

**THEORETICAL AND METHODOLOGICAL FOUNDATIONS FOR  
THE STUDY OF THE CONTENT AND CHARACTERISTICS OF  
CRAFTSMANSHIP ACTIVITY IN FOREIGN RESEARCH**

**Khamidova Zulfiya Akhmadjanovna\***

\*Senior Lecturer,

Phd,

Tashkent State University of Economics,

Tashkent, UZBEKISTAN

Email id: [tulanovazulfiya@gmail.com](mailto:tulanovazulfiya@gmail.com)

**DOI: 10.5958/2249-7307.2022.00031.7**

---

**ABSTRACT**

*This article examines various controversial views on the increasing importance of craftsmanship today. Due to the wide variety of types of craft activities, it is difficult to give a single, precise and general description of the craft, so the opinions are compared and a detailed explanation of the concept of craftsmanship and the factors influencing it.*

**KEYWORDS:** *Crafts, Craftsmanship, Types Of Crafts, Hand Labor, Products, Handicrafts, Creativity, Traditions.*

---

**INTRODUCTION**

Historically, handicraft activities are one of the key factors in the socio-economic development of society, and craftsmen play a significant role in society as a separate social category. It is precisely the high level of development of craftsmanship that was important in strengthening the socio-economic basis of the society and the development of both domestic and foreign trade and economic relations.

Nowadays Bukhara, Samarkand, Khorezm and Ferghana have a unique place among the countries of the world with their historical monuments and products, which are examples of craftsmanship. Various exhibitions are being held in these and other regions of Uzbekistan, both locally and internationally as part of the inherited national crafts. It should be noted that the Association "Hunarmand" of the Republic of Uzbekistan became a member of the World Craft Council [1]. This organization was founded in Belgium in 1964 as a non-profit organization and supports workshops around the world through seminars, conferences and exhibitions to preserve and enhance the rich cultural heritage. WCC membership opens up great opportunities for Uzbek artisans to develop international cooperation and exhibitions abroad [2].

In September of this year, under the auspices of UNESCO, the first International Handicraft Festival was held in Kokand, Uzbekistan, attended by more than 370 skilled artisans, prominent scientists, art historians, media workers from 78 countries. The city of Kokand was the first WCC Commonwealth of Independent States to be awarded the title "City of World Craftsmen". In other words, the city of Kokand has a worthy place on the world crafts map [3].

The involvement of community members in the cultural field is quite common and takes place at different intensities and between different countries. It depends on the role of the state in society and the economy, as well as the institutional framework and priorities for the

implementation of cultural policy [4]. At the present time, in the age of globalization and high technology, craftsmanship is simply a relic of the past, but the study of its historical fundamentals, the widespread support of the state and society is one of the pressing issues.

## **MATERIALS AND METHODS**

Different studies have raised controversial views on the history of handicraft development and its increasing relevance today. Due to the wide variety of types of craft activities, it is difficult to give a unified, accurate and general description and description of craft and crafts [5].

Brockuz refers to craftsmanship as "a production system whereby a manufacturer produces a limited number of products for the local market with the same social class" [6]. Here, the author is limited to a description that is common to other industries, not to mention individual crafts.

In his book "The Nature and Causes of the Wealth of Nations," Adam Smith talks about the role of handicraft in the development of society and its peculiarities and engages in all European craftsmanship and production. He divided the labor to two types: skilled labor which requires special skills and unskilled labor which does not require special skills. It is also believed that the proper distribution of labor, regardless of the type and extent of any craftsmanship, will result in increased labor productivity and the emergence of various new occupations due to this advantage [7].

In his research, S. Battye put forward a number of points. "Craft is an art, but we need to do more to understand the nature of the subject. Perhaps if we look at history, our thoughts will become clearer. Craft comes from two main sources:

First, public service handicraft;

Secondly, there is relatively little artistic crafts based on the innate, creative desires of mankind.

The basic needs of a person, I want to emphasize the word "basic," are food, clothing, and shelter. However, these basic needs are not enough for either a primitive or a civilized society, so there has been a conception of art, crafts, or, more specifically, design and crafts. These aspects cannot be ignored. I want to summarize these points in a simple way: craftsmanship is the ability to practice individual skills" [8].

Also, many foreign researchers have tried to analyze the current trend of craft development. Among them are researchers like Campanaa G., Cimattia B., Melosia F. Many of the industrial companies, although industrialized, have come up with ideas about the need to engage in production to increase the cost and quality of products. need skills. The value of products can increase if hand labor is used to improve the quality and originality of non-standard products. The production of specific products can be so complex that full automation of the process is either technically impossible or cost-effective, and can only be done efficiently through the work of well-trained and experienced workers [9]. Although the quantity and quality of handicrafts affect the price of the final product and contribute to its sales, most taxonomies of production systems are unfortunately ignored, so a new taxonomy with the existing craftsmanship in production activities. There are several factors that should be considered confidential:

- Skill and creativity.
- Culture, history and traditions.

- Regional proportionality [10].

Richard Sennet believes that crafting skills should be rediscovered not only for historical memory, but also for enhancing its autonomy, communicating with customers, developing social aspects of the craft, and creating high-quality products. In his view, craftsmanship can reverse the stagnation of the emergence of an industrialized society, and crafts is a powerful, and most importantly, human endeavor to do its job skillfully” [11].

Chris Anderson, director of wired magazine, argues that the next industrial revolution will be led by a new generation of high-tech craft breweries capable of delivering highly personalized products on a small scale [12].

Stefano Micelli focuses on handicraft as the key to a brighter future for Made in Italy, while identifying the rich history and traditions of handicraft as a key element in enhancing the competitiveness of Italian businesses [13].

Today, leading examples of craft culture show that there is insufficient reform in the area to attract more resources for the development of handicraft or to open a handicraft school, to re-evaluate the skills of handmade and values such as the willingness to pay for quality should be changed [14].

Also, the state's policy to support crafts varies with the actual definition of crafts. On the one hand, handicraft is part of cultural heritage, and on the other hand, handicraft is viewed as part of the CCI (Cultural and creative industries). In this case, the justification for support is related to public goods, external factors, originality and historical value, as well as the preservation of handicrafts and their transfer to future generations [15].

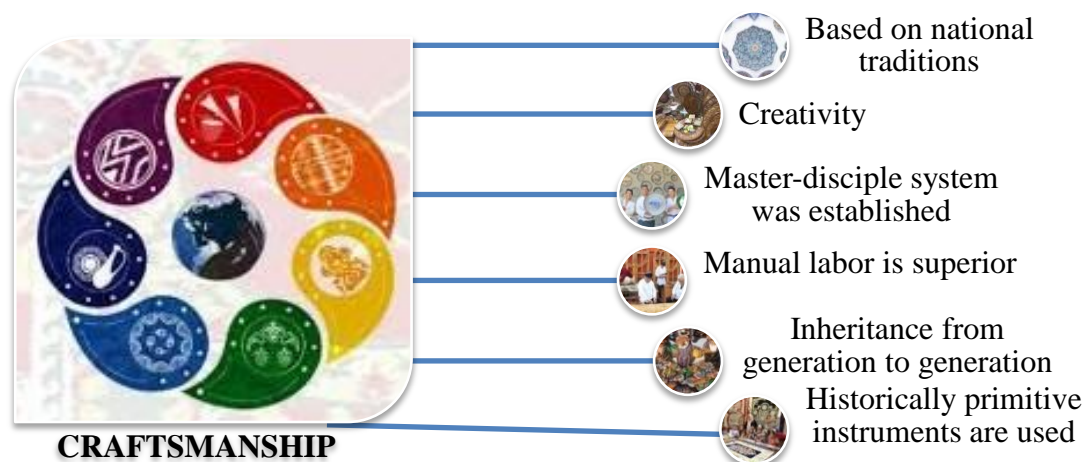
In addition to examining the views of foreign scholars on handicraft and its features, we can be sure that the practical and theoretical significance of this topic is widely studied in many studies. The views expressed in the context of this topic are inextricably linked to the researches of each researcher and the changes in the region and periodicity in which they reside. Based on the present day and its role and features in our country, it is advisable to rely on the following considerations when describing craftsmanship activities:

- Craftsmanship is a creative activity that produces tangible goods or services that have their own distinctive features and characteristics;
- Craftsmanship has historically been a pre-industrial and industrial activity and is one of the main activities to meet the population's demand for various products and services;
- While maintaining the national traditions of craftsmanship, it has made significant advances in science and technology in the production and service processes;
- Many types of craftsmanship activities have been forgotten over the years by the loss of demand, and some have continued and improved due to the persistent demand, and so on.

Based on the above considerations, the work of crafts can be described as follows: **Craftsmanship** – is a creative and artistic-national approach, with its distinctive features and features such as traditional, highly organized, individually or in small communities, creative activity in the form of material goods or services that do not have the characteristics of technological and mass industrial production.

Admittedly, in today's modern market economy and industrial society, new technologies are also being used in the crafts industry, so modern artisans are trying to automate their activities. In this way he looks like an ordinary businessman, but he produces products that meet the national customs and traditions while retaining national symbols. It also has its own

distinctive features, unlike any other activity of crafts, and requires the adherence to established production principles along with certain priorities in the creation of products and services.



**Graph 1 Characteristics of Craftsmanship activities**

Certainly, theoretical approaches to handicraft activities and its characteristics are closely linked to the socio-economic needs of the population, their role in the development stages of society, religion, national traditions and living conditions. Crafts, as well as other activities, change over the years, and some of its areas are missing and new types of activities need to be developed. Although today the basic needs of the population are satisfied on the basis of industrial production, the demand for craftsmanship is not exhausted.

With a detailed analysis of the aforementioned ideas and considerations, a closer look at the conditions for the development of handicrafts can be combined into a series of influencing factors, irrespective of time or space.



**Graph 2 Factors influencing the formation and development of crafts**

## CONCLUSION

In conclusion, it should be noted that the theoretical and methodological approach to handicraft depends primarily on the peculiarities of its formation and development in different countries. Handicrafts are very lively, unlike any other activity, and have been preserved for centuries in any country with their cultural history. This is important in the

socio-economic life of the country. The development of national crafts based on historically established traditions will not only glorify the history and rich heritage of the country, but also provide employment for the regions and expand tourism opportunities.

## REFERENCES

1. <http://xs.uz/uz/post/hunarmand-uyushmasi-zahon-hunarmandlar-kengashining-azosi-boldi>.
2. <https://www.wccinternational.org/about>.
3. <https://president.uz/oz/lists/view/2863>.
4. Klamer, A., Petrova L., and Mignosa A. 2006. Financing the Arts and Culture in the European Union. Brussels, European Parliament. 2-3-pp.
5. Cominelli F. 2019. Arts and Crafts Policies: Heritage vs Economics in France. A Cultural Economic Analysis of Craft, 75-87 pp. 77-p.
6. Brockhaus F. A. Efron A. 1992. Encyclopedic Dictionary. 86 volumes St. Petersburg. Stitched - T 52. - S. 557
7. Smith A. 1776. An Inquiry into the Nature and Causes of the Wealth of Nations. 5.63-p. [https://www.gumer.info/bibliotek\\_Buks/Econom/smit/smit\\_1.pdf](https://www.gumer.info/bibliotek_Buks/Econom/smit/smit_1.pdf).
8. Battye S.H.M. 1973. Craftsmanship in the country side. Journal of the Royal Society of Arts. pp. 507-520. [https://www.jstor.org/stable/41371107?seq=1#page\\_scan\\_tab\\_contents](https://www.jstor.org/stable/41371107?seq=1#page_scan_tab_contents).
9. Campanaa G., Cimattia B., Melosia F. 2016. A proposal for the evaluation of craftsmanship in industry. 13th Global Conference on Sustainable Manufacturing - Decoupling Growth from Resource Use. pp. 668-673. <https://www.sciencedirect.com/science/article/pii/S2212827116001670>.
10. Cimatti B., Campana G., 2015. Measures and methods for a new taxonomy in manufacturing enterprises. CIRP Procedia Volume 26, 287-292. <https://www.sciencedirect.com/science/article/pii/S2212827114008531>.
11. Sennett R. 2008. The Craftsman. New Heaven-London. Yale University Press.
12. Anderson C. 2010. In the next industrial revolution, atoms are the new bits, Wired, January 2010. [https://www.wired.com/2010/01/ff\\_newrevolution/](https://www.wired.com/2010/01/ff_newrevolution/).
13. Micelli, S. 2011. Futuroartigiano. L'innovazione nelle mani degli italiani, Venezia, Marsilio. Sintesi di Economia 51-p.
14. Mignosa A., Kotipalli P. 2019. A Cultural Economic Analysis of Craft. Switzerland. Springer Nature Switzerland AG. vii -p.
15. Mignosa A. 2019. Policies for Crafts: Rationale and Tools. A Cultural Economic Analysis of Craft, 56-p.