

# CRAFTSMANSHIP AND SKILLS FOR THE FUTURE

Sectoral Portrait for Georgia

## **DISCLAIMER**

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*This draft document has been developed through field interviews, desk research and focus groups involving participants working in the craft sector in Georgia. The information contained in the document is subject to revision based on further research. The document has not been through the ETF's quality editing process for language or presentation and is provided on open space solely for information purposes.*

# PREFACE

The following Sectoral Portrait was developed as part of the ETF project “*Craftmanship and skills for the future - Study on skills development in the craftmanship and design sector in ETF’s partner countries*”. Eight Sectoral Portraits were developed that describe the main trends and developments of the craftmanship sectors in Albania, Armenia, Azerbaijan, Georgia, Kyrgyzstan, Turkey, Ukraine, and Uzbekistan. In particular, the Portraits identify the main trends and drivers of change that influence the skills necessary to work in the crafts sector.

Working Draft

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# INTRODUCTION TO THE CRAFTS AND DESIGN SECTOR

## Defining the crafts sector

In Georgia, as in many countries, it is challenging to identify crafts sector due to the lack of a comprehensive legal framework for the sector. Part of the problems is that their exact definition and scope are not clearly defined by the Georgian legislation.<sup>1</sup> Though the Law of Georgia on Culture mentions “folk crafts and craftsmanship” (ხალხური რეწვა და ხელობა) and “artistic souvenir” (მხატვრული სუვენირი) amongst the fields composing the “cultural sphere”, folk crafts themselves are not defined as such, and their characteristics or other features are also not explicitly established.<sup>2</sup>

The term “*Folk Craft*” was widely used to refer to the crafts sector during the 20<sup>th</sup> century. In this regard two issues should be considered: 1. Presence of “*folk*” in the term narrows the field, excluding “*nonfolk*” styles and opposing the *Decorative-Applied Art*; 2. Georgian word for Craft “რეწვა” is not solely associated with this sector (apart from the craftsmanship it also may refer to the occupations like fishery, mining of different raw materials etc.) and causes difficulties in proper modification of the term.

For its study of the Crafts Sector in 2013, Georgian Arts and Culture Centre (GACC) together with local experts, developed the new term *Heritage Crafts*, which was defined as follows: *Heritage Crafts is a process of creation of original or imitative product performed with the traditional techniques and/or which implies traditional forms, ornamental patterns and the manual labour plays an important role.* They have also identified the fields/subfields and functional categories spread throughout Georgia. Technological groups include: 1. Textile (Knitting, crochet work, etc.); Weaving (carpet, rag, tapestry); Felting; Print fabric, Embroidery, Sewing); 2. Pottery (Throwing, Injection moulding, Pressing) 3. Enamel (Cloisonne, Champleve, Painted enamel); 4. Metalwork (Embossing, Casting, Jewellery); 5. Woodwork; 6. Leatherwork; 7. Glass; 8. Stone/Bone. While Functional groups are based on: Furniture, Interior accessories, Tableware, Carpet/rug, Musical Instruments, Furniture, Weapon, Garments, Toys, Jewellery, Accessories, Religious items, Basket/crib, Decorative compositions, other.<sup>3</sup>

The Cultural Strategy 2025 of Georgia<sup>4</sup> developed in 2016 uses the term Traditional Craftsmanship, which is defined as follows: *Traditional craftsmanship is the practice of intangible cultural heritage by an individual, family, community in order to create material production for commercial purposes or for*

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1. G. Kipiani, The Heritage Crafts in Georgia. The Comprehensive Study of the Sector. Annex 1. Report on Heritage Crafts Sector Legal Framework Research. 2013, p. 4. Gives overview of the legal framework of the crafts sector in Georgia and describes the problems of its identification.

2. Law of Georgia On Culture, Article 5. <https://www.matsne.gov.ge/ka/document/view/31402?publication=12> The main law regulating the crafts sector in Georgia at present.

3. Study of Heritage Crafts Sector in Georgia. 2013, p.16, <http://gaccgeorgia.org/Crafts/GACC%20Crafts%20Sector%20Study.pdf> So far it is the only comprehensive study of the crafts sector in Georgia and hence the only source of the most statistic data.

4 Culture Strategy 2025 represents the long term strategic document of Government of Georgia that determines state vision, goals and perspectives considering different challenges faced by culture sector in Georgia.

[http://cultureandsports.gov.ge/CulturePoli/%E1%83%99%E1%83%A3%E1%83%9A%E1%83%A2%E1%83%A3%E1%83%A0%E1%83%98%E1%83%A1\\_%E1%83%A1%E1%83%A2%E1%83%A0%E1%83%90%E1%83%A2%E1%83%94%E1%83%92%E1%83%98%E1%83%98%E1%83%90.aspx?lang=en-US](http://cultureandsports.gov.ge/CulturePoli/%E1%83%99%E1%83%A3%E1%83%9A%E1%83%A2%E1%83%A3%E1%83%A0%E1%83%98%E1%83%A1_%E1%83%A1%E1%83%A2%E1%83%A0%E1%83%90%E1%83%A2%E1%83%94%E1%83%92%E1%83%98%E1%83%98%E1%83%90.aspx?lang=en-US)

personal use (e.g. Kvevri wine, gold work embroidery, etc.)<sup>5</sup>. At the same time, the classification of the Creative Industries developed by Creative Georgia refers to the sector as just *Crafts: Textile, ceramics, wood, metal, glass, leather and other productions*.<sup>6</sup>

Despite the ambiguity of terms, the core understanding of the crafts sector in Georgia is mostly compliant with criteria within the scope of the study. It implies the final output as a tangible and mostly utilitarian item, involving manual labour at the core of the production process. At the same time, the attitude towards the 3<sup>rd</sup> criteria “involvement of high-level skills and excellence” in the Georgian version is more liberal, including artisans without professional intent and background, whose production quality may significantly vary.

The absence of terms like artisan, craftsman, creative crafts, designer-maker etc. sometimes prevents those with professional art training from becoming part of the crafts sector. Thus, the interpretation of the crafts by various stakeholders and actors is somewhat different, although the process of unification and creating a more coherent definition of the sector is ongoing.

## THE CONTEXT OF THE CRAFTSPEOPLE

### The workplace of the crafts people

The crafts sector in Georgia is only partly formal, with two main registration types widely used by crafts organisations. These are the Entrepreneur-natural person and the Limited Liability Company (LTD). The Entrepreneur-natural person may also obtain the status of “*Small business*” or “*Micro-business*” allowing for a tax reduction. For most artisans this is the best choice due to tax benefits and the simplification of procedures involving bookkeeping. Another form of registration is NGO (in Georgian legislation it is referred as: non-entrepreneurial, non-commercial legal person). Under Georgian legislation NGOs can practise economic activities. These kinds of organizations mainly contribute to safeguarding crafts traditions or utilizing crafts as an empowering instrument for various groups and consider these activities to be social entrepreneurship. The crafts occupation is quite popular in social entrepreneurship in general, although Georgia is yet to introduce social entrepreneurship into its legal framework. Social enterprises act within NGOs and as independent legal entities (mostly LTD). Out of the 63 social enterprises included in the list of Social Enterprise Alliance members, 30% are occupied in the crafts sector.<sup>7</sup>

A portion of the crafts actors seems to stay unregistered to avoid formalities. Official data on the number of crafts actors or their organisational structure is currently unavailable. According to the GACC Study (2013), of the 404 interviewed entities, the share of individual actors was 94.4%, of which 65.8 % of the interviewed actors were not registered in the tax base. The composition of the remaining 5.46% of the legal entities was as follows: 52.17% NGOs and 47.83% LTDs. From our observations, the number of registered artisans (80% of GHCA members) as well as legal entities was

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5. Culture Strategy of Georgia 2025, 2016, p.27 Document outlines importance of the development of creative industries and crafts sector in Georgia. Thus it brings crafts in development agenda of the country.

6. Creative Industries Classification, p.44 [http://creativegeorgia.ge/Publications/Strategic\\_Documents/shemoqmedebiti-industriebis-klasifikacia.aspx](http://creativegeorgia.ge/Publications/Strategic_Documents/shemoqmedebiti-industriebis-klasifikacia.aspx)

Document gives classification of creative industries and outlines the main spheres of crafts sector.

7. SEA website <http://www.seageorgia.ge/> Crafts enterprises play significant role in social entrepreneurship in Georgia, thus Social Enterprises Alliance is one of the stakeholders.

increasing in the crafts sector during the previous years. The share of SME in a recent small online survey conducted by GACC equalled 24%, while amongst the members of Georgian Heritage Crafts Association (GHCA) they comprise 20%. However, these figures cannot be considered comparative and a dedicated and call for an updated study identifying these tendencies.

According to the mentioned study from 2013, most of the interviewed artisans (84 %) work alone, without any assistants, and only 16% use paid labour. 76.7% of “individual employers” employ less than three people, and only 23% employ more than three.

A major part of the craftsmen 72% (2013 study data) live in the urban area. This, among other reasons, is largely due to the low development of the local crafts markets and concentration of sales points in central cities, making it difficult for regional craftsmen to market their products. Most of the crafts actors work in a single sphere with the openness to innovation differing by age and mastery level. The elder artisans with lower mastery tend to stick to traditional forms and products produced by them over the years, while younger artisans and design-makers try to follow modern trends, by re-interpreting traditional patterns.

From a historic perspective the Georgian crafts sector, similarly to the Europe, was well organised, with Guilds (“*Amkari*”) following very strict and specific organisational structures, routines and practices. However, with their abolition in the 19<sup>th</sup> century, those traditions died out. Nowadays, crafts organisations, associations or cooperation in general (apart from singular specific cases) lack a fixed structure and hierarchy titles such as: Apprentice, Journeyman or Master.

## The financial position of the craftspeople

The main source of income for crafts actors in Georgia are from sales. Although the GACC’s study revealed that the 90% of questioned artisans generate lower incomes than the average official annual salary, which in 2011 was 7632 GEL<sup>8</sup>, 56% of interviewees stated that this was their main income. Presently, while there is no statistical data available, it can be assumed that the incomes have seen a partial increase because of increased interest towards the crafts sector and development of tourism industry (before COVID-19).

Following the introduction of additional services in the past years including master classes and demonstrations among many others, it was observed that craftsmen were able to generate additional income. With society’s increasing interest towards the crafts industry, workshops have started offering training courses and master classes. However, these trainings are not officially certified, leading to a non-formal nature, that does not issue any recognized certificates of the graduate’s qualification. Currently several projects, (for example: [Tourism, Heritage and Creativity](#) and [PRO EXTOUR: Promoting Heritage- and Culture-based Experiential Tourism in the Black Sea Basin](#), both funded by EU Black Sea Basin Joint Operational Programme) aimed at developing creative tourism offers, are being implemented in Georgia. It is considered that they will contribute to the development of these kinds of additional services within the sector.

Simultaneously, **the growth of funding opportunities in the sector during the last 5 years is visible**. In 2013 there were only a few local and international sources for funding initiatives in the sector of culture, wherein the share of the intangible cultural heritage and in particular, traditional craftsmanship was very small. Furthermore, grants were usually issued to NGOs as opposed to

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8. National Statistics Office of Georgia. NSO of Georgia is the main source of statistic data.

enterprises, which contributed to the development of the sector in general but were seen as less effective in terms of business development. Furthermore, the recent recognition of economic value present in crafts, has raised interest from local and international funding agencies and donor organisations. Hence, even though accessibility to state and international funding for the crafts sector has improved for non-commercial and commercial entities, it continues to be insufficient for rapid development. *Governmental and International initiatives for crafts funding see correspondingly in sections 1.4.1 and 1.4.2.*

Access to other kinds of financial resources like credits, private investments is low not only for the crafts sector but for CI in general. *Specialized support to Georgian MSMEs to facilitate business and export development is still considered to be very limited. A great deal of credit issued comes from private commercial banks with high collateral requirements, usually in the form of real-estate. Alternative financing sources such as business angel investments, seed and venture capital, matching grants and leasing/factoring are practically unavailable.*<sup>9</sup>

## CHARACTERISTICS OF THE CRAFTS AND DESIGN SECTOR

### Traditions, heritage, and cultural practice

#### Traditions

Georgia has a long and rich tradition of craftsmanship, which is visible in the variety of practised crafts ranging from leatherwork, stonework, metalwork, woodcarving to pottery, basket weaving and textiles among many others. Despite the relatively small size of the country, the artistic expression present within the medium is diverse and varies between different regions in terms of the techniques applied and methods used to create ornaments and colour combinations to produce different pieces. This report gives just several examples of most typical products.

Being one of the oldest winemaking countries, Georgia possesses rich ceramic traditions reflected in the wide variety of traditional wine vessels, which may be the most typical craft products for the country. One of them, the “Qvevri” – a giant ceramic pot – is a key object in the ancient Georgian traditional wine-making method, which was inscribed in UNESCO representative list of intangible cultural heritage in 2013.

Nowadays, textiles are the biggest segment of the crafts sector. Different technical and artistic methods were developed over time, including knitting and weaving, felting, needlework, and block printing. The regional differences of local crafts traditions are well-reflected in these works. Georgian needlework employs dozens of techniques. It was utilized to decorate religious objects, secular costumes, and interior utensils. Embroidery, especially with gold and silver, was used to adorn ecclesiastic textiles, liturgical objects and garments. Another well-known example of textile craft is the Blue Tablecloth produced with block printing and known from the end of 17<sup>th</sup> c.

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9. Cristina Farinha, *Developing Cultural and Creative Industries in Georgia*, 2017, p.15. Document gives data on the Cultural and Creative Industries, although it is not focused on crafts but is interesting as outlines the general problems and situation in whole.

Woodwork is also a very traditional and well-developed craft in Georgia. It produces a wide range of products including ecclesiastic items, folk architecture, furniture, kitchenware etc. Diverse traditional ornaments featuring geometric and floral patterns, astral symbols, stylized anthropomorphic and zoomorphic imagery, are typical for both furniture design and folk architecture.

Another characteristic and peculiar direction of crafts for Georgia is cloisonné enamel. The collection of Georgian Medieval Cloisonné Enamel is amongst the richest collections in the world. The earliest artifacts of cloisonné date to the 8<sup>th</sup>-9<sup>th</sup> c. However, the tradition was lost in 15<sup>th</sup> century, followed by a revival in the 20<sup>th</sup> century. Nowadays, it combines the values of traditional classical forms while adding a unique twist on contemporary trends, making the offerings more attractive and sought after.

Metalwork, leatherwork, stone carving and glyptic are also traditional crafts for Georgia. They are also currently well-represented. Glass, although historically developed in Georgia, was not well represented in the modern crafts sector.

## Perception of crafts

Crafts were traditionally appreciated by the local society - skilled artisans and designer makers were recognized and honoured. However, towards end of the 20<sup>th</sup> c. this recognition had slightly diminished, with crafts being mostly perceived as a tradition with a failure to appreciate their economic value, a trend that has recently started to reverse. **The awareness regarding the value of crafts as a part of Intangible Cultural Heritage and Cultural Industries is rising.** Appearance of several new companies, which gained recognition for their craftsmanship, such as traditional garment producer Samoseli Pirveli, White Studio - offering ceramic products, etc., Istoriali – producing jewellery and miniature sculptures based on archaeological findings etc. largely contributed to the raising status of the crafts.

**Since 2015, GHCA in cooperation with National Agency for the Cultural Heritage Preservation, runs an annual contest *Craftsmen of the Year***, which acts as a means of recognizing the achievements in different aspects of the sector and raising awareness within society. The nominations vary from year to year, for example: The Best Teacher Craftsman, The Best Young Craftsmen, Most Interactive Workshop etc. There were also similar kinds of contests run by the Patriarchy of Georgia and Folklore State Centre of Georgia. While these events contributed to a higher appraisal of the crafts, they still need improved communication to gain nationwide significance. Again, the adoption of the draft of the Law on the Intangible Cultural heritage, which envisages introduction of the title of Living Treasures may contribute to better perceptions of the crafts.

It should also be noted that the past several years have shown a clear tendency of the growing representation of craftsmen in the media, improving their nationwide recognition and contributing to a heightened awareness regarding local traditions.

## Organisation of the crafts and design sector

The modern organisational structure of the Crafts sector in Georgia is in the process of formation. After the collapse of the Soviet Union most of the related entities were abolished with only the Artist's Union continuing its operation. However, it was incapable of reorganizing its structure and failed to adapt to the new market economy leaving it as a weak player.

The second half of the 1990's saw a wave of crafts-based NGOs (such as GACC, Textile Group etc.) and Associations (Ceramists Association (established in 1999)) establishing themselves. The

Georgian Arts and Culture Centre was founded in 1995 with the Crafts Development Programme being one of the major focuses of its activities since then. In 2014, GACC conducted the 1<sup>st</sup> comprehensive study of the Craft Sector in Georgia and in accordance with the elaborated recommendations, founded the Georgian Heritage Crafts Association as an independent membership organisation. The GHCA together with GACC have the biggest countrywide networks (up to 500 in total) nowadays. It aims to develop the crafts sector in general through coordination, advocacy, education, research and marketing. Later, other structures like the International Association for Handicrafts Popularisation and Education, which mainly focuses on the needlework and the Association of Embroiders appeared. Clusters are a new organizational form for Georgia, with the first such entity - the Georgian Furniture Cluster - appearing in 2019 with the mission to enhance profitability and competitiveness of its members on both local and export markets.

The development of social media (Facebook, Pinterest) also stimulated creation of non-formal groups uniting artisans with common interests. They mostly contribute to the exchange of experience and mobilisation of resources for joint exhibitions, rather than consistent activities for the development of any particular branch of the crafts sector.

There are concerns about the representation for the crafts in state structures, since there is no a specific entity (similar to the Crafts Councils in European countries) which is solely dedicated to the sector and responsible for its development. Although the different departments such as Enterprise Georgia, Creative Georgia, Departments of Culture as well as Strategic Development of the Ministry of Education, Science, Culture and Sports of Georgia, are incorporating crafts in their agenda. The department of the ICH at the National Agency of the Cultural Heritage Preservation of Georgia also covers the broad field of intangible heritage and is mostly dedicated to the safeguarding objectives rather than economic development of the sector.

The competitions and awards mentioned above do not offer any insignias nor quality/excellence labels to the makers which are recognised nationwide. Their introduction is inhibited by the absence of a strong central body or strong collaboration among crafts actors which would be able to conduct the management and control of labelling systems.

## A market for the craftspeople

The craftsmen use both direct (producer-customer) and indirect (producer-intermediate-customer) sales channels to market their products. These can be systematized as follows: **Direct:** (1) direct order; (2) workshop; (3) open market; (4) festival, holiday; (5) Internet sales. **Indirect:** through different types of shops.

The GACC study (2013) showed that direct channels were more popular and used by 72.4% of the responders, while the indirect channels by up to 49%.

Although we do not possess recent corresponding figures, the experts' opinion is that the biggest volume of crafts sales is generated by shops. It is also remarkable that the number of fairs, open air and flea markets are increasing. Apart from traditional ones such as "Dry Bridge Market" (Tbilisi), the area in the vicinity of the Academy of Sciences (Tbilisi), the area surrounding Svetitskhoveli (Mtskheta), Shrosha Ceramic/Pottery Open Air Market (Imereti, Western Georgia), the Municipality of Tbilisi organised a new area for the craftsmen from Friday to Sunday in the touristic centre of Tbilisi. From systematic crafts fairs the most notable are: Annual Christmas Fair, Organised by IWA since 1996; ArtGene Festival of Georgian Folk Art founded in 2004 and Tbilisi International Summit of Crafts

& Design “EthnoFest” founded in 2016. There are also several events where crafts are represented as a cross cutting industry with examples being the International Tourism Fair, organized by Administration of Tourism; Tbilisi Fashion week, Mercedes-Benz Fashion week, etc. GHCA also organises crafts fairs dedicated to the different holidays throughout the year; smaller sales are also dedicated to different holidays. Also notable are the regional Folk Art Exhibitions and Fairs traditionally held in many municipalities of Georgia. However, lacking access to active buyers they still fail to make significant sales.

Internet sales used to be particularly low with only 0.8 % of surveyed masters using this channel in 2013. This number seems to grow due to the increased use of social media (Facebook, Instagram) by artisans. However, the overall volume of sales is still low. Specialised online platforms are underutilized for sales but are being developed. There are only a handful of bigger online shops featuring crafts products. The largest one is nido.ge, which was founded in 2015 and features a separate section for heritage products. Additionally, two new platforms (gamoiwere.ge, handmart.ge) which offer online marketing and separate shop creation of crafts actors, have been identified. While presence of Georgian producers on international platforms was very limited previously, in 2020 with the technical support of USAID Economic Security Programme, up to 80 producers have been registered on Etsy.com. We failed to detect the presence of Georgian artists on Amazon Handmade.

Even though there is no export tax in Georgia, which sets the favourable conditions for its development, crafts export remains low. During the study (2013) only 5.8% of the interviewed artisans mentioned that they sell their works abroad, and most of them did so via private connections. Different entities occasionally organize presentations of Georgian craft products at International Fairs (particularly in Santa Fe by Textile Group; Artigino in Fiera, Museum Expression, NY Gift Fair, Messe Frankfurt, by GACC; Passagen 2019 in Cologne & Fourisalone 2019 in Milan by Furniture Cluster etc.) but these initiatives are mostly project-based, lacking regularity and thus cannot ensure strong presence on the international market.

**There are positive trend changes in the crafts market within the last 10 years.** This is the result of the growing interests by local consumers toward regional handmade products, as well as an increased number of marketing opportunities and investments made by the state. Although it is not possible to assess the total volumes of craft sales, below are the figures from some major events, which clearly indicate positive trends of the overall sale volumes:

**TABLE 1. SALES VOLUME**

Year/ Event	Tbilisi Weekend Outdoor Fair Overall sales (Tbilisi City Hall)	Christmas Fair (Tbilisi City Hall)	Tbilisi Int. Summit of Crafts and Design “EthnoFest” (GACC)	GHCA F	Other Annual Fairs (GHCA)
2016	N/A	N/A	35000 GEL +orders	19000 GEL	
2018	223408 GEL	92695 GEL	90000 GEL +orders	30000 GEL	20000 GEL
2019	560000 GEL	145000 GEL	N/A	30000 GEL	20000 GEL

The COVID-19 pandemic had a significant effect on the crafts sector. When assessing the influence of

the COVID-19 pandemic 85,9% of the responders stated that it had a significant effect on their business. The impact was equally strong on both: legal entities and individual artisans (88.2% and 85.2% correspondingly).

One of the main reasons of the decline seems to be the ban on shops' operation and restrictions on gathering, resulting in the cancellation of most fairs and festivals throughout the year. This closure also included flea markets, which represented an efficient marketing tool for craftsmen. Moreover, the pandemic exacerbated troubles for the sector through limitations placed on travelling, since the number of international visitors, constituting the largest segment of target customers for the crafts sector in Georgia, has been decreased by 80% in 2020.

According to the poll, this resulted in the sales of the 77,46% of the participating entities seeing losses by more than 50%. This figure exceeds the average figure for all sectors by 10%, which according to the study of Georgian companies<sup>10</sup> equals 68%.

## Employment in crafts and design

The domain of culture, in general, has an important role as an employer in Georgia. According to *Georgia's Analytical and Technical Report on UNESCO Culture for Development Indicators*, GeoStat estimates that Cultural Employment (*including heritage performance, visual arts, books and press, audio-visual, design and services, tourism, sports and recreation*) for 2015 is 5.1% of the employed population in Georgia. In Georgia 92,481 jobs are recorded in this field, yet many private sector and informal jobs are not included in official figures. GeoStat could not provide a breakdown between individuals working in core cultural occupations, and those individuals in occupations in equipment/supporting activities<sup>11</sup>.

Interviews conducted during the study showed that the Governmental structures recognize the importance of obtaining statistical data for each separate sector of culture and crafts, but at present such data is not available. In this regard, Georgia is making attempts of developing a more comprehensive statistical framework for Culture. It is anticipated that with the introduction of this framework as well as a gradual increase in the volume of the crafts sector itself, it will bring the immediate need of adjusting crafts related statistic into the agenda.

The most popular vacancy site Jobs.ge was checked to assess the employment possibilities of the crafts sector. Out of the 1687 announcements from November 2020 there were no positions for the crafts sector. For December 2020 only 3 positions partially related to the crafts were announced, although all were for furniture companies. In the same period, out of the 958 positions, 2 positions were for seamstress. For the period of January 2021, out of the 2133 announcements 3 positions were for joiners in furniture companies and 7 positions were for seamstresses. Furthermore, the culture sector is not a separate category and falls under title "Others".

Another site HR.ge features Art/Media as a separate category, although the listed openings also did not show any crafts position, the most prevailing occupation was that of the graphic designer. The low

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10 COVID-19, Repetitive Study of Georgian Companies , PWC by the support of the Council of Investors and EBRD. The document gives analyses of COVID-19 effect on business in Georgia.

11. UNESCO Culture for Development Indicators. Georgia's Analytical and Technical Report,2017 p.13. Document gives data on the Cultural Industries, although it is not focused on crafts but is interesting as outlines the general problems and situation in whole.

number of the openings in the crafts sector could be explained by the fact that crafts businesses tend to stay small and are mostly perceived as a form of self-employment.

On the other hand, an analysis which rated professions according to the percentage of employed TVET graduates shows that joiners were the 3<sup>rd</sup> position by this indicator from 20 professions with 70% employment rate in 2015<sup>12</sup>. This result might stem from the emergence of new furniture companies during last several years.

Educational institutions also contribute to the employment of crafts actors. From the formal educational system, the main contributors are TVET, which was developed during the last decade. Another opportunity is the educational programmes run by museums and galleries offering trainings and master classes initiated by the NGO sector within their projects.

The domain of conservation/restoration fared poorly in actively empowering craftsmen. However, there is an increased understanding in integration of traditional knowledge. This issue is particularly advocated by ICOMOS Georgia, which provides training in traditional conservation techniques and their application. The organisation also involves trained craftsmen in physical works conducted within their projects. Therefore, wider involvement of master craftsmen as well as their re-qualification into a restorer is in the agenda.

The overall figures of the average salary in Georgia are rather modest. In 2017 the average salary was 999.1 GEL, for men 1197.4 GEL, for women 770.2 GEL<sup>13</sup>. The corresponding figures of the same year for the employment category: Precision, handicraft, craft printing and related trades workers (Minor Group 731 of Occupation classifications ISCO-08.) provided in the table *Average monthly nominal earnings of employees by occupation* are 840.9 GEL; 933.8 GEL and 672.9 GEL<sup>14</sup>.

Disaggregating by sex, 4.8% of men and 5.6% of women work in culture, 51% (from which 47.2 thousand are women and 45.3 thousand – men) or just over half the cultural workforce is women.<sup>15</sup> According to the GACC study, 62.3 %<sup>16</sup> of the artisans are women. The prevalence of women in crafts is logical as the biggest technological group by occupation in crafts is textile, traditionally practiced by women. Observing the admissions to crafts specialities at TVET and higher education institutions also shows the prevalence of women: for TVET ration women/men in 2010 was 1.59 and in 2019 – 2.09, while the general ratio equalled to 0.47 in 2010 and 0.75 in 2019. For the BAC programmes these figures were 3.65 in 2010 and 2.94 in 2019, while that for all admissions were correspondingly 1.43 and 1.08. Therefore, there is a prevalence of the women in Crafts positions.

## Current and emerging skills demand in the sector.

The GACC study showed that 32.1% of the questioned artisans are self-taught. Vocational and higher educational institutions (respectively 15% and 16.8%), hereditariness (14.2%) and acquiring

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12 Rating of the professions according to the employment rate of graduates. P. 5 <https://bit.ly/2MpBzhX>. The rare source providing information on employment of the graduates of crafts specializations.

13. GeoStat, Average monthly nominal earnings of employees by economic activity and sex

14 GeoStat, Average monthly nominal earnings of employees by occupation <https://www.geostat.ge/en/modules/categories/39/wages>

15. UNESCO Culture for Development Indicators. Georgia's Analytical and Technical Report, 2017 p.13. Document gives data on the Cultural Industries, although it is not focused on crafts but is interesting as outlines the general problems and situation in whole.

16. Study of Heritage Crafts Sector in Georgia. 2013, p.38, <http://gaccgeorgia.org/Crafts/GACC%20Crafts%20Sector%20Study.pdf> So far it is the only comprehensive study of the crafts sector in Georgia and hence the only source of the most statistic data.

knowledge from the other craftsmen (13.4%) have played a role in the proliferation of knowledge in this field<sup>17</sup>.

At present, formal education in traditional crafts is conducted in High educational institution and TVET.

**TVET** - The number of the institutions offering the crafts specialities has increased since 2010. In 2010 there were 4 TVET, then in 2019 the number increased to 7. It should also be noted that one of the main providers of professional trainings in crafts – Tbilisi State Academy of Arts – has been under reconstruction for several years and therefore had to suspend their vocational programs. However, they expressed their interest of being involved in TVET education in the future. The variety of programs has also changed. In 2010 the list consisted of: ceramics; glass; jewellery, metal and other materials processing; textile design; fashion design; wood processing and design of furniture; garment design; monumental painting, ceramics and stained glass; jewellery; preservation and rehabilitation of monuments (buildings, icon painting, stone, wood and metal processing). The programs were significantly changed in 2019: decorative textile; production of shoes and leather products; felt; wood processing; cloth design; furniture design; enamelling; knitting; stonework specialist.

The numbers of admitted students in crafts specializations has been increased within the period of 2010-2019. In 2010 it was 2.7% of total number of admissions while in 2019 – 3.8%. It also should be noted that the average score of admitted students in the crafts programs is higher than the average, in 2010 it was 1745 vs 1737 and in 2019 – 66.87 vs 65.38.

It is significant that TVET education in crafts is developing in Georgia. In 2019 Georgia was included in the British Council's Crafting Future programme. The local aim of the project is improvement of the TVET education in the crafts sector.

**Higher Education** – The main player in crafts education was always the Tbilisi State Academy of Arts. For many years it was the only higher education institution offering crafts specialisation in Georgia. Currently, there are 5 such institutions in total. Great interest in higher education in crafts is maintained. In 2010 students admitted to the related departments made up 3.11% of total number, while in 2019 the rate was higher – 4.53%.

Pre-school and secondary educational institutions (apart from several private institutions) programmes usually do not include any crafts skills.

Non-formal education platforms have become increasingly popular. An example is the National Museums programme School of Folk Crafts which takes place annually since 2012 and has courses provided by the Georgian Patriarchate should be noted. Outside the bigger cities school-studios under the state institutions, studios under municipal art schools and patriarchate parish schools are operating actively. Also notable is the increased number of trainings and courses offered by the different crafts workshops targeting both beginners and those with some professional background, although the level of craftsmanship of alumni of these platforms differs.

There are also several projects aiming development of skills beyond the professional knowledge among the crafts actors, such as 2020 GACC project “Future Workforce for Crafts Industry” supported

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17. Study of Heritage Crafts Sector in Georgia. 2013, p.77, <http://gaccgeorgia.org/Crafts/GACC%20Crafts%20Sector%20Study.pdf> So far it is the only comprehensive study of the crafts sector in Georgia and hence the only source of the most statistic data.

by USAID Economic Security Programme, which contributes to the creation of a non-formal educational platform for artisans on the different level of professional development.

The issue of the existing and emerging skills had been discussed during the interviews with focus group conducted during the study. In general, it was agreed that the formal education supplies the sector with strong professional skills, although the quality of tuition differs. The TVET education needs attraction of more professional tutors, as well as integration of the new programmes for better performance. The work-based learning is part of their curriculum, but further analyses of partner workshops is needed to assess the quality of provided tuition. Curriculums of educational institutions tend to respond to new challenges but are not always able to make swift changes due to their lack of flexibility and financing.

Within the **set of professional skills to be developed, those connected with modern technological changes as well as cross-technological practices were identified**. The synthesis of the material is a relatively new trend in the craft sector and ability to work in different media is steadily gaining importance. Another issue is the incorporation of cutting-edge digital technology into the practice of craft-making. The introduction of FabLabs in Georgian educational institutions in Georgia started several years ago, but it still needs better integration with educational programmes.

Skills that are not directly related to the crafts professions are also very important for a successful career. The focus group organised in 2015 during the elaboration of the Strategy of Culture 2025 underlined several shortcomings in crafts education. Among them (1) the absence of programs for skill development in quality control, design, pricing, packaging etc. and (2) insufficient tuition of **business basics**, elaboration of marketing plans and business projects etc. are still relevant<sup>18</sup>, especially considering that crafts are mostly based on self-employment in Georgia. Over past years an increasing number of trainings as well as initiatives including the Creative Entrepreneurship Academy and Creative Start-up Campuses have been witnessed, but so far, more efforts are needed to meet these needs.

Another set of important skills which are not sufficiently represented in crafts sector are: **language skills** – low proficiency in English; **computer literacy, online marketing and other online tools**, photography etc. The low proficiency in these areas partially derives from the age structure of the crafts sector, characterised by a lower presence of the younger generations. Worthy of note is that most training programmes related to the emerging skills are targeting the youth, preventing professional development of older generations.

## THE NATIONAL APPROACH TO CRAFTS AND DESIGN

### Laws and policies for the crafts and design sector

The basic legislative act available in the Georgian legal space with the aim of safeguarding cultural heritage is the “*Georgian law on the Cultural Heritage*”, although neither “Traditional craftsmanship” nor “Cultural Industry” is specified, explained or regulated in the law. Despite the legislative vacuum,

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18. Summary of the working meeting of experts, part of the elaboration of Culture Strategy 2025. <https://bit.ly/3d9KcGG>

attention must be paid to regulations relating to “the Intangible Cultural Heritage”. A legal definition of “the Intangible Cultural Heritage” is determined in this law as follows: *Intangible Cultural Heritage – oral traditions and forms of expression, including a language, as a carrier of tangible cultural heritage, performing arts, traditions and rules, customs, knowledge and skills related to the traditional arts, as well as instruments, things, artifacts and cultural areas related thereto, which are recognized by the society, groups and individuals as a part of their cultural heritage.*<sup>19</sup> According to the law, a state authority which is responsible for the identification, documentation (audio, video, written), maintenance and safeguarding, shall be the Ministry of Culture and Monuments Protection of Georgia. The law also states that “for the purposes of recording and identifying the intangible cultural heritage objects, a list and a register of the intangible cultural heritage objects shall be established”. To date, the intangible cultural heritage regulations are limited to those general provisions specified in the “Georgian law on Cultural Heritage” and the provisions cannot regulate the said area.<sup>20</sup>

Another document regulating the sector is “Order #3/28 dated January 24, 2012 of Minister of Culture and Monuments Protection of Georgia on the Approval of the List of Intangible Cultural Heritage and Form of Register”. The by-law in question defines the rules of granting a status to, defining a category and registering of an intangible cultural heritage. All necessary registration or register forms are approved by means of this document.

Georgian Law on Museums regulates an area of the state museums, “the basic goal of this law is the regulation of legal relations of the Georgian museum activities and safeguarding of the Georgian museum fund” (Article 2(1)), but since a basic characteristic of traditional craftsmanship is reliance on cultural heritage, both this law as well as the museum area have a rather significant effect on the traditional industries.

The economic activities of the crafts sector are regulated by the “Law of Georgia on Entrepreneurs”, which stipulates that any entrepreneurial activity must be registered by an appropriate procedure<sup>21</sup>. However, the same law defines some exclusions, according to which no art, scientific, medical, architectural, advocacy or notary, audit, consultancy (including tax consultancy), agricultural or forest economic activities of the natural persons is considered to be the entrepreneurial activity<sup>22</sup>; According to that statement, the art activity, i.e. any creative activities in result of which a single work is created, is not considered to be an entrepreneurial activity; therefore, it is not required to register it, to do accounting thereof and to have cash register. However, to date, in the list under this paragraph, no traditional craftsmanship is considered.<sup>23</sup>

The Georgian Tax Code regulates the legal forms of economic activities and makes no difference for traditional craftsmanship. For legal entities, it is limited liability company – LLC; joint liability company – JLC; limited liability partnership – LLP; cooperative society. Integration of traditional craftsmanship is also possible in the legal entity activities, provided that it “...is auxiliary and serves a common goal,

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19. Georgian Law on the Cultural Heritage, Article 3(k) <https://www.matsne.gov.ge/ka/document/view/31402?publication=12> The main law regulating the crafts sector in Georgia at present.

20. Traditional craftsmanship in Georgia, Complex sector study. Attachment 1. Study Report of the Traditional craftsmanship Sector's Legal Basis. Kipiani, pg. 2, 2013 Gives overview of the legal framework of the crafts sector in Georgia and describes the problems of its identification.

21 “Entrepreneurial activity includes the legally repeated activity, which is carried out to gain profits, independently and in an organized way. Law of Georgia on Entrepreneurs, Article 1, paragraph 2. <https://matsne.gov.ge/en/document/download/28408/53/en/pdf>

22. “Law of Georgia on Entrepreneurs”, Article 1(3).

23. Traditional craftsmanship in Georgia Complex Sector Study. Attachment 1. Study Report of the Legal Basis of Traditional craftsmanship Sector. Kipiani, pg. 2, 2013. Gives overview of the legal framework of the crafts sector in Georgia and describes the problems of its identification.

*does not change a nature of a non-commercial legal entity. Distribution of profits gained in result of such an activity between the members of the union as well as the contributors of the foundation is allowed*<sup>24</sup>.

In the case of natural persons, they are registered as: individual natural persons and taxpayer natural persons. Both enterprises and natural persons use usual taxation regulations.

Another important legislative document for the crafts sector is Georgian Law on Copyrights and Neighbouring Rights. Although National institutions for intellectual property are mostly orientated towards industrial processes, the distribution of cultural products and services needs more monitoring and information on copyright issues, while Cultural professionals need to be more aware of their rights<sup>25</sup>. Copyright, collective and individual trademarks, geographical indications, registration of design are fields which are closely connected with crafts production.

Regulations for Using Natural Resources - A significant legal problem is related to the use of natural resources. For the time being, no specific regulations for the traditional craftsmanship industry are established; therefore, ordinary strictly regulated procedures apply<sup>26</sup>.

It should also be noted that the draft of the new Code of Culture, clearly sets the protective measures for ICH separately from the TH, but is yet to be adopted. The law envisages the following safeguarding mechanisms:

- Granting the status of ICH monument to elements<sup>27</sup>:
- Inscription elements in the endangered list of ICH
- Granting the status of “Living Treasure” to ICH bearers
- Determination of protected cultural areas of ICH

The significance of the crafts sector is well reflected in the Culture Strategy of Georgia 2020-2025, which determines the State’s vision, goals and objectives in the cultural and creative sector. It sets Traditional Crafts as an independent subsector and outlines its specific tasks: *Develop legislative initiatives, identify artisans, create an integrated public electronic database, develop crafts studios, encourage corresponding publications and support the participation in exhibitions and fairs in order to develop the Georgian traditional craftsmanship and contribute to its integration into the international market; Support the development of sustainable entrepreneurship by studying historical Georgian crafts and by employing the resources of the existing and forgotten traditions; Support the realisation of training programmes for artisans (marketing, copyright protection, etc.) and the development of distribution networks, in order to ensure the production and sale of high quality products*<sup>28</sup>. The increased number of Governmental programmes targeting the crafts sector can be named as one of the tangible results of implementing this programme. It is expected that it will also contribute to the development of statistics, educational system and organisational structure of the crafts sector.

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24. Georgian Civil Code. Article 30.

25. Cristina Farinha, Developing Cultural and Creative Industries in Georgia, 2017, p.30 Document gives data on the Cultural and Creative Industries, although it is not focused on crafts but is interesting as outlines the general problems and situation in whole.

26. Law of Georgia on Dues for the Use of Natural Resources. Intersects with crafts industry in using local traditional resources i.e. clay, jet, wood etc.

27. Safeguarding of Intangible Cultural Heritage in Georgia, booklet

28. Culture Strategy 2025, The Ministry of Culture and Monument Protection of Georgia 2016, <https://bit.ly/3oiD2B4> Document outlines importance of the development of creative industries and crafts sector in Georgia. Thus it bring crafts in development agenda of the country.

Georgia is also part of the main international conventions, See the full list in Annex 2.

## The economics of crafts

### Role in overall economy

There is no statistic data available to assess the crafts sector's overall role in the economy of the country. Out of 35 NACE rev. 1.1 4-digit categories that compose the 11 creative industries, data on turnover or gross value added was only available for 13 categories. Four industries cannot be statistically identified at present: Architecture, design & visual arts, software & games, cultural education<sup>29</sup>.

**In 2015, the measurable Creative Sector of Georgia** (includes Advertising; Architecture; Archives, libraries, cultural heritage; Books & press; Cultural education; Design & visual arts; Music; Performing arts & artistic creation; Radio & TV; Software & games; Video & film) **accounted for a gross value added (GVA) (a similar measure to GDP but excluding taxes and subsidies) of GEL 419 m, corresponding to a share of 1.5% of the Georgian economy.** Although clearly very small in relation to the rest of the Georgian economy, **the creative sector has exhibited constant growth both in absolute and relative terms over the past years**, raising its GVA share from 0.9% in 2010 to 1.5% in 2015<sup>30</sup>. Unfortunately, similar data for the crafts sector is not available.

Assessing the Export of crafts, faces identical difficulties. It is very difficult to separate the heritage craft products in Georgia. The categories of possible products of the heritage crafts do not distinguish between hand-made and manufactured items. For example, the table below shows export categories for ceramic products (note: data is extract from GeoStat public information; if more detailed data exists it is subject of paid services):

#### EXTRACT FROM GEORGIAN EXPORTS BY COMMODITY POSITIONS

<b>690990</b>	Ceramic wares: pots, jars and similar articles of a kind used for the conveyance or packing of goods and ceramic troughs, tubs and similar, receptacles used in agriculture.
<b>691090</b>	Ceramic sinks, wash basins, wash basin pedestals, baths, bidets, water closet, pans, flushing cisterns, urinals and similar sanitary fixtures; of other than, porcelain or china.
<b>691110</b>	Tableware and kitchenware; of porcelain or china.
<b>691190</b>	Household and toilet articles; n.e.c. in heading no. 6911, of porcelain or china.
<b>691200</b>	Ceramic tableware, kitchenware, other household articles and toilet articles; other than of porcelain or china.
<b>691390</b>	Ceramic statuettes and other ornamental ceramic articles; other than of porcelain or china.
<b>691490</b>	Ceramic articles n.e.c. in chapter 69; other than of porcelain or china.

National Statistics Agency of Georgia, [http://geostat.ge/?action=page&p\\_id=136&lang=geo](http://geostat.ge/?action=page&p_id=136&lang=geo) Provides info on the Georgian Exports by commodity positions, but the share of the crafts products can't be traced in the data available online.

### Contribution to the Development of the country

The crafts sector contributes to the development of the country in several ways. It draws support from international donor organisations of crafts projects and programmes. Especially notable is the USAID

29. David Saha, André Stör, in cooperation with ISET Policy Institute Policy, Paper Series [PP/02/2017] The creative sector in Georgia: Situation, potential and policy issues, 20017, p.4-5, [https://www.get-georgia.de/wp-content/uploads/2017/11/PP\\_02\\_2017\\_en.pdf](https://www.get-georgia.de/wp-content/uploads/2017/11/PP_02_2017_en.pdf),

30. David Saha, André Stör, in cooperation with ISET Policy Institute Policy, Paper Series [PP/02/2017] The creative sector in Georgia: Situation, potential and policy issues, 20017, p.4-5, [https://www.get-georgia.de/wp-content/uploads/2017/11/PP\\_02\\_2017\\_en.pdf](https://www.get-georgia.de/wp-content/uploads/2017/11/PP_02_2017_en.pdf),

Economic Security Program, which has an artisanal section among its priorities. Its recent Call “Improving Firm Productivity, Productive Capacity and Product Quality” sets *Artisan-business activities such as jewellery design, wood carving, stone carving, painting and ceramics* as one of the 3 target areas of funding. Another important donor is the European Union and their various programmes, in particular Creative Europe and Black Sea Joint Operational Programme. GIZ and various embassies also contribute to the financial support of the sector.

Another aspect **impact of the crafts is attracting tourism and tourism sales**. Statistics shows that shopping with a 21.08% share is 3<sup>rd</sup> on visitors' expenses in Georgia, overcome only by - accommodation – 22.95% and food & beverages – 28.41% <sup>31</sup>. However, tourist spending is expected to grow. Currently, the crafts sector is developing creative and experiential tourism offers, which enable them to generate higher earnings by closer cooperation with the Tourism Industry.

Being an important part of the intangible **heritage crafts contributes to the image of the country**. Being listed in the UNESCO intangible heritage representative list, Qvevri wine making also features traditional ceramic production, and raises awareness of the local crafts worldwide. Traditional designs, patterns, colour combinations widely represented in crafts production excellently illustrate the country's diverse culture and thus, as a living culture, attract visitors to the country.

## Drivers of change in the crafts and design sector

The global trends and drivers influence the crafts sector on a local and international level. Globalisation has a twofold effect on crafts sector. On the one hand, affecting the local identity, it may lead to the weakening of traditional bonds, but on the other hand, with the prevalence of the homogenous products, the demand for unique, traditional goods is increasing. From the end of 20<sup>th</sup> and beginning of 21<sup>st</sup> c., the increased interest on the Intangible cultural heritage is witnessed and this trend is very positive for the development of heritage crafts and strengthening of local traditions within the sector.

**Environmental issues** on the one hand introduce more restrictions on the use of natural resources. The crafts sector needs to respond to this tendency, as the customers are increasingly concerned about such issues. The sector should fully utilize traditional knowledge of sustainability towards nature, as well as bring in the concepts like re-use of the goods, etc.

**Development of IT technologies** contributes to an easier reach of **international markets** and global visibility of craftspeople. Moreover, it may significantly increase the incomes and reduce the expenditures on marketing and export activities, although it requires development of new skills within the sector.

There are also several developments on the national level affecting the crafts sector, that include raising awareness on the creative industries and the crafts sector, which would hopefully lead to the growth of the local market and scale up the crafts businesses, bringing in demand for **better entrepreneurial skills**, higher expertise in business aspects.

Internal migration from rural to urban areas is an important aspect that may affect the safeguarding of the crafts traditions. From 2015 to 2019 the share of the urban population increased from 57.7%-to

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<sup>31</sup> National Statistics Agency of Georgia, Data on Tourism Industry Provides data on the Tourism industry, composition and numbers of the international visitors, composition of their expenses in Georgia. Tourism very much contributes to the development of local crafts market.

58.7%, with the most affected regions including Racha-Lechkhumi and Lower Svaneti (5.7%), Imereti (5%) and Samegrelo-Zemo Svaneti (3.7%)<sup>32</sup>. The process may become a hazard for the natural process of passing traditional skills from generation to generation and informal education in general.

Thus, the Georgian crafts sector has a significant potential to contribute to regional and sustainable development in Georgia, but so far it is underutilized. The positive perception of the sector both by the state and society contributes towards bringing positive changes, although further consistent actions in collecting statistical data, creating favourable environment for crafts ecosystem, developing of workforce, enlarging local and international market etc. would be very useful.

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<sup>32</sup> Georgian Migration Profile for 2019. Governmental Commission on Migration Issues. 2019. P71.  
[https://migration.commission.ge/files/mp19\\_web3.pdf](https://migration.commission.ge/files/mp19_web3.pdf) Provides information on the internatl migration, which may affect safeguarding the crafts traditions in different regions of Georgia

# ANNEX 1

## LIST OF STATISTICS

Below is an indicative list of statistical data that could be identified. If no data is available on the crafts sector specifically, data on the cultural sector as a whole could be valuable to help contextualise other information collected on the crafts sector.

Category	Data that can be collected (if existing)																																																														
<b>Economics</b>	Sector share of the GDP; N/A Sector share of a country's trade; N/A Sector share of investment; N/A Sector share of the R&D; N/A Sector share of the innovative firms; N/A Share of companies operating in the crafts sector; N/A																																																														
<b>Employment</b>	Share of crafts employment as part of total employment; N/A Share of the self-employed in the crafts sector; N/A Share of formal/informal employment within the sector. N/A Share of people working on a full-time basis in the crafts sector; N/A Share of the craftspeople who are single job holders (i.e. crafts is their main economic activity); N/A Average salary of the craftspeople; <hr/> Average monthly nominal earnings of employees by occupation, 2017 The overall figures of the average salary in Georgia are rather modest in 2017 was 999.1 GEL, for men 1197.4 GEL, for women 770.2 GEL. While the corresponding figures of the same year for the employment category: Precision, handicraft, craft printing and related trades workers (Minor Group 731 of Occupation classifications ISCO-08.) provided in the table <i>Average monthly nominal earnings of employees by occupation</i> are 840.9 GEL; 933.8 GEL and 672.9 GEL																																																														
	<table border="1"> <thead> <tr> <th colspan="2"></th> <th colspan="3" style="text-align: right;">GEL</th> </tr> <tr> <th rowspan="2">Groups, ISCO-88</th> <th rowspan="2">Occupation</th> <th rowspan="2">Total</th> <th colspan="2">of which:</th> </tr> <tr> <th>Female</th> <th>Male</th> </tr> </thead> <tbody> <tr> <td></td> <td><b>Total</b></td> <td><b>999.1</b></td> <td><b>770.2</b></td> <td><b>1197.4</b></td> </tr> <tr> <td><b>1</b></td> <td><b>Legislators, senior officials and managers</b></td> <td><b>2177.4</b></td> <td><b>1651.1</b></td> <td><b>2432.7</b></td> </tr> <tr> <td>11</td> <td>Legislators and senior officials</td> <td>2550.0</td> <td>2205.7</td> <td>2636.9</td> </tr> <tr> <td>12</td> <td>Corporate managers</td> <td>2502.3</td> <td>1809.7</td> <td>2860.1</td> </tr> <tr> <td>13</td> <td>Managers of small enterprises</td> <td>1730.3</td> <td>1406.5</td> <td>1879.2</td> </tr> <tr> <td><b>2</b></td> <td><b>Professionals</b></td> <td><b>960.4</b></td> <td><b>807.3</b></td> <td><b>1242.0</b></td> </tr> <tr> <td>21</td> <td>Physical, mathematical and engineering science professionals</td> <td>1542.4</td> <td>1146.6</td> <td>1650.8</td> </tr> <tr> <td>22</td> <td>Life science and health professionals</td> <td>1015.0</td> <td>898.2</td> <td>1375.0</td> </tr> <tr> <td>23</td> <td>Teaching professionals</td> <td>648.4</td> <td>622.2</td> <td>768.1</td> </tr> <tr> <td>24</td> <td>Other professionals</td> <td>1078.9</td> <td>946.1</td> <td>1241.8</td> </tr> </tbody> </table>			GEL			Groups, ISCO-88	Occupation	Total	of which:		Female	Male		<b>Total</b>	<b>999.1</b>	<b>770.2</b>	<b>1197.4</b>	<b>1</b>	<b>Legislators, senior officials and managers</b>	<b>2177.4</b>	<b>1651.1</b>	<b>2432.7</b>	11	Legislators and senior officials	2550.0	2205.7	2636.9	12	Corporate managers	2502.3	1809.7	2860.1	13	Managers of small enterprises	1730.3	1406.5	1879.2	<b>2</b>	<b>Professionals</b>	<b>960.4</b>	<b>807.3</b>	<b>1242.0</b>	21	Physical, mathematical and engineering science professionals	1542.4	1146.6	1650.8	22	Life science and health professionals	1015.0	898.2	1375.0	23	Teaching professionals	648.4	622.2	768.1	24	Other professionals	1078.9	946.1	1241.8
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<b>3</b>	<b>Technicians and associate professionals</b>	<b>897.5</b>	<b>636.2</b>	<b>1148.0</b>
31	Physical and engineering science associate professionals	1346.6	1157.9	1383.0
32	Life science and health associate professionals	662.9	603.2	941.7
33	Teaching associate professionals	448.5	407.8	648.6
34	Other associate professionals	918.2	679.3	1099.0
<b>4</b>	<b>Clerks</b>	<b>957.6</b>	<b>840.1</b>	<b>1131.9</b>
41	Office clerks	972.7	790.6	1201.2
42	Customer services clerks	937.8	895.7	1016.0
<b>5</b>	<b>Service workers and shop and market sales workers</b>	<b>683.1</b>	<b>522.5</b>	<b>810.4</b>
51	Personal and protective services workers	744.0	550.5	833.0
52	Models, salespersons and demonstrators	601.7	503.1	757.1
6	Skilled agricultural and fishery workers	525.1	479.2	538.0
61	Skilled agricultural and fishery workers	525.1	479.2	538.0
<b>7</b>	<b>Craft and related trades workers</b>	<b>1073.0</b>	<b>572.3</b>	<b>1170.5</b>
71	Extraction and building trades workers	1393.0	1117.4	1395.9
72	Metal, machinery and related trades workers	934.8	855.9	937.2
73	Precision, handicraft, craft printing and related trades workers	840.9	672.9	933.8
74	Other craft and related trades workers	796.2	541.0	962.0
<b>8</b>	<b>Plant and machine operators and assemblers</b>	<b>934.7</b>	<b>761.9</b>	<b>945.8</b>
81	Stationary plant and related operators	932.4	803.4	960.8
82	Machine operators and assemblers	909.3	615.5	928.6
83	Drivers and mobile plant operators	941.9	570.8	944.2
<b>9</b>	<b>Elementary occupations</b>	<b>581.2</b>	<b>388.6</b>	<b>700.8</b>
91	Sales and services elementary occupations	422.3	364.6	497.4
92	Agricultural, fishery and related labourers	435.4	441.1	433.0
93	Labourers in mining, construction, manufacturing and transport	835.1	499.8	891.4

Data on unemployment of craftspeople; N/A  
Share of women and men in crafts employment; N/A  
Labour productivity. N/A

See if any data exist on individual sub-sectors (e.g., pottery, woodwork etc.).

Number of education programmes offered in crafts and design related fields;  
TVET – 7 Institutions  
Number of Admitted Students by TVETs and their programs (2019)  
Analyses of the admissions to the crafts specialities at TVET shows prevalence of women: ratio women/men in 2010 was 1.59 and in 2019 – 2.09, while the general ratio equalled to 0.47 in 2010 and 0.75 in 2019.

College/Program	Man	Woman	Total	Average Score
Tsereteli State University				
Decorative textile	4	16	20	78.250
Artistic design of garments	1	9	10	85.750
Leather Processing and shoe making	10		10	80.125
2nd enrolment in 2019				
Artistic design of garments (2nd enrolment in 2019)	3	7	10	72.750
Leather Processing and shoe making (2nd enrolment in 2019)	1	1	2	53.665
Furniture Design	12	2	14	61.786
College Aisi				
Felt		15	15	60.750
Felt		15	15	68.500
Decorative textile		13	13	61.154
Felt (2nd enrolment in 2019)		14	14	59.821
Felt (2nd enrolment in 2019)		15	15	61.083
Enameling (2nd ad enrolment mition in 2019)	4	9	13	74.038
College Opizari				
Artistic processing of wood	8	3	11	69.659
Artistic processing of wood (2nd enrolment in 2019)	7	5	12	57.500
College Spektri				
Master of artistic processing of wood	8	5	13	85.577
Performer of stone works (2nd enrolment in 2019)	7		7	51.764

Education

College Mermisi				
Felt		9	9	63.611
Enameling	3	28	31	70.927
Artistic knitting		12	12	65.833
Leather Processing and shoe making	1	10	11	54.808
Artistic processing of wood	17	1	18	68.889
Georgian technical University				
Leather Processing and shoe making	4	8	12	60.049
Artistic processing of wood	8	8	16	83.906

#### Share of TVET students in the crafts-related programs

(Based on data provided by the National Assessment and Examination Center)

The numbers of admitted students in crafts specializations has been increased within the period of 2010-2019. In 2010 it was 2.7% of total number of admissions while in 2019 – 3.8%. It also should be noted that the average score of admitted students in the crafts programs is higher than the average, in 2010 it was 1745 vs 1737 and in 2019 – 66.87 vs 65.38.

	2010		2019		Ratio 2019/2010
	total for crafts	% in total	total for crafts	% in total	
<b>Overall choices of Crafts programs*</b>	497	5.4	629.000	3.38	1.27
<b>Admitted to Crafts programs</b>	88	2.7	303.000	3.8	3.44
<b>Overall choices of TVET programs*</b>	5285		18582.000		3.516
<b>Admitted to TVET</b>	3257		7929.000		2.434

\* the candidates can apply to multiple choices, so the number corresponds to choices, not individuals  
High Education Institutions:

Number of Admitted Students by gender by High education institutes and their programs (2019)

(Data is extract of the information provided by the National Assessment and Examination Center)

Analyses of the admissions to the crafts specialities at High education institutions also shows prevalence of women: . For the BAC programmes these figures were 3.65 in 2010 and 2.94 in 2019, while that for all admissions were correspondingly 1.43 and 1.08.

University/Program	Man*	Women*	Total Students*	Average Score
<b>Ilia State University</b>				
<b>Department of Science and Art. 7 main programs among them Visual and Decorative Art</b>	290	880	1170	1891.519
<b>Tbilisi State Academy of Arts</b>				
<b>Fashion Design</b>	9	31	40	1830.628
<b>Ceramics</b>	2	3	5	1750.38
<b>Glass</b>	2	3	5	1748.3
<b>Jewelry and decorative plastics of metal</b>	0	7	7	1691.386
<b>Industrial Design</b>	4	2	6	1796.8
<b>Textile Design</b>	2	3	5	1767.62
<b>Wood processing and furniture design</b>	1	6	7	1787.643
<b>Tbilisi Technical University</b>				
<b>Bachelors program in Design**</b>	12	13	25	1831.552
<b>Tsereteli State University</b>				
<b>Applied design</b>	6	9	15	1772.953
<b>Interior and Textile Design</b>	2	2	4	1715.975
<b>Fashion Design and Technology</b>	0	2	2	1717.95
<b>Batumi Art Teaching University</b>				
<b>Design (Textile, garment)</b>	0	10	10	1813.44

\*The real number on crafts related specialties may be smaller as some Institutions provide aggregated numbers for the whole department only.\*\*not clear if involves crafts professions

**Share of admitted students on Crafts related Fields in High education Institutions  
(Based on the table above)**

At present there are 5 such institutions in total. High interest in High education in crafts is maintained. In 2010 students admitted to the related departments made 3.11% of total number, while in 2019 the rate was higher – 4.53%.

	2010		2019		2019/2010
	total	% in total	total	% in total	
<b>Applied for Crafts Specialties*</b>	6808	2.97	11419	5.35	1.68
<b>Admitted to Crafts Specialties</b>	712	3.11	1301	4.53	1.83
<b>Applied to BAC*</b>	229176		213257		0.93
<b>Admitted to BAC</b>	22877		28740		1.26

\* the candidates can apply to multiple choices, so the number corresponds to choices, not individuals

**Literacy rate within a country**

(source: UNESCO Institute of Statistics, <http://uis.unesco.org/country/GE>)

Literacy rate (%)	TOTAL	MALE	FEMALE	Year
15-24 years	99.6	99.8	99.5	(2017)
15 years and older	99.4	99.4	99.3	(2017)
65 years and older	98.8	99.2	98.5	(2017)

**Financial aspects of companies**

Number of grants awarded for the craftsmen and people; N/A  
 Share of financial support awarded to craftspeople and crafts companies as part of national / private funding schemes. N/A  
 Amount of foreign investment / donor contributions (e.g. EU, UN, etc.) N/A

**Digitalisation**

**Individuals Internet Usage (%)**

(source: UNESCO CULTURE FOR DEVELOPMENT INDICATORS, Georgia's Analytical and Technical Report, 2017 p.50)

<b>Source</b>	GeoStat, 2015
<b>Age group</b>	6-14 - 60% 15-24 - 80.8% 25-59 - 53.4% 60 over - 11.8%
<b>Year</b>	2015
<b>Comment</b>	Integrated Household Survey
<b>Result</b>	47,60%

**Additional aspects**

COVID-19:  
 Any data that relates to the COVID-19 and its impact on the economics and labour market (specifically the crafts sector)

**Visits of International Visitors in 2019 and 2020**

(Source Georgian National Tourism Administration. <https://bit.ly/39oZpCJ>)

The number of international visitors, who represent the biggest segment of target customers for the crafts sector in Georgia, has been decreased by 80% in 2020.

Region	2019	2020	Change	Change %	Share %
<b>Total</b>	7725774	1513421	-6212353	-80.41%	100.00%
<b>Europe</b>	6665255	1296969	-5368286	-80.54%	85.70%
<b>America</b>	61638	9638	-52000	-84.36%	0.64%
<b>Eastern Asia and Pacific</b>	337672	46073	-291599	-86.36%	3.04%
<b>Africa</b>	9383	2148	-7235	-77.11%	0.14%

Middle East	156190	16982	-139208	-89.13%	1.12%
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**DATA FROM GACC'S ONLINE POLL:**

**DID COVID 19 AFFECTED YOUR CRAFTS BUSINESS?**

No	2	2.82%%
Yes, slightly	8	10.96
Yes, Significantly	61	85.92%
Total	71	100%

**WERE YOUR SALES DECREASED DUE TO COVID 19?**

No	5.63%	4
Yes, by 10-20%	4.23%	3
Yes, by 30-40%	12.68%	9
Yes, by 50-60%	15.49%	11
Yes, by 70-80%	36.62%	26
Yes, by 90-100%	25.35%	18
Total	100%	71

**HAVE YOU INTRODUCED ANY CHANGES IN RESPONSE TO COVID-19 SITUATION?**

Increased my e-sales	38	53.52%
Modify production for better fit to local customers	23	32.39%
Reduced prices	20	28.17%
No	13	18.31%
Stopped my business	2	2.82%

\*responder were able to choose several responses

## ANNEX 2.

### LIST OF THE INTERNATIONAL CONVENTIONS RATIFIED BY GEORGIA

1. Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (Paris, 14 November 1970). Entry in Force for Georgia: 4 February 1993
2. Convention concerning the International Exchange of Publications (Paris, 3 December 1958). Entry in Force for Georgia: 4 November 1993
3. Convention concerning the Exchange of Official Publications and Government Documents between States (Paris, 3 December 1958). Entry in Force for Georgia: 4 November 1993
4. Convention against Discrimination in Education (Paris, 14 December 1960). Entry in Force for Georgia: 4 February 1993
5. Convention concerning the Protection of the World Cultural and Natural Heritage (Paris, 16 November 1972). Entry in Force for Georgia: 4 February 1993
6. Convention on the Recognition of Qualifications concerning Higher Education in the European Region (Lisbon, 11 April 1997). Entry in Force for Georgia: 1 December 1999
7. Convention on the Recognition of Studies, Diplomas and degrees concerning Higher Education in the States belonging to the European Region (Paris, 21 December 1979). Entry in Force for Georgia: 4 December 1992
8. International Convention for the Protection of performers, producers of Phonograms and Broadcasting Organizations (Rome, 26 October 1961). Entry in Force for Georgia: 14 August 2004
9. Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention (The Hague, 14 May 1954). Entry in Force for Georgia: 4 February 1993
10. Convention for the Safeguarding of the Intangible Cultural Heritage (Paris, UNESCO, 17 October, 2003). Entry in force for Georgia 18 July, 2008
11. Convention on the Protection and Promotion of the Diversity of Cultural Expressions (Paris, 20 October, 2005) Entry in force for Georgia 1 October, 2008
12. International Convention against Doping in Sport (Paris, UNESCO on 19 October, 2005). Convention came into force with respect to Georgia on 1 February, 2010.

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[http://creativegeorgia.ge/Publications/Strategic\\_Documents/shemoqmedebiti-industrie-bis-klasifikacia.aspx](http://creativegeorgia.ge/Publications/Strategic_Documents/shemoqmedebiti-industrie-bis-klasifikacia.aspx)
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