

კულტურული მემკვიდრეობა და კულტურული ინდუსტრიები განვითარებისთვის (გამოწვევები და განვითარების პერსპექტივები საქართველოში)

დეალიშვილი მაკა

შანშიაშვილი ანა

ხელოვნების საერთაშორისო ცენტრი „ისტორიალი“

თანამედროვე კულტურის მენეჯმენტის თუ კულტურის პოლიტიკის საკითხებისადმი მიძღვნილ საერთაშორისო კვლევებში განსაკუთრებული ადგილი უჭირავს კულტურულ ინდუსტრიებს, რაც კულტურისადმი ტრადიციული მიდგომის ცვილილებისა და ზოგადად, აღნიშნული სექტორის საზღვრების გაფართოების მანიშნებელი უნდა იყოს. ბოლო დროის კვლევები განსაკუთრებით უსვამს ხაზს კულტურული ინდუსტრიების როლს სხვადასხვა ქვეყნების ეკონომიკის განვითარებაში, რაც მას კულტურისა და ეკონომიკის სექტორების მომიჯნავე სფეროდ აქცევს. კულტურის, როგორც “შემოქმედებითი მიდგომის კატალიზატორის” გაგება თავს იჩენს სხვადასხვა საერთაშორისო პროგრამებსა და დოკუმენტებში. მათ შორის არის ლისაბონის სტრატეგია (2000-2010), იუნესკოს „კულტურის გამოხატულების მრავალფეროვნების დაცვისა და პოპულარიზაციის კონვენცია“ (პარიზი, 2005) და სხვა.

აღნიშნული ცვილილებების ფონზე, განსაკუთრებით მნიშვნელოვანი უნდა იყოს ის ფაქტი, რომ როგორც კვლევები ადასტურებს მუსიკის, კინოს, არქიტექტურის, მოდის, დიზაინის და სხვა სფეროების პარალელურად, კულტურულ ინდუსტრიის მნიშვნელოვან წილს ქმნის ტრადიციული ხელოსნური ნაწარმი და კულტურულ მემკვიდრეობაზე დაფუძნებული რეწვის პროდუქციაც. ეს ტენდენცია განსაკუთრებით დამახასიათებელია ე.წ. განვითარებადი ქვეყნებისათვის, სადაც ტრადიციული ხელსაქმე და ხალხური რეწვა უფრო ხელმისაწვდომია, იმდენად რამდენადაც ნაკლებად დამოკიდებულია ტექნოლოგიურ სიახლეებზე, შესაბამისად ფინანსურ კაპიტალზე და უფრო ახლოს დგას ადგილობრივ რესურსებთან და ტრადიციულ ცოდნასთან. იუნესკოს მონაცემების მიხედვით, 2006 წელს გლობალური მასშტაბით რეწვის ოსტატთა ნაწარმის ექსპორტმა 186.5 ბილიონ ა. შ. შ. დოლარს მიაღწია. აქედან, 87 ბილიონი, ანუ 186 ბილიონის 47% განვითარებად ქვეყნებზე მოდის. ყოველივე ეს მოწმობს, რომ თუკი განვითარებულ ქვეყნებში, ხელოსნური ნაწარმი არ მიიჩნევა შემოქმედებითი ინდუსტრიების წამყვან სფეროდ, განვითარებად ქვეყნებში ტრადიციული რეწვა ხშირად კულტურულ ინდუსტრიათა მთავარ მამოძრავებელ ძალას წარმოადგენს. დასტურდება, რომ ამ მიმართულებით არსებული ტრადიციებისა და კულტურული მემკვიდრეობის რესურსების გამოყენება, განვითარება და თანამედროვეობასთან ადაპტაცია სიცოცხლისუნარიანობას ანიჭებს უძველეს კულტურასა და ტრადიციებს. ეს კი თავისთავად განაპირობებს ტრადიციული ხელსაქმისა და ხელოსნობის პოპულარიზაციას, შენარჩუნებას და ტრადიციული ცოდნის თაობიდან თაობაზე

გადაცემას. აღნიშნულ ინდუსტრიას განსაკუთრებული როლი ენიჭება ღირშესანიშნავი ძეგლებისა და მუზეუმების ინფრასტრუქტურის (მაგალითად, როგორცაა სამუზეუმო/ ისტორიულ ძეგლებთან არსებული მაღაზიები), ტურიზმის განვითარებაში, რომელიც თავის მხრივ, ხელს უწყობს როგორც ადგილობრივი რეწვის ბაზრის განვითარებას, ისე სხვადასხვა ქვეყნების კულტურული მრავალფეროვნების და მათ შორის რეწვის ტრადიციების პოპულარიზაციას საერთაშორისო დონეზე.

განვითარებადი ქვეყნების ხელოსნური პროდუქციის ექსპორტის ზემოაღნიშნული მონაცემებით დადასტურებული პოზიტიური გლობალური ტენდენციის და საქართველოში არსებული ადგილობრივი პოტენციალის გათვალისწინებით, რომელიც ერთი მხრივ განპირობებულია რეწვის უძველესი ტრადიციების დღემდე შემონახული მრავალფეროვნებით, ხოლო მეორე მხრივ, რეგიონისადმი მზარდი ტურისტული ინტერესით, შეიძლება ითქვას, რომ საქართველოში კულტურულ მემკვიდრეობაზე დაფუძნებული ინდუსტრიების განვითარებისა და მისი ეკონომიკური მდგრადობის მნიშვნელოვანი პერსპექტივები იკვეთება. თუმცა, თავს იჩენს რიგი პრობლემებისა, როგორც ზოგადად საზოგადოებრივი აზრის, კულტურის პოლიტიკის, კანონმდებლობის, ისე ადგილობრივი ადამიანური რესურსების და ინსტიტუციანალური განვითარების თვალსაზრისით.

არსებული პრობლემებიდან გამომდინარე საქართველოში ტრადიციული ხელოსნური ნაწარმისა და კულტურულ მემკვიდრეობაზე დაფუძნებული რეწვის ინდუსტრიის განვითარებისთვის აუცილებელია ღონისძიებები გატარდეს სხვადასხვა მიმართულებით. მათ შორის განსაკუთრებით მნიშვნელოვანია რამდენიმე ძირითადი კოპონენტი, რომელცამც აღნიშნული სფეროს განვითარება უნდა განაპირობოს:

- < ტრადიციული და კულტურულ მემკვიდრეობაზე დაფუძნებული რეწვის პროდუქციის მონაცემთა ბაზის და სექტორის რუკის შექმნა.
- < კულტურის სტატისტიკის საერთაშორისო მეთოდოლოგიის დანერგვა და კულტურულ მემკვიდრეობაზე დაფუძნებული რეწვის პროდუქციაზე სტატისტიკური მონაცემების სისტემატიური მოგროვება.
- < კულტურულ მემკვიდრეობაზე დაფუძნებული რეწვის პროდუქციისთან დაკავშირებული ადგილობრივი კანონმდებლობის დახვეწა და საერთაშორისო კონვენციებთან/ კანონმდებლობასთან შესაბამისობაში მოყვანა. ეკონომიკური გარემოს ანალიზი და რეკომენდაციების შემუშავება.
- < საერთაშორისო ექსპერტთა ჩართვა და თრეინინგებისა და საერთაშორისო ბაზრობებში მონაწილეობის გზით რეწვის ოსტატთა და ორგანიზაციათა, ასევე რეწვის ექსპერტთა ცოდნის ამაღლება თანამედროვე ბაზრის მოთხოვნების, პროდუქციის მარკეტინგის და პოპულარიზაციის მიმართულებით.
- < რეწვის ოსტატთა და ორგანიზაციათა თანამშრომლობის, გაერთიანებების წახალისება და შექმნა.
- < ზოგადად კულტურული ინდუსტრიების, კერძოდ კი ტრადიციული და კულტურულ მემკვიდრეობაზე დაფუძნებული რეწვის, როგორც ეკონომიკური რესურსის შესახებ საზოგადოების ცნობიერების ამაღლება.

Cultural Heritage and Cultural Industries for Development (Challenges and Development Opportunities for Georgia)

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The cultural industries¹ are gaining more and more importance in recent international culture management studies and policies, reflecting the changing approach to culture and the overall tendency towards greater structuring of the sector in general. Recent studies stress the significant role of cultural industries in stimulating economic development of countries all over the world. Hence, the notion of culture as "a catalyst for creativity" is introduced in different agendas such as Lisbon Strategy (2000-2010), UNESCO conventions of the Protection and Promotion of the Diversity of Cultural Expressions (2005, Paris), European Agenda for Culture in a Globalizing World, etc. Given its artistic and market value, cultural industries are considered to be a cross-sector issue, lying in-between culture and economy and falling in the area of interest for cultural specialists, economists, statisticians, public-policy makers.

Considering these changing approaches, it is important to note that alongside, music, cinema, architecture, fashion, design and other fields, arts-and-crafts goods and within this, heritage crafts, which in turn include traditional handicraft and museum sources constitute the significant part of creative industries in different countries.

It is especially true for developing countries, where in contrast to other field of CIs, such as cinema and music-related industries, it is often more accessible, as it is less demanding in terms of technological innovations, and therefore of financial capital, and closer to local resources and traditional knowledge. The UNESCO taxonomy confirms that that at global level, in 2006, exports of artisan and artistic goods amounted to more than US\$ 186.5 billion. About 87 billion of the 186, or 47% of the total, came from developing countries. Thus, while arts-and-crafts goods are not always considered to be part of the creative economies of developed countries, they frequently constitute the core of these industries in developing and emerging economies (Friel, 2010).

Noteworthy is that heritage crafts industry is not based only on replication of standard patterns but also on innovation and creativity, especially when competing on the market. Moreover, developing and utilizing of traditional skills and patterns is believed to be giving new lease of life to cultural heritage assets, thus ensuring their promotion, preservation and further know-how transfer from generation to generation. Though being produced by contemporary artist or artisans, cultural heritage derived products, i.e. cultural gifts and souvenirs, are considered as object, which alongside their market value, bear a cultural value and identity associated with the heritage origins they draw upon. In this regard particular industry assumes its im-

portance for heritage site/museum infrastructure and contributes to the development of tourism, as it copes with modern consumer trends. On the other hand, tourism, and especially heritage, or ethno tourism getting trendy in recent years, has a great importance not only on the way of developing local heritage crafts markets, but also in the promotion of cultural diversity at international level.

Every single province in Georgia has its own images, history, culture, traditions, which ensures the ethnographic mosaic of the country and its special attractiveness. So too, traditional crafts techniques and patterns in ceramic and pottery, woodcarving, stonework, textiles and metalwork, etc. varies from region to region. Tightly linked with the viniculture Georgian folk earthenware – simple, fired clay, fully or partially painted, burnished or glazed – goes back into the hoary past. Woodworking is also a long-standing tradition: household utensils and furniture were entirely covered with carvings of different motifs, including astral bodies, crosses, radiating circles, and rituals. Georgia is rich in textile techniques: archaeological finds testify to the fact that weaving and dyeing was well-developed in Georgia. The high qualities of dyes, which are still preserved today, attest to the artistic taste and professional skill of their engravers. Embroidery, including with gold and silver, was very popular in Georgia. Because of this variety, Georgian needlework employs dozens of techniques. Pressed wool, tapestry and knitting were especially advanced in the mountainous part of the country, where the ancient practices are still preserved. Old carpets and traditional socks, mainly decorated with geometric ornaments attest to the refined skills of Georgian households. Amongst most developed traditions is metalwork, which thanks to the region's rich natural resources and its geographical location evolved as early as in the Bronze Age. Brilliant craftsmanship and variety of techniques of bronze, gold and silverwork, the use of multicolored stone and cloisonné enamel - demonstrate the accomplishments and long lasting traditions of metalwork and enamel in Georgia. The traditions of the letter have been recently revitalized and are quickly becoming one the most popular braches in modern Georgia. Among widespread and broadly applied crafts were stonework, leatherwork, basket weaving etc.

In view of the global positive trend for developing countries confirmed by crafts export performance data and local opportunities for Georgia determined by, on one hand the rich cultural heritage, brilliant craftsmanship skills and knowledge kept alive in the traditions and on the other hand, by the increasing tourist interest to the region, heritage crafts industry acquires a significant role for country's development. During Soviet time heritage crafts was advanced industry in Georgia. However, subsidized by centralized government, the field was one of the hardest hit sectors when the old system collapsed. Since the break-up of the economy, the lack of a cohesive support system has inhibited its development and there are series of problems at different levels: The legislative framework for the development of cultural in-

dustries and within this of heritage crafts lacks the consistency with international cultural policies and regulations. Among significant problems is weakness of related statistic tools and data. The data about the funding and employment in cultural sector is not available. The data on the share of cultural goods on countries' markets exists, though the share of Cultural Industries and particularly that of heritage crafts is not identified. There is no data on the heritage crafts existing resources, organizations, enterprises available at the State Department of Statistics. The lack of communication in the past between the cultural industries and other cultural actors, and the challenges which this poses with regard to greater structuring of the sector results in the fact that the heritage crafts potential as a source for economic growth is often undermined. Organizational skills of cultural players and entrepreneurs working in heritage crafts field (with the exception of some few active and enthusiastic organizations) are weak. There is a lack of coordination among heritage crafts actors and an important deficit in international contacts and networking. The level of institutional capacity is especially low in rural areas, where despite the rich indigenous traditions, large concentration of skilful artisans and the availability of raw materials, the lack of managerial skills and knowledge of contemporary market trends and requirements lead to the very fact that the cultural and economic benefits are not fully leveraged, while generations-long cultural traditions are declining and a large pool of highly skilled artist, craftsman and cultural workers remains unemployed.

Given the fact that cultural industry in itself is cross-sector issue between culture and economy, heritage crafts related challenges require multidisciplinary and multi-sector approach, involving specialist of different fields, such as culture, economy, statistics, legislation, etc. and the representatives of different sectors. Among these are such state actors as ministries of culture, economics, education, related parliament committees (Committees of Culture, Economic affairs, Regional Development and European Integration), chambers of commerce, departments of tourism and statistics, local authorities, national agencies, museums, copyright agencies and non-state actors such as cultural NGO's, entrepreneurs, craft SMEs, rural communities, individual artists/craftspeople, who are directly engaged in the production of heritage crafts goods. Needless to say that involvement of international experts and consultants is of a great importance in terms of professional expertise and broader international perspective.

In order to strengthen the heritage crafts sector in Georgia the initiatives should be addressed towards different directions. Among these are several crucial components, which should be targeted to stimulate the conducive environment for further development².

As the vital problem of the particular field is the lack of information on existing heritage crafts recourses: craftspeople, organizations, raw materials, the first action that should be undertaken is the survey, creation of database and mapping of the heritage crafts sector in the country. Despite some initiatives to gather data on heritage crafts in Georgia, still the comprehensive database is not available, not to mention the deficiency of related statistic information at State Department of Statistics. The baseline survey is to identify heritage crafts actors and crafts categories, within them most endangered

traditional skills and techniques. Recoding and documenting existing traditional crafts practices can ensure their sustainability for future generations and can be applied as a tool to encourage young generation's engagement with traditional crafts skills by incorporation of their teaching lessons in employment-oriented educational programs and secondary schools. Furthermore, by promoting heritage crafts diversity of different regions of Georgia, the heritage crafts map can serve as an additional tourist attraction for the region and can be used as a baseline to map special crafts-oriented tourist roots, publish guidebooks etc.

Among special local needs is the elaboration of cultural industry related statistic tools, which has to create the framework to gather the statistic data about Heritage crafts resources and identify their share in cultural goods on country market. Given the increasing interest towards cultural industries, two different frameworks for cultural statistics have been introduced internationally: The *UNESCO Framework for Cultural Statistics* launched in 2009 and Eurostat standards launched in 2011. UNESCO framework (in contrast to Eurostat), incorporates crafts in the core domain of cultural industries (in the category visual arts and crafts (Etienne-Nugue 1990) thus, proposes statistic framework that bases on previously developed special methodological guide to the collection of data on crafts (UNESCO Framework for Cultural Statistics 2009, 85). Despite the general framework proposed by international organizations, it is widely recognized that every country has local specifics and hence the framework for cultural statistics should cope with the local needs. Given the lacks cultural industry and particularly heritage crafts-related statistic tools in Georgia, it is of a crucial important to build the capacity of local statisticians, particularly to provide trainings and workshops on the international adopted cultural statistic tools, thus to ensure the availability of data and its correspondence with the international standards cultural statistics.

Needles to say, that no sector will be developed without the conducive legislative framework, which is to ensure favorable, transparent and stable legislation and attractive business climate. Hence the study of gaps of local legislation in correspondence with international cultural policies and UNESCO conventions/regulations, as well as the analysis of economic environment which determines the development conditions for heritage crafts in the country, acquires special importance for Georgia. The study is to define exiting gaps of local legislation and put forward the policy recommendations how to create conducive environment for particular sector development in the country. In this respect, it is crucial to involve both state and non-state actors in policy elaboration process, thus to ensure the dialogue and further advocacy towards achievement of evidence-based efficient Cultural Industry/heritage crafts related policy in Georgia.

Special emphasis has to be made on the capacity building of heritage crafts operators, entrepreneurs in management, product development, marketing and promotion. It should target both local crafts experts and those directly engaged in heritage crafts production. It is important to introduce international market trends and requirements to help craftspeople/organizations adapt their production to increase marketing opportunities. Partic-

ipation of local crafts producers at local and international fairs can be considered as an opportunity in terms of international contacts, production testing and educational activities on the way of to enhancing access of local heritage crafts production to international markets. On the way to encouraging entrepreneurship and innovative approaches for local heritage crafts-people creating small grant opportunities can be also considered as a possibility.

Enhancing networks, associations, and alliances of craftspeople and organizations can be a step further towards strengthening the heritage crafts sector in Georgia. The UK experience of *Heritage Crafts Association*, *Crafts Council* and the impressive number of professional guilds can serve as an encouraging example how to mobilize exiting resources and create consolidated institutional background for heritage crafts development in the country. Establishment of networks can help to coordinate heritage crafts sector locally and serve as a platform for promotion and marketing of heritage crafts goods locally and internationally.

Ultimately, perhaps most important in the long run is the provision of public awareness raising campaigns. The latter should contribute to the better perception of the potential of cultural industries and particularly of heritage crafts as a source for human, social and economic development. In this respect, introduction of the notion of “Cultural Economics” (Throsby 2001), becoming increasingly noticeable in international culture management and policy issues is of a great importance. The awareness raising campaign should target both state and non-state actors, especially aimed to reach wider audiences to encourage rural communities and disadvantaged groups to participate. Publication, conferences, roundtable-meetings, exhibitions and competitions etc., as well as different media outreach campaigns can act as tools to contribute to raise public awareness on one hand on the potential of cultural industries and particularly of heritage crafts as an asset for development, and on the other hand to its perception as a living heritage which should be safeguarded and passed on to future generations.

To sum up all stated above, most critical actions to be accomplished towards enhancing heritage crafts sector development in Georgia are the following:

Accomplishment of assessment studies to determine heritage crafts resources and needs and elaboration of institutional, legislative and statistic framework in correspondence with international cultural tools, policies and regulations.

Capacity building of sector through enhanced professionalism of heritage crafts operators, entrepreneurs in management, product development, promotion and international market requirements;

Development of partnerships, establishment synergies and networks among heritage crafts organizations and individuals and connection of local network to wider international networks;

Awareness raising campaigns towards improvement of perception of the potential of heritage crafts as a living heritage and an asset for economic growth.

The cultural industry and namely, the heritage crafts-related issues in Georgia are probably much larger than the way we see it now, however, the particular paper is considered to be a beginning of an in-depth study in this direction with the hope to become more far-reaching and comprehensive in the future.

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Endnotes:

¹ The term “Cultural industries” refers to industries which combine the creation, production and commercialization of creative contents which are intangible and cultural in nature. The contents are typically protected by copyright and they can take the form of a good or a service. Cultural industries generally include printing, publishing and multimedia, audio-visual, phonographic and cinematographic productions as well as crafts and design.

The term “Creative Industries” encompasses a broader range of activities which include the cultural industries plus all cultural or artistic production, whether live or produced as an individual unit. The creative industries are those in which the product or service contains a substantial element of artistic or creative endeavor and include activities such as architecture and advertising. Understanding Creative Industries - Cultural statistics for public-policy making, UNESCO, http://portal.unesco.org/culture/en/files/30297/11942616973cultural_stat_EN.pdf/cultural_stat_EN.pdf

² The proposed action plan addressed towards the strengthening of heritage crafts sector in Georgia is based on the Georgian Arts and Culture Centre’s action plan - “*Cultural Industries - Heritage Crafts: Common Platform for Development Armenia, Azerbaijan, Georgia*”, developed and submitted as a full proposal to the European Commission/Eastern Partnership Culture Program “Strengthening Capacity in Cultural Sector”.