

Persian translation of this paper entitled:

مقایسه تطبیقی آثار صنایع دستی با ضوابط «نشان اصالت صنایع دستی یونسکو»
(مطالعه موردی آثار چوبی «عبدالرحیم فروتن» خراط دزفولی)
is also published in this issue of journal.

The Criteria of the World Crafts Council Award of Excellence for Handicrafts and the Wooden Works of Abdol-Rahim Foroutan: A Comparative Case-Study

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Received: 25/05/2019 ; revised: 21/10/2019 ; accepted: 09/11/2019 ; available online: 22/07/2020

Abstract

Statement of the problem: Handicrafts are particularly important in terms of symbolic meaning they convey. This symbolic meaning, however, is in turn rooted in their authenticity. In the present study, first the criteria for measuring authenticity of handicrafts are addressed and then the extent to which these criteria, as set by the World Craft Council, have been respected in the wooden works of Abdol-Rahim Foroutan is examined. Foroutan is an artist craftsman in Dezful who makes wooden works by woodturning and is the holder of World Crafts Council Award of Excellence for Handicrafts. The main questions of the study include 1) what are the criteria of authenticity for handicrafts as set forth by the World Crafts Council? and 2) to what extent such criteria have been respected in Foroutan's works?

Hypothesis: This study is to inform handicraft makers and all those who are interested in handicrafts of such criteria set forth by the World Craft Council so that they are encouraged to raise the authenticity of their works. The final result is expected to remain the special place of handicrafts and the economic benefit is created for the handicraft makers.

Research objective: This study is qualitative in nature and has been conducted comparatively. First, the criteria for measuring authenticity of a handicraft, set forth by the World Craft Council, have been addressed and then the extent to which the intended criteria have been satisfied in the works of artist Foroutan has been examined. Then, the results were analyzed descriptively. The data were gathered from library sources, accredited databases as well as field studies.

Results: The results indicated that nearly all criteria set forth by the World Craft Council for an authentic handicraft have been present in Foroutan's works. These criteria included respecting copyright, originality of the initial concept, social rights (such as commitment to considering the workers' rights by the employer and working safety), training the volunteers to learn the art of woodturning, high quality of the materials used, taking into account cultural identity and aesthetic concerns, respecting environmental concerns (for example using one-piece wood without using chemicals like wood adhesive and the likes), management of waste, creating competitive potential in international markets (marketing) and planting Indian rosewood trees in the region.

Keywords: *Authenticity, Handicrafts, Woodturning, Dezful, UNESCO Certificate of Authenticity.*

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Introduction

Authenticity of an artwork depends on such components as unique craftsmanship, genuine ideas and skillful hand-made creation. In this respect, certain wood-turners in Dezful, Iran have managed to create artworks with utmost degree of authenticity. Abdol Rahim Foroutan is one of the wood-turners who has received the UNESCO Award of Excellence for Handicrafts for his works. This certificate is only conferred on artists who can respect a set of criteria and principles in making their works. In this study, the principles by which an artwork is considered authentic in accordance with international criteria, particularly based on the UNESCO Certificate of Authenticity, are explained. Of course, several unmeasurable factors, like respecting social rights, will be also addressed during the study.

The main questions of this study are as follows:

-What are the criteria, set forth by UNESCO, based on which an artwork is considered authentic?

To what extent the woodworks created by Abdol-Rahim Foroutan are aligned with these criteria?

Review of Literature

Since the outset of the history of philosophy, the issue of authenticity has been emphasized in terms of aesthetics and evaluation by different thinkers such as Plato, Kant, Heidegger, Kristeva and some others. Nonetheless, authenticity is an extensive issue, which may be studied from different aspects. For example, *Literary and Artistic Copyright* by Zarkalam (2008) and *Literary and Artistic Copyright in Industrial Developed Countries* by Layeghi (2002) are two source books in which artistic legal ownership of artworks has been addressed.

Also, originality of an artwork may be examined by applying experimentally scientific methods. Through applying a newly-devised method, a combination of mathematical methods and terahertz¹ waves, the researchers at Georgia

Institute of Technology could identify and examine fine layers of pigment onto the old paintings. (Dong, Melis, Alexandre & Citrin, 2017). Such methods are particularly useful in determining the physical originality of the artwork. This is of high importance when an artwork is to be restored in the process of which preservation of the artwork originality is the first priority. As one of the well-known experts in archeology and restoration of artworks, Kilehjo (2008, 386) emphasizes the importance of preserving the originality of the artworks when restoring them.

In order to objectively address the issue of authenticity of handicrafts around the globe, the World Crafts Council Award of Excellence for Handicrafts was launched in 2004. Since then, the World Crafts Council has been the only official authority to confirm the authenticity of the handicrafts (<http://www.unesco.org>).

In her dissertation entitled *The Concept of Authenticity in Handicrafts based on Adorno's Views*, Naderi (2011) has made a comparison, based on Adorno's Opinions, between authentic artworks and mass-produced works and has discussed concepts like rationalism, reification, culture industry, technology and public art in relation with authenticity of an artwork. According to Adorno, today's handicrafts, under strong influence of technology and subsequent mass-reproduction of them, have lost their authenticity to a great extent.

Also, Darani (2018) in her M.A. dissertation entitled "Identification of Criteria of Persian Authentic Handicrafts based on Bourdieu's Views", has examined the Criteria making a piece of handicraft authentic based on Bourdieu's sociological views which mainly focus on concepts such as character, field, habitus, taste, class, reaction and capital. The results of Darani's investigation indicated that elements involving in authenticity of handicrafts mainly include quality materials and tools; original idea and technique of the artist or craftsman; loyal consumer and/

or patron and finally passage of time. In a sense, authenticity depends on internal and external factors.

Through examining the characteristics of those wooden artworks created by artists in Dezful, which have won the UNESCO Award of Excellence for Handicrafts, the present article aimed to encourage the handicraft artists to follow the rules set forth for authentic artworks. Authors of this article are of the belief that so far no research has been done to examine the extent to which handicraft artworks created in Iran are in line with criteria of authenticity.

Methodology

In a qualitative-comparative approach, the wooden artworks of Abdol -Rahim Foroutan were examined to determine the extent to which they were in accordance with criteria of authenticity defined by World Crafts Council (WCC) and then the results were described and analyzed. Accordingly, two works of Abdol -Rahim Foroutan were examined in terms of conformity with authenticity criteria for handicrafts defined by UNESCO. The data were mainly collected from libraries, field studies as well as pictures of the produced works.

Basic Concepts

• Authenticity

Loghatnameh-ye-Dehkhoda, a famous descriptive Dictionary of the Persian language, defines the word authenticity as nobility and honor (Dehkhoda, 1998, 2696). Also, Moein Dictionary of the Persian language defines the word as being well-bred or well-born (Moein, 1999, 290). Philosophically, the word authenticity was originally posed by Plato. He considered no authentic place for art. In fact, he held that art is a representation of creatures and things which are themselves merely a shadow of the origin. This view, however, was later challenged with appearance of renaissance and humanism

as well as subjective views on art introduced by Kant. What Kant considers authentic in scope of aesthetics is ingenuity (1998, 244). In a sense, ingenuity, which is the foundation of the aesthetic object to Kant, is represented by an authentic idea.

Similarly, Heidegger poses the issue of the authenticity of Being in this respect. Although there are certain other related topics such as hermeneutics, intertextuality and presupposition which are beyond the scope of our discussion, it should be mentioned that the authenticity of idea is not itself an independent absolute identity but rather has a relative nature.

At the same time, authenticity deserves attention in terms of legal aspects. For example, Zarkalam in his book, Literary and Artistic Copyright, wrote that what is meant by authenticity is that a work has been originally made by its creator not anybody else. In other words, a work should be born out of genuine idea of the creator (Zarkalam, 2008, 45).

Another source has mentioned three factors based on which an authentic work is distinguished from its copy including 1) unique creativity; 2) the extent of physical touch that the artist leaves in an artwork (which is psychologically very important) and 3) the way the artwork has been created (in terms of applying traditional or mechanized tools) (George & Bloom, 2012).

In addition to inherent totality of the artwork, the extent of loyalty to a specific location is also one of the criteria of the authenticity of artworks. Of course, mere adoption of the past artworks undermines the authenticity of the work. Nonetheless, the ingenuity of an artist to apply manual tools to create a novel work rooted in cultural values is of high importance.

• Handicrafts

Handicrafts may include a set of traditional, decorative, vernacular as well as functional arts. Encyclopedia of Art (2004) defined handicrafts as those hand-made produced things with the

help of simple tools the prime examples of which are traditional as well as decorative arts (Pakbaz, 2004, 343).

According to UNESCO/ITC International Symposium on Crafts and the International Market, 2018, handicrafts are referred to as products manufactured in whole or in part with hand. Although mechanical tools may be directly used in the process of producing handicrafts, engagement of human element is an integral part of this process. Handicrafts are made of raw materials and may be mass-produced. Such products may carry aesthetic quality, artistic creativity, cultural expression as well as decorative, functional, traditional, religious, social and symbolic aspects (<https://unesdoc.unesco.org>).

• UNESCO Certificate of Authenticity

In 2001, as the most accredited cultural authority around the globe, UNESCO defined a standard certificate for handicrafts known as UNESCO Certificate of Authenticity in Iran. The wide acceptability of this certificate made it well-known all around the world in 2012. Now, UNESCO Certificate of Authenticity is the most accredited reference to judge the authenticity of handicrafts. The World Crafts Council (WCC) has launched to hold this plan, supported by UNESCO, in Asia & Pacific Region since 2014.

The objectives of this plan, managed by the World Crafts Council, include setting forth objective standards in order to enhance the quality of handicrafts, respecting social responsibility as well as environment; making sure of the fact that handicrafts still remain as aesthetically valuable things in modern time; providing educational plans with purpose of creating required capacities as well as holding workshops to help handicraft masters in finding better markets for their products; boosting relevant markets and respecting copy right of handicrafts and finally creating new opportunities for assuring of sustainability of producing handicrafts. All in all, producing handicrafts may play an effective role in developing local economy and in decreasing poverty (ibid).

According to the Cultural Heritage, Handicrafts and Tourism Organization of Iran's website (<https://www.ichto.ir>), the plan of UNESCO Certificate of Authenticity was launched in 2001 and since 2006, this plan has turned into the most important project of the UNESCO in the field of handicrafts and recently has reached Eastern Asia after Western and Central Asia. Since 2007, Iran, along with other countries of Central Asia (including Kazakhstan, Kyrgyzstan, Tajikistan and Uzbekistan) has participated in this plan. Also, in 2014, this plan was transferred from UNESCO to the World Crafts Council tentatively and was launched as a pilot plan in Jakarta, Indonesia in August, 2014. Presently, this plan is held biannually (<https://www.ichto.ir>). The handicrafts nominated for attainment of UNESCO Certificate of Authenticity in Iran, have to be first confirmed by the Cultural Heritage, Handicrafts and Tourism Organization of Iran. Having being given The National Handicraft Quality Award and approval of the experts, the nominated handicraft works will be submitted to the World Crafts Council.

• The Art of Woodturning

The artworks by woodturning are created in different spots of Iran. Encyclopedia of Art (2004) defines the art of woodturning as making various forms out of wood by mounting a piece of wood on a woodturning machine applying a sharp-pointed tool, such as a chisel. While the piece of wood is turning, the artist makes the shapes and forms intended by using certain sharp tools. Also, concerning the art of woodturning, the book *The Ancient Handicrafts of Iran* read:

This profession and art [woodturning] has a long historical background. The remains of the palace of Darius, the great in Persepolis indicates that his throne, footstool and incense burners have been all made by woodturning (Wolf, 1994).

According to Seyyed Sadr (2004, 241), since the wood used in woodturning is in the form of circular logs, the two circular ends of the log are used (as supports) to form decorative banisters, small columns, etc. Foroutani classifies different kinds of wood into hard wood and soft wood each

of which has a wide variety of textures and colors. Generally speaking, annual wood rings can be divided into spring and fall rings which are easily distinguishable from each other in terms of texture and color in the cross-section of the wood. The thicker the annual rings, the harder the wood. In hard-wood trees, mainly broad-leaved ones, spring rings are bright in color and fall rings are dark. The annual rings of such trees are wider and, as a result, are more resistant to mechanical forces (Foroutani, 2000). Accordingly, the wood often used in woodturning is selected among hard ones. Such kinds of wood are more suitable for creating delicate forms. In Dezful, the wood commonly used in woodturning is Indian rosewood² (Sossoo). Rich variety in color and texture as well as high resistance are among the salient features of the Indian rosewood.

The important point is that not only modern tools have not had adverse impact on woodturning art in Iran, but also they could help the artists to create still more artistically creative and delicate forms. Nonetheless, the general techniques of woodturning have remained the same (Karimian & Attarzadeh, 2011).

Abdol Rahim Foroutan

Abdol -Rahim Foroutan was born in Dezful, Iran in 1960. He learnt the art of woodturning at the age of 12 in his paternal workshop. He managed to introduce cases of innovation in the artworks he created. Delicacy in the wooden forms created, intelligent use of the natural patterns in the wood texture and meeting the customers' requests have all made him a well-distinguished wood-turner artist. "In 2010 and 2012, I was given UNESCO Certificate of Authenticity for two artworks I had created." Foroutan says. Altogether, he has been awarded The National Handicraft Quality Award for his 15 artworks (Figs. 1 & 2).

Assessment Criteria

Handicrafts are one of the important parts of

every society's culture and as Pierre Bourdieu puts it, they may be considered as cultural capital. According to Bourdieu, cultural capital is represented in three forms embodied (dealing with thought); objectified (dealing with artistic and cultural products) and institutionalized (dealing with education in society). Although handicrafts are included in tangible representation of culture (objectified forms), the major part of handicrafts is produced with the intention of financial motivation. Therefore, the quality and authenticity of handicrafts are sometimes sacrificed in favor of reaching to more (and still more) benefit. Accordingly, identification of



Fig 1. The National Handicraft Quality Award; 2015. Photo: Mojdeh Derakhshani, 2018.



Fig 2. The National Handicraft Quality Award; 2015. Photo: Mojdeh Derakhshani, 2018.

Table 1. Objectives of the Award Of Excellence for Handicrafts Source: Authors.

The objectives intended to be met by the Award Of Excellence for Handicrafts	
1	Setting excellence standards for handicrafts (in order to enhance the quality of handicrafts and making sure of using environment-friendly techniques).
2	Innovation (Innovation encourages artists to enliven the traditional skills and guarantees the handicrafts to remain in modern time as valuable things).
3	Providing education and support (Boosting current potentials and holding workshops in order to help handicraft masters to find and develop better markets for their products and protect copyright).
4	Creating new opportunities to ensure sustainability of handicrafts Handicraft-related activities may play an effective role in developing local economy and in decreasing poverty. As such, by creating new market opportunities, more job security will be created for handicraft masters. To meet this end, an integrated network of suppliers and buyers of handicrafts should be created.



Fig 3. Candy Dish. Woodturning. Abdol -Rahim Foroutan (2010). Photo: Mojdeh Derakhshani, 2018.



Fig 4. UNESCO Award of Excellence for Handicrafts for a Candy Dish created through woodturning by Abdol -Rahim Foroutan (2010). Photo: Mojdeh Derakhshani, 2018.



Fig 5. UNESCO Award of Excellence for Handicrafts (2010). Photo: Mojdeh Derakhshani, 2018.



Fig 6 . The selected wooden work created by woodturning. Awarded in 2012. Photo: Mojdeh Derakhshani, 2018.



Fig 7. The details of the selected work of 2012. Photo: Mojdeh Derakhshani, 2018.

authenticity of artworks, as symbolic capitals in each culture, is of high importance not only for the customers but also for cultural authorities.

To this end, there should be a set of accessible objective criteria based on which an authentic artwork can be readily distinguished. On this basis, the objectives of Award of Excellence for Handicrafts have been given in [Table 1](#). The necessary requirements for getting this Award, as set forth by the Cultural Heritage, Handicrafts and Tourism Organization of Iran, have been given in [Table 1](#), all of which are present in Abdol -Rahim Foroutan's works ([Figs. 3 to 7](#)).

• Environment, the nature of materials used in handicrafts and production techniques

According to the studies done by Harvard Environmental Law Review, to encourage people to respect environment, certain activities like Green Purchase are welcomed by the public. Green Purchase is meant to buy products manufactured by clean energies. Nonetheless, green behavior, such as consuming green electricity, has been accepted among people because green electricity is more expensive to generate compared with other kinds of energies ([Sunstein, Reisch & LA. 2014, 130](#)).

With respect to building handicraft, environment-friendly acts may include cases such as applying natural materials and dyes, making use of recyclable

materials as well as management of wastes all of which are true about woodturning. Naturalness of the materials used in a piece of handicraft is considered as one of the elements of authenticity, irrespective of the design and nature of execution. Foroutan's works are made of one-piece wood without applying chemicals such as wood adhesive. Foroutan has embarked on planting Indian rosewood in the region. This is well in agreement with providing raw material in a sustainable way. Also, waste recycling in Foroutan's workshop is managed sustainably.

• Social Responsibility

Although social responsibility seems to be unmeasurable at the first glance, confusion may be avoided by defining it. Generally speaking, the concept of social responsibility is considered with respect to Dow Jones' Sustainability Index³ (DJSI) and to certain other indices including 1) economic concerns in which such elements as authority, participation, risk management, fighting with corruption and good performance are taken into consideration; 2) environment-related issues such as effectiveness of environmental resources as well as information systems for environment protection and 3) social considerations such as human-capital development plans, recruiting talented individuals and humanitarian programs ([Mioklajek-Gocejna, 2018, 31](#)).

In terms of respecting social responsibility, three factors have to be considered for judging authenticity: Respecting labor laws, respecting the artist's rights and supporting people. The first factor, that is respecting the workers' rights by the employer as well as safety concerns, has been strictly taken into consideration in Foroutan's workshop. The second factor deals with respecting the artist's rights and originality of the works which is observable in the works of Foroutan⁴. Also, concerning the last factor, that is social responsibility, it is important to note that Mr. Foroutan instructs those volunteers who are eager to learn the art of woodturning and allows them to use his workshop equipment under his surveillance⁵.

• The excellence and quality recommended by the World Crafts Council

In this part, quality of the raw materials used, creative

design, required skills to create artworks and the final finish of the works are addressed. As mentioned earlier, concerning the quality of wooden works created by Foroutan, Indian rosewood is used. Indian rosewood is both very resistant and very beautiful in terms of its natural texture and pattern. The artistry of the artist and the final finish of the works have made such works excellent models of woodturning. Of course, according to Foroutan (2002), several works of his, which were submitted to be judged by World Crafts Council, were not confirmed due to some drawbacks including high weight and inappropriate final finish. Notwithstanding, Mr. Foroutan was later informed in written form by the World Crafts Council of the drawbacks and of how to remove them. This instruction helped him to make the next works more delicate, thinner and lighter. For example, the weight of one of the dishes decreased from 2,500 gr to 750 gr.

• **Marketing of handicrafts in international markets**

In this respect, the important factors include price-quality proportion, function of the product, competitiveness, packaging as well as the ability to create sustainable jobs. To have a better understanding of marketing in the international competitive markets, it seems appropriate to define marketing briefly. In fact, marketing has been defined differently by different persons. However, one of the helpful definitions has been given by Kotler and Armstrong, the two famous experts in the field of marketing: "Marketing is a social and managerial process by which all involved parties meet their needs and wants through exchanging values. To put it more simply, marketing is a valuable interaction between customer and supplier" (Kotler & Armstrong, 2010, 5). Accordingly, the artist, as a supplier, activates the cycle of marketing by supplying his handicrafts. Here, the appropriate proportion of price and quality, or simply fair price, plays a major role in marketing. Another factor in marketing handicrafts is the issue of functionality which may attract customers beyond the scope of

lovers of artworks encompassing a larger number of customers. This issue has been consciously taken into account in the works created by Foroutan. Similarly, various designs in the works of Foroutan have given them a competitive advantage in the international markets. The marketing success of a handicraft in competitive markets, while maintaining its cultural identity and character and quality, depends on a variety of factors including appropriate packaging and graphic design. At the same time, originality of Foroutan's handicrafts has given a special character to his works which plays a key role in success of his products in international markets.

• **Novelty in design and production**

As mentioned earlier, one of the key factors concerning originality of the handicrafts is novelty in the works produced as a whole. Concerning Foroutan's works, different color effects have been created through applying creative cutting techniques. To make creative designs with natural patterns of the wood, the wood logs are fixed on the woodturning machine vertically. Vertical texture of the wood is more resistant and demands high skill of the craftsman to cut the wood. As such, the artist, taking advantage of the wood knots which would be otherwise problematic, makes beautiful natural patterns out of the natural texture of the wood using appropriate chisels. In common practice of woodturning, in which the logs are fixed horizontally on the fixtures, working with wood knots is not possible. However, cutting the vertically-fixed logs is a unique technique innovated by Foroutan (Fig. 8). One of the other salient features of Foroutan's works is the paper-like delicacy and light weight of the handicrafts made (Fig. 9).

Natural color of the wood is one of the key factors in enhancing the quality of the finished work. Foroutan has managed skillfully to extract novel⁶ and eye-catching patterns out of wood of peanut tree and maple tree (Fig.10). Also, the works of Foroutan have been executed innovatively. For example, one of the works of Foroutan, a dish



Fig. 8. A sample of wood log in vertical-section cut in woodturning.. Photo: Mojdeh Derakhshani, 2018.



Fig. 9. A sample of woodturning with paper-like delicacy. Photo: Mojdeh Derakhshani, 2018.

within another dish, has been made out of a one-piece wood log. At the same time, the original design and concept of the work is novel.

• Expression of cultural identity and traditional aesthetic values

Being inspiring, identity and traditional aesthetic values are also important in judging the excellence and authenticity of handicrafts. Other than aesthetic values and unique techniques of Foroutan, perhaps the most salient feature of his works, in terms of original identity, is applying locally available materials. A prime example of this is using the wood that the tree of which had been planted by artist himself. Moreover, the works of Foroutan have been formed by the beliefs commonly accepted in the native region of the artist. According to Foroutan (2018), his selected work in 2010 has been inspired by this verse of Rumi:

*I was a miserable grain under the ground;
You finally turned the grain into a gem!*

Foroutan has tried to represent his personal interpretation by making several interlinked dishes made out of a one-piece log. Similarly, his second work awarded by UNESCO has been inspired both by a verse of Holy Quran, The Lord is always creating, and the following verse of Hafiz:
Come; so that the roses may scatter, and, into the cup, the wine cast,



Fig. 10. A sample of maple wood being cut by woodturning. Photo: Mojdeh Derakhshani, 2018.

The roof of the sky we rend; and a new way, cast⁷.

The intended work, from the largest one to the smallest, has been creatively designed at perfect proportion. Interestingly, Foroutan has

designed the two dishes with original intention of being used in Persian Nowrouz (New Day). In fact, cultural identity of the works is, as pointed out earlier, one of the integral parts of the authentic handicrafts. Another factor deals with representation of aesthetic concerns in terms of traditional concepts as has been referred to by Kant in the form of three aspects of aesthetics meaning: the sublime, the good and beauty. According to Kant the sublime is what is perceived as agreeable (Kant, 1998, 102) and the good is that concept which is agreeable and desirable as judged by common sense (ibid, 104).

Kant, however, considers the sublime independent of being agreeable: beauty, is the final form of object so far as this form is represented in the object without perception of the finality (ibid, 145). Given the explanations given on beauty, it seems that the studied works of Foroutan enjoy the aesthetic characteristics which have been represented by the artistry and genius of the artist. At the same time, the traditional principles of woodturning art have also been respected in Foroutan’s works. In Table 2, Foroutan’s works have been compared with UNESCO Certificate of Authenticity.

Table 2. Criteria to judge the authenticity of woodturning based on UNESCO Excellence Standards. Source: Authors.

Criteria to judge authenticity and excellence in handicrafts as set forth by World Crafts Council Award of Excellence for Handicrafts	Characteristics of wooden works created by Foroutan
<ul style="list-style-type: none"> • Excellence: Respecting standard quality in production using quality materials and paying attention to details. 	<ul style="list-style-type: none"> *Made of Indian Rosewood. *The most beautiful and the best wood in the region in terms of texture and natural patterns *Unique design and function. *Delicate finish and light weight.
<ul style="list-style-type: none"> • Authenticity: expressing cultural identity and traditional aesthetic values. 	<ul style="list-style-type: none"> *Being inspired by classic literature and religious beliefs. *Special usage in Nowruz ceremony * Aesthetics in traditional artworks *Taking advantage of traditional techniques in creating works.
<ul style="list-style-type: none"> • Creativity (in design and production): Taking advantage of effectively combining traditional arts and technology and creatively applying elements of production including materials, design and production process. 	<ul style="list-style-type: none"> *Creating simple and delicate forms using traditional materials and techniques. *Using the wood log in vertical position in order to represent the texture of the wood knots. *admirable delicacy and uniqueness of the works (which is very difficult to reach in woodturning).
<ul style="list-style-type: none"> • Marketing: Evaluating the potential local and/or international handicraft markets; considering factors such as function, safety, fair price and durability. 	<ul style="list-style-type: none"> *The reasonable proportion of price and quality (or simply <i>fair price</i>).
<p>Note: All the works have to meet the two following requirements in order to be evaluated before being sent to the World Crafts Council:</p>	
<p>1. Being environment-friendly: Respecting the environment in terms of both materials applied and techniques used</p>	<ul style="list-style-type: none"> *Applying natural colors, natural fiber, recyclable materials and environment-friendly materials and processes. *Using one-piece wood without applying chemicals such as wood adhesive and the likes. *Planting and raising Indian rosewood *Recycling and managing the waste materials in the workshop.
<p>2. Social Responsibility: the supplier acknowledges that no labor regulation or copyright has been breached and in no phase of producing handicrafts, no individual or group, with the intention of being awarded the Certificate of Authenticity, has been misused.</p>	<ul style="list-style-type: none"> *Commitment to respecting workers’ rights by the employer and to working safety. *Respecting the artist’s rights and the copyright of authenticity of the idea and execution. *Respecting social commitment by instructing the volunteers through providing them with equipment of the workshop under surveillance of the artist.

Discussion

The present research, as a case-study, implies that producers of the handicrafts may create authentic products by following a set of principles and standards set forth by the World Crafts Council. Accordingly, they can be sure of finding a stable niche for their products in competitive international markets. An excellent model for this is the works made by Foroutan who was given UNESCO Certificate of Authenticity by respecting 6 principles mentioned earlier and, as a result, managed to make his authentic works known.

Conclusion

As mentioned, 6 key principles, including applying natural materials and environment-friendly techniques, being committed to social responsibility, respecting the quality recommended by the World Crafts Council, having the appropriate quality to be presented in the international markets, creative design and production, expressing cultural identity and traditional aesthetic values, have been taken into consideration in Foroutan's works. To put it more simply, respecting copyright, social rights, environmental concerns (such as management of waste) as well as creating required potentials to be present in international markets are among the most important elements of an authentic work. The key point to be kept in mind is that artists in creating similar workshops should be encouraged to follow the mentioned rules and standards and the craftsmen should be made aware of the importance of doing so. In this respect, education plays a pivotal role which, the importance of which may be subject of the subsequent researches.

With respect to the credit of the UNESCO Certificate of Authenticity for the artists, their native town, region and/or countries, paying attention to the criteria of authentic handicrafts is of high priority. To do so, all factors involved

in making a work of handicraft should be taken into account (including the original idea, cultural concerns, marketing issues, etc.). Naturally, respecting the mentioned criteria in producing handicrafts gives more credit to symbolic and cultural capitals. It is hoped that all handicraft makers respect the mentioned criteria spontaneously irrespective of the intention of being judged by external authorities.

Endnote

1. Terahertz radiation includes electromagnetic waves within band of frequencies from 0.3 to 3 terahertz (THz). Terahertz refers to electromagnetic radiation within band of microwave frequencies from 300 GHz (1011×3 Hz) to infrared frequencies 3000 GHz (1012×3).
2. *Dalbergia sissoo*, commonly known as Indian rosewood, is native to the tropical regions. In Indian and Pakistan, Indian rosewood is traditionally used for its pharmaceutical properties (Lal & Sanjay, 2012). In Iran, Indian rosewood, commonly known as Jagh tree, has been used for its timber since ancient time. According to certain sources, the columns, doors, window frames and wooden decoration of the Persepolis Palace, were all made of Indian rosewood. Indian rosewood is the favorite wood by wood turners for its natural beautiful colors and patterns, not easily being cleaved, high absorption of color and high glossability (Emtehani & Jazirehie, 2002).
3. As a collection of different indices, Dow Jones' Sustainability Index, sometimes referred to as DJSI, consists of the main global index, the Dow Jones Sustainability Index and certain other indices based on geographic regions like Dow Jones Sustainability Asia Pacific Index and some others.
4. The workers working in the workshop of Mr. Foroutan benefit from the rights set forth in the National Labor law. Also, the workers' forms of social security insurance were seen by the authors.
5. The reliable documents are available in Mr. Foroutan's workshop indicating the presence of volunteers interested in learning the art of woodturning who have passed practical courses.
6. Montpellier maple (*Acer monspessulanum*), is a species of maple. It is one of the broad-leaved trees native to cold semi-arid regions the preservation of which, as one of the species of forest trees, is ecologically vital. Different subspecies of maple tree can be found in Iran such as subsp. *Assyriacum* (Pojark) Tech.f.1969 (locally known as Karkoo, Kikaf or Kurdistani Keikom; subsp. *ibericum* (M.B.) Yaltrik.1967 (locally known as Kahouk or Caucasian Keikom; subsp. *Turcomanicum* (Pojark) Rech.f.1969 (locally Siayah Karkou (or Black Karkou) and Turman Keikom); subsp. *Cinerascense* (Boiss) Yaltrik (1967) (locally known Shirazi Keikom) as well as subsp. *persicum* (Pojark) Rech.f.1969 (known as Persian Keikom) which is exclusively native to Iran. In Fars Province, Iran, the last mentioned species grows as high as 2800 meters from the sea level among the juniper trees. The wood of Persian Keikom has beautiful knots and is specially used in wood carving, marquetry and woodturning. Certain sources have considered *Acer monspessulanum* the same as Keikom and some others as Karkou. Still other sources consider *Acer cinerascens* the same as Keikom (<https://fa.wikipedia.org>).
7. *Divan of Hafiz*, Translated into English by Henry, Wilberforce Clarke (1891). Edited by Saleh Salehpou, 2003, 3rd Print, Farang-Saray-e-Mirdashti Publication

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HOW TO CITE THIS ARTICLE

Derakhshani, M. & Kolahkaj, M. (2020). The Criteria of the World Crafts Council Award of Excellence for Handicrafts and the Wooden Works of Abdol- Rahim Foroutan: A Comparative Case-Study. *Bagh-e Nazar*, 17(86), 75-86.

DOI: 10.22034/bagh.2020.187213.4133

URL: http://www.bagh-sj.com/article_107557_en.html

