the factory of the trainees: they were former friends, came to the shop to work and perform the tasks, so that they worked on the machine and operated accurate products.*" "*I know the experience of the assistant (Sanay3e), who helps me, as I can easily guess his experience from his previous work.*" said the specialist in the intertwining of the seashell⁷.

It is worth noting that women participated in sustaining handmade industries. This participation was a product of poverty and low income, with the rising cost of living. In addition to their role as family and children's caregivers, and under their low level of education, their lack of sophisticated skills and training, women worked within small shops in producing, marketing, and selling the products, especially that the nature of work did not require complicated technology and tools.

Women had skills in dealing with clients, negotiating with neighbors and knowing real prices. Besides, they had the capacity of interacting with customers, neighbors, retailers and wholesalers, as well as marketing products of their husband's craft activity. Furthermore, women helped shops' owners in sorting the works of the upholstery and pavilion, and in completing the rest of the stages, up to the final stage supervised by the owner of the workshop himself, and in delivering to the merchant. The pavilion (Ferasha) shop owner said: "*There were three ladies working within pavilion shop,*

(7) "Our industrial products are divided into several categories: Lux, Bazari and Half Lux: Bazari means quick labor, and half of the Lux means to put medium quality materials, while the Lux is the highest quality ... Overall, there is no shortage of orders." As the polisher asserts, "I can figure out the experience of the assistant and I know well the quality of the worker." The owner of the scientific bottle small shop notes: "The craftsman with a professional background must know that the work is meticulous and perfect because the nature of my work is focused on measurements, and therefore it is a distinct work."

one son and one craftsman with a total of five. Women' role was restricted to wash the cloth and complete the work stages. Each woman could complete an hour by ten people. There were ladies who came to the workshop and worked through Machinery". One of craftsmen owners said: "I worked, and followed all stages of the work, and my wife helped me during the school holidays to complete the work". The head of the workshop resumed saying: "My wife supported me as she sold her gold to assist me to reopen the shop. She worked with me and supported me with".

• **The Rules and Regulations of the Government**

The government is commonly seen as the main responsible for reducing hazards and losses. However, a closer look revealed very different pattern of state activity as no updates in the rules and regulations organizing the mutual duties and rights between crafts owners and the government and that there is no coordination plans between concerned ministries to advocate craftsmen and address their concerns. Additionally, the supervisory and oversight role of Local authorities is absent, as they failed to secure crafts owners in case of work injuries and high prices. *"When the USD was floated, traders raised the price of raw materials three times; for instance, the price of wood painting (Gamalka) was 40 pounds before 2011 and it becomes now 120 pounds. The price rose to 10 pounds in 2018."* Moreover, *"When the price of the USD has risen, the traders have collected raw materials, then, they raised the prices,"* said the owner of the workshop.

Although the idea of formulating general policies for handicrafts and craftsmanship was echoed by the Minister of Trade and Industry in 2017 when he announced the preparation for launching a national strategy to develop the handicraft and heritage industries sector, there were no clear adopted policies

for these industries, as there was no participation from the private sector and civil society in the formulation of such policies (Hassan, 2018).

Moreover, there is another procedural problem craftsman encounter, which is the difficulty of developing their areas as the Law No. 144/2006 of Preserving the Architectural Heritage prohibited dwellers from renovating buildings if the neighborhood fell within the vicinity of the heritage. During the discussions, all workshop participants stressed that: *"90% of the residents in the area wanted to develop, and only 10% of them wanted to be evicted from the area."* This would not resonate to what Turner argued above as these procedures could prevent families from fulfilling three basic needs: Security, Identity, and Opportunity. As people in Hattaba confronted difficulties to be close to unskilled jobs (opportunity), at the expense of their home ownership (security), or to their access to a high level of architecture (identity).

The owners of the shops also confirmed that the most traders lived and located in Khan al-Khalili, and Kasr El Eieny. They bought equipment, machineries, and raw materials from Khayamiyah at the gate of Metwali, and from Al-Ruwayi. One of assistants of workshops' owner for producing glass bottles mentioned: *"If I were an official, I would not allow any dweller to leave the area, and I would focus on developing the area, setting garbage boxes, opening nurseries for children, reopening the mountain for encouraging the tourists to come and purchase our products, and launching recreational spaces and cultural places for young people."* Furthermore, half of respondents agreed on the claim that some local officials had a conviction that there is a conflation between precarious neighborhoods and precarious people. So, if residents of Hattaba accepted to live in such precarious neighborhoods,

they should be stigmatized as "precarious people", and consequently, it is necessary for them to be excluded from this area to remote ones.

Such tendency of mistrust between officials and Egyptian people was confirmed by the study of Cultural Frameworks Governing the Behaviors and Choices of Egyptians - a study of the values =of Integrity, Transparency and Corruption. With regards to criticizing the way governmental officials work, a third of the sample (31.3%) -the size of the whole sample (2000) of respondents, who were not less than 18 years old- believed that these officials worked as a team, while (68.7%) of respondents thought that the officials worked in isolated islands, and did not form a teamwork aiming to achieve an agreed outcome. The percentage of respondents who believed that each official work alone among urban population increased to (75%), compared to (64%) among rural population. While the percentage among the illiterate was (64%), it reached (70%) among the educated, and it reaches (74%) among the respondents with higher education (Zayed &Others, 2013).

- **The Contribution of the Public and Private Sectors and (NGOs)**

The residents of Hataba in general, and the craftsmen particularly were exposed to constant threat and possible danger of their removal and eviction, which could threaten their lives and their future. Their existence in this area facilitated their access to raw materials, and the proximity to the brokers that empowered them to market their products and use transportation at low prices as their location is in the center of Cairo.

For example, it was rumored that the government was going to send eviction orders to the area, which led to stopping work in small shops for a period of two weeks, which

consequently made the real estate's owners to warn shops' owners and craftsmen leaving their workshops for them. However, and according to United Nations Human Rights Report (2018) the Ministry of Housing managed, in collaboration with the Ministry of Antiquities, to revisit the planned demolition of that area and that a plan was under development to engage the community members and to ensure they remain on site.

Besides, the governorates did not provide garbage cans in the streets of Hattaba area, which led to the accumulation of garbage, and the difficulty in getting rid of wastes within the small shops. The main priorities of respondents were the removal of garbage and the cleaning of streets. One of the most important statements in this regard: *"We are the owners of the small shops are about fifteen people; we collected garbage, cleaned the garden, and irrigated the plant every day"*. Another craftsman said: *"Every day we set fire to the garbage ... Every day local workers did not come to collect garbage"*. *"There were supposed to distribute more garbage cans; however, there was only one box, and there were no workers responsible to sweep the street from our neighborhood."*

In terms of the private sector, it did not participate in distributing the products of small shops owners. The contribution of the private sector can lead traders to reduce the prices. One of small shops owners claimed that: *"Most of the owners of nutshell shops stayed at homes, and everyone who worked in tourism stayed at home after 2011." The increase in prices of raw materials came at the expense of the worker's workmanship."*

It was also noted that the private sector did not help in marketing artisans' products, and in purchasing new machineries and equipment for advancing the quality of products they created. *"As I did not have printing machines, I*

had to send the medical bottles to a factory in the 6th of October area, which printed the numbers on them and I send them back to the shop" said the owner of the glass workshop.

In terms of the Non-Governmental Organizations (NGOs), they did not establish crafts training centers in Hattaba area and did not seek to launch and support training programs within shops. The owner of the glass shop mentioned: *"The trainee, who aimed to gain real skills in our work, had to be trained at least a full week, because this type of work required high sense, the hand of the trainer had to feel the glass to be able to formulate sophisticated products"*.

It was noticed that there was a lack of the role of the government and governorates, the private sector, and NGOs in: tackling the risks and problems facing craftsmen and in providing them with the material, technical, and social support. This lack threatened the sustainability of handmade activities as it could lead to the extinction of these industries, in the observable absence of subsequent young generations covered the required basic skills of crafts.

- **Financial and Professional Conditions after 25th January Uprisings**

The 25th of January Egyptian Uprisings had negative effects on the financial outcomes, the size of orders, and the prices of raw materials, especially under the depreciation of the Egyptian pound versus the USD, and the float of the Egyptian pound. *"In past, the cost of the glass was cheap; I was saving the money I gained, and I used to get the oxygen cylinder for forty (40) pounds but now I'm buying it for sixty (60) pounds. I'm going to increase costs"* one of glass craftsmen owners said. *"The increase in prices is very high, but without an increase in*

quality, for example: we were buying polyester before the revolution for (8) pounds, its cost now is 50 pounds."

Consequently, these negative economic changes affected the social capital and resulted in a set of challenges, namely the decline in the investment in capital that led to limiting the possibility of borrowing from either civil society organizations or banks or any government agencies. Also, the challenges included the lack of provision of raw materials at appropriate prices, and the inability of incorporating Egyptian industrial crafts into the global market.

In addition, the uprisings negatively affected the size of orders, the activities offered, and the size of labor in the small shops in Hattaba area. For example, craftsman owner of seashell said: *"After the uprisings we did not work for a period, I left my field of work for more than one year, as I worked as a security officer in a school "*. He resumed saying: *"I used to work with around 20 craftsmen' assistants. Now, I am working alone with my son"*.

Noticeably, many workshop owners and their assistants confronted different challenges, some of them were related to employees, and others were linked to the nature of the work. In this context, Fischhoff (1985) argued that people may accept risks and the possibility of being harmed if it serves other significant goals, but will refuse any possibility of harm if they think that the risk has been imposed on them or is contradictory to their beliefs and values.

With regards to the efficient cadres, small shops' owners from respondents agreed on the fact that their assistants became inefficient due to the fluctuations on working conditions and the lack of sustainable profits. *"If you have five people working on a single piece of cloth, it takes five minutes. If only one*

person works, it takes an hour to work" said one of the owners of the workshops.

After the 25th of January uprisings, the young assistants preferred to have a small taxi (the tuk tuk) instead of continue working in handmade crafts as assistants. They earned around (200) pounds as a Tuk Tuk drivers, compared to (60 - 70) pounds as assistants for craftsmen owners. Also, in addition to their inability to learn, assistants lacked patience and satisfaction. During the discussions, the small shops owners stated that the number of shops decreased. They were ten shops, and the size of the workshops is now very small. *"Work is needed for new generations, because the workmanship is getting extinct these days, because of their preference to work on Tuk Tuk than helping craftsmen."* One of the respondents, who are specialized on seashell, responded: *"What was needed from all workers was the money before their doing genuine work, as they had no desire and patience to learn".*

It is worth noting that the main constraints craftsmen confronted were the shortage of orders, high prices of raw materials, increased costs, limited investment in of capital and difficulty in distributing product due to increased costs and high prices of transportation. The owner of seashell shop said: *"it was not possible for me to raise the price of my products even with rise of raw materials cost, because our manufactured products provided to consumers were just accessories for them, not necessities⁸".* The owner of the small shop of polishing seashells said: *"I am polishing the bar at 40 pounds from two years ago, I bought a polishing collection for 70 pounds a few years ago and now I buy this collection at the cost of 400 pounds"*.

(8) "Since 1990, raw materials were cheap and it was possible for the craftsman to gain 300 or 400 pounds, now I can hardly meet my needs, and the rest of the money can enable me to buy raw materials for my work in the shop."

- **Infrastructure, Maintenance, and Working Threats**

Workshop owners faced problems with the existence and development of their machines and work equipment, which helped them in completing their work efficiently. The owner of leather bags industry narrated: *"I need professional tools; I need sewing machines, specialized scissors, industrials and experience in operating modern machines. The price of a machine in China is half a million pounds, but it helps in finalizing the work effectively"*. The owner of a glass shop in the factories said: *"the Lack of equipment made the work incomplete, and made me rely on other parties to complete the work; for example, white glass and the printing stage were not my own step, the printing standards could be accomplished via another shop owned by my friend outside the area, and came to me to take glass bottles to put labels, and when he finished, he sent them back to me in my workshop"*.

Residents and workshop owners in Hattaba were also exposed to the risk of infrastructure erosion: water shortages, power cuts and the explosion of the sewer pipe. Most respondents insisted that they were prepared to withstand the water outages, but the real problem was the power outage, because most of the machine's craftsmen owners used were operated through electrically, so the entire work stopped if electricity was in case of outage. The owners of the shops emphasized on that the garbage and waste spread and revealed that they did not even clear waste they threw in open spaces for fear of indictment for illegal excavation of relics within a heritage buffer zone.

In terms of entertainment, participants pointed to the necessity of increasing their membership in the club within the area, where they played football, *"The price of membership was from six to seven pounds; but currently, the membership of*

Club Hattaba becomes (65) pounds per hour for members, and those outside the membership hour at (95) pounds and that prevent them from playing and regenerating their energy."

Eventually, crafts owners suffered from the problems of industrial security as the current conditions of the work environment led to the spread of injuries and diseases. These diseases included: chest allergies resulting from inhaling vapors and harmful chemicals, (Oxygen tube, torch, air compressor, and boot gas), as well as the exposure to incendiary materials for polishing wood with certain materials like sperto and doku, and chest pain due to the filling of gas pipes. Most respondents agreed that the craftsman who becomes injured will work, tie his hand, and complete his job the next day. For instance, the owner of the seashell small shop stated that: *"At any time possible, any machine that hits me, I tie my hands and then I work, and then I will stand still. If I get a sharp injury, I can rest in the day I was injured in and resume my work in the next day."*

3-Conclusion and Recommendation:

This paper aimed to investigate risks and challenges that confront crafts owners in Hattaba and monitor the impact of demographic, ecological, financial and professional issues on crafts owners. Also, the paper focused on analyzing the effect of the existing laws and policies on the future of handicrafts as well as identifying several risks and vulnerabilities facing the crafts owners. The analysis revealed a group of challenges that can be encountered through some recommended actions as follows:

1-Industries and handicrafts suffer from a vacuum in making clear and consistent policies, rules and regulations regarding their duties and rights. These gaps led craftsmen to be more confused, worried, and disappointed towards their

sustainability of working on these traditional industries. Additionally, there is a miscoordination between administrative and ministerial entities responsible for developing handicrafts sector as both the ministry of Industry and Trade and the Ministry of Tourism and Antiquities have no unified vision towards improving the status of craftsmen. It is important for establishing one official entity whose main objective is its responsibility for handicrafts' sector.

2-The lack of legislations concerning securing the trajectories of handicrafts in a clear, determined and detailed manner. The laws governing the crafts' industries, and investments seem to be isolated from each other and in some cases, they do not address the needs of the sector with regards to protecting the handicrafts and the craftsmen themselves. The incomplete legislations have led the artisans to change their careers whereas they do not find both privileges and insurances. Though a number of international institutions has put forward a set of recommendations to improve the work environment, and to preserve property rights and records such as the World Trade Organization, United Nations organizations, and UNESCO, but they remain recommendations rather than a real obligation to states. Thus, it is necessary to formulate a law that can regulate the production of handicrafts, protect artisans' rights, and empower local handicrafts in front of the imported ones.

3-There is a problem of marketing the products of the craftsmen, especially that the locally handmade products are fiercely confronted by imported handicrafts from China and India, which are cheaper in prices and better in quality. Accordingly, promotional and marketing programs (Audio, visual, and printed) at all levels through launching regular exhibitions and popular markets in several areas. Also, a group of designers should collaborate with crafts producers as they

can provide traditional industries with new designs and help them to make use of their own potentials.

4-Handicrafts and crafts industries suffer from the absence of accurate and real data and statistics. The average artisans should have access to information about markets, buyers, tastes, and technologies. This opens the door for various developmental agencies to cooperate with them. The government in collaboration with NGOs can develop websites, groups, and posters for improving local handicrafts.

5-Training courses and programs are required from governmental, private, and NGOs. These qualities acquired through training courses increase the craftsmen skills and qualifications concerning developing, displaying and marketing their products. Also, it is vital to establish a national center for training, education and creativity to enhance handicrafts that can benefit from international experiences in terms of tools, materials, information, pricing, costs, designs and taxes.

6-The availability of raw materials with appropriate prices is a basic requisite for developing and sustaining the handmade crafts. The sustainability of handmade crafts which is closely connected with the existence of raw materials can be guaranteed through establishing national organizations in collaboration with the private sectors.

7-The partnership between the public sector, private sector, and NGOs is required for organizing and developing local artisans and handicrafts. That industry still depends on voluntary and private initiatives more than government's initiatives. There are no regulatory frameworks in which both the ministry of Industry and Trade and the Ministry of Tourism and Antiquities or governorates are integrated in collaboration with the private and voluntary sectors. Also, it is necessary for the three players to support the traditional industries as crafts

persons suffer largely from the lack of accessible credit and loan facilities. Moreover, Crafts persons should be desegregated and well involved with other sectors in their directions of reforming their traditional industries as unavoidable means for actualizing "empowerment" and economic inclusion (Cretan, 2018).

To sum up and based on what Turner concluded that governments should support the poor so that they can; then, help themselves through giving freedom to them in designing and constructing their own homes. It is necessary for the Egyptian government to (United Nations Human Rights Report, 2018):

1-Ratify international complaints mechanism that led to enable vulnerable residents to submit individual complaints as Egypt ratified the covenant on economic, social and cultural rights.

2-Activate the article (78) of the 2014 Egyptian constitution, stipulating the rights of residents in adequate, safe, and healthy housing preserving human dignity, via allowing residents of unsafe areas to bring cases to the Supreme Constitutional Court under this article.

3- Maintain social housing fund as a non-profit government program, instead of the more dependence on the private sector in exploiting social housing.

Eventually, there is a need for more comprehensive and coordinated research and documentation both on international and national levels that monitor classifications, properties, and developments of handicrafts in Hattaba. It is important for the scholars and specialists to hold more conferences and seminars highlighting the problems and challenges confronted by craftsmen and handmade crafts in Egypt. It is important for establishing a national center of studies and research for

improving local handicrafts. Besides, database for serving local handicrafts must be created.

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ANNEX -1-

**Guidance Questions for In-Depth Interviews with
Workshop Owners
Studying the Working Conditions in Al-Hattaba Area in
Cairo**

Researcher Name:	Reviewer Name:
No. and date of interview:	Place of the review:
Subscriber Name (Subscriber Title):	Reviewers' comments for the interview:

Section 1: Workshop's location and type of activity

1. The location of the workshop or the shop
(Don't ask for the address ...just the name of the street)
2. Nature of the place
Building Type (Red Brick / Stone / Wood)
3. Type of activities
4. Are you the owner or the supervisor of the workshop?

**In case the workshop owner is not present, the interview
will be conducted**

with the principal craftsman

**The questions are opened as the participant has the full
right to answer or not**

He can end the interview at any stage

Section 2: Working Conditions

1. What about the beginning of your work at the shop? Do you own or rent or inherit the shop?
2. Why did you choose this area in specific? (Ask for more details)?
3. How did you start this type of work? [I took it from my father / worked with the leader of the work (Osta) / school study or training program], Illustrate?
4. How long did you involve in this work area?
5. How did you collect the capital in order to open or rent the workshop (selling gold, land or money savings/ debts / partnership)? Illustrate in detail?
6. Do you have a second job outside the workshop or another workshop in elsewhere? Ask for details?

Section 3: Productive Process & Relationships

1. What kind of products do you manufacture in the workshop here?
2. Can you explain to me the production steps (repeat the question for each product)? Inquire about whether the workshop owner does involve in one stage of manufacturing, or he involves in all stages of manufacturing until reaching the final product?
3. What kind of machines do you need at each stage?
4. How many craftsmen do you need to help you at each stage?
5. From what sources you can get the equipment, and raw materials?

6. Are the craftsmen here in the workshop from the same area you live in, or from other areas?
7. How do you bring craftsmen? Are they (relatives / from the same area / recommended from other industrialists)?
8. What are the guarantees that can make you trust the craftsman who works with you? (Experience/ Qualified Certificate / Training Programs)?
9. How many craftsmen do work with you? And they work with you for many years? How do I pay them (daily / weekly / monthly fare)?
10. What is your reaction to the failure of the worker to do the job, break a machine, or get injured... etc?

Section 4: Customers and costs

- 1- What kind of customers coming to the workshop? (From other workshops, wholesale and retail shops, building contractors and engineers, individuals and consumers, factories, etc)?
- 2- Does what you manufacture in the workshop go to other workshops to be marketed, or does the workshop sell its products directly to consumers?
- 3- In which areas do consumers come from? Are they within or outside Egypt?
- 4- How does the work come to you? Does you get the work through (a mediator who gets a commission in return/ or the orders come directly from workshops and factories/ or personal initiative from you ... what else)?
- 5- What mechanisms do you utilize to attract customers and get orders? How do you market your work?
- 6- What is the cost difference between orders obtained through a mediator, or orders that come based on the quality of your working creation? What is your preference? And why?

Section 5: The Main Risks and Ways of Resolving Them

1- What kind of risks were you exposed to?	2- What did you do when you were exposed to risks and to whom you resorted to help you deal with the risks? Inquire about the people who resorted to it to face the risks	3- What will you do if you are exposed to the dangers again?
a- Increase or decrease in the number of orders		
b- Difficulty in finding skilled craftsmen ready to resume working with you		
c- Increase or shortage of raw materials in the market		
d-Difficulty in distributing your products		
e-Increase in costs		
F- Change in machinery and equipment		
G- Work stopped due to landslide, heavy rain, dust or sandstorm		
H- Work interrupted due to water breakage,		

pipe explosion, power outage, sewage rash, drinking water pollution, fires		
I- Work stopped due to partial or total collapse of the building or workshop		
J- Work stopped due to rumors, removal decision or problems with the neighborhood		
K- Work stopped due to injury during working		
L- The problem of getting rid of garbage or difficulty in the disposal of workshop waste		
M- Theft of the workshop		
N- Difficulties in delivering goods to customers		
O- Difficulty in collecting cash from customers		
P- Change in workshop's activities		

According to the activity of the workshop and the status of the craftsman (owner / tenant), Ask Questions of Section 6:

Section 6: Methods of Workshop Development

- If you want to invest in the workshop, what do you need to succeed?

- What are the things you would like to change at work (building, equipment, workshop, method of work, workers, method of contracting with clients, customers or intermediaries, others remember)? And how can they be changed? What are the obstacles that prevent you from changing all these problems?

-I will list some ideas, and I would like to know what you think about them, are these ideas useful to you, and can you participate in them, and what do you need to implement them:

a) Train the amateurs on how to work in the workshop for one day a week

b) Open pedestrian trails in the area through your workplace

c) Open places to display your products in the area

d) Allocate a garbage dump

e) Assign a place to dump and recycle workshop waste

f) Developing a workshop for integrated manufacturing

g) Establishing a craftsman center in the area

h) Development of equipments to be used in the work

Section 7 Personal Data

Age

From 15-30	1
From 31-45	2
Greater than 45	3

Social status

He spends only on himself	1
He supports a family of 2 to 5 members	2
He supports a family more than 5 members	3

Educational Status

**Do not read and write/ Read and write and to which extent
-If you were responsible for improving the conditions of the
region, which is the most important priority you will
provide the residents of Hattaba with?**



