





Intellectual Property: A strategic lever for the commercialization of innovative traditional craft products in Algeria

LAOUDJ Ouardia 	KRIM Yasmine 
o.laoudj@hec.dz	y.krim-ens@ensmanagement.edu.dz
School of commercial high studies (E.H.E.C.) Kolea, Algeria	National Higher School of Management (ENSM) Kolea, Algeria

Submitted:23/10/2023

Accepted:25/11/2023

Published:30/12/2023

Abstract:

The marketing of artisanal products on the global market has long contributed to the generation of wealth and economic development of nations.

This positive trend has quickly removed barriers to entry into the international artisan market, thanks to the emergence of new management practices that have enabled businesses to develop sustainable and defensible competitive advantages. However, this global artisanal landscape has disadvantaged the positioning of artisanal products from developing countries.

Indeed, the International Symposium on Global Handicrafts held in Manila in 1997 revealed the urgent need to protect handicraft products through a codification system and elements of intellectual property (Document CLT/CONF/604/5). Nevertheless, Algerian artisans have long overlooked the need to valorize their creativity in the market through intellectual property assets such as trademarks, brands, appellations of origin, geographical indications, and more. Our work will now focus on the intellectual property of artisanal innovations, its interplay with export marketing elements, and the differentiation strategies for traditional craft products to ensure better marketing on both local and international markets.

Keywords: intellectual property, art-crafts, innovation, commercialization.

Jel Classification codes :F13, O31, O32, Q55.

* Corresponding author

Introduction:

Traditional craftsmanship in Algeria faces barriers to entry into a global market dominated by fierce competition, despite its cultural specificities linked to heritage, originality, authenticity, and history. This is because consumers have become increasingly demanding, expressing their need for more innovative products that meet quality and modernity standards.

The majority of artisans in Algeria continue to produce ancestral pieces and some items that are more or less adapted to consumer demand, using traditional techniques and applying their inherited knowledge and skills. Occasionally, these techniques are improved by artisans with a certain level of education and training.

Innovations that incorporate new materials and techniques remain scarce and are primarily limited to a category of artisans with a university-level education, who have learned and inherited their craft from close family members, typically their parents.

Difficult economic, social, and political conditions have marginalized artisans as economic actors. Artisans often remain financially disadvantaged due to various reasons, such as the unavailability of local raw materials, the distance of workshops from sources of supply, lack of access to advanced manufacturing and financing, and a shortage of training and creativity.

To address this critical situation, the authorities have implemented since 2003, an action plan for the year 2010, based on a strategy of economic support and assistance to artisans. Following the National Conference on Crafts in November 2009, strategic directions for 2014 and perspectives for the development of the sector by 2025 were established.

Craftsmanship has become a dynamic segment of socio-economic development, representing a viable economic alternative that can attract attention in terms of job opportunities and investments. Its strength lies in its steady growth, low entry barriers, adaptability, and the capacity to offset the effects of economic downturns.

The development of the artisanal and craft sector can play a crucial role in achieving overarching goals for local development and economic recovery. However, Algerian

artisans face challenges in placing their products in foreign markets, primarily due to the imitation of their creations by competitors and the demands of consumers for innovation, quality, modernity, and the origin of their products.

In response to this situation, the International Symposium on Global Handicrafts in 1997 based its work on evaluating the status of handicraft products in the global market. In this context, the symposium conducted an overall evaluation of the situation in 47 participating countries at the national level. It revealed the urgent need to protect handicraft products and stressed the importance of codifying these products to clearly distinguish them from manufactured goods.

The objective of our communication is to analyze the articulation between intellectual property assets and the elements of the commercial plan appropriate to artistic craftsmanship, to do this we asked ourselves the main question to know:

What is the contribution of intellectual property elements in innovative craft products in the development of an effective commercial plan?

To better understand our research question, we will first examine the scope defining craftsmanship and its distinctive characteristics that differentiate it from competing products. Secondly, we will present the role of intellectual property in the competitiveness of artisanal products.

Finally, we will highlight the relationship between the elements of intellectual property and the variables of the marketing plan?

I. Craftsmanship, Conceptual framework, and specificities:

At the beginning of the 21st century, artisans and artisanal enterprises have captured the interest of various fields within the realm of economic and social sciences. Consequently, the definition of craftsmanship in the contemporary world has expanded to encompass a broader scope.

1 - Craftsmanship as an archetypal sector of the creative economy

In light of our literature review, we adopt the definition provided by the International Symposium on Global Handicrafts in 1997 to identify the main approaches dealing with the specificities of artisanal products:

"Artisanal products are understood to be products made by artisans, either entirely by hand, or with the use of hand tools or even mechanical means, provided that the artisan's direct manual contribution remains the most important component of the finished product. These products are manufactured without restrictions in terms of quantity and using raw materials taken from sustainable sources. The special nature of artisanal products is based on their distinctive characteristics, which can be utilitarian, aesthetic, artistic, creative, cultural, decorative, functional, traditional, symbolic, and significant from a religious or social perspective.

This definition clearly demonstrates that craftsmanship is an archetypal sector of the creative economy by highlighting know-how and human intelligence and suggests that this economy concerns all countries, including developing countries. Furthermore, creativity is now seen as a decisive source of competitive advantage for the future, at the heart of the progressive advent of a knowledge society, based on the knowledge economy.

The challenge of creating new products is particularly pronounced in the cultural field, which has become the archetypal experimental place for management and marketing practices of inherently innovative organizations.

Creative industries encompass a broader set of activities, which include cultural industries but go beyond them. The UK government, for example, defines them as "industries that originate from individual creativity, talent, and skill, and have the potential for wealth generation and job creation through the generation and exploitation of intellectual property." More specifically, creative industries are characterized by the nature of their production processes focused on creation, with their final product being a creative object.

There are thirteen distinct domains within creative industries: (1) advertising, (2) architecture, (3) art and antiques, (4) crafts, (5) design, (6) fashion, (7) film and video, (8) interactive leisure software, (9) music, (10) performing arts, (11) publishing, (12) IT and software services, and (13) television and radio. As a result, crafts are also classified by the Institute of Two Shores as the fifth category among the 14 creative sectors.

2- The specificities of cultural products:

In this section, we focus on the characteristics of products derived from artistic creation or more broadly, cultural artifacts. The properties that fall under the specifics of cultural products significantly influence the nature and marketing of cultural enterprises. In the current context, the defining characteristic of artistic creation is based on the concepts of the artist and the craftsman. For the Greeks, the term "techné" encompasses art, craftsmanship, and talent. The boundary between the craftsman and the artist is narrow.

We understand from this illustration that a cultural product can have a material or immaterial trace of heritage, whether it incorporates an artistic aspect or not. It may exhibit specific qualities, such as complexity, uniqueness, durability, symbolism, hedonism, aesthetics, and a unique temporality.

Complexity of Cultural Products:

The complexity of cultural products primarily lies in their diversity. They are subject to continuous modifications, increasing the frequency of new products. This can be explained by the artistic approach of creators, as well as the diversity and subjectivity of their goals. The complexity of cultural products also arises from their low functionality and a high degree of abstraction, along with the composition of their intrinsic value. This value is based on symbolic, hedonistic, and aesthetic dimensions.

Uniqueness of the cultural product:

The character of uniqueness is attributed to artistic creation when the artist attains true status, and the cultural field gains autonomy. A cultural product that emerges from a spontaneously and inexplicably intricate process is termed a "prototype." Therefore, a cultural product is not reproducible in an identical manner.

Symbolism of the cultural product:

Cultural products possess strong intrinsic symbolic and aesthetic value because they are created by artists or artisans. They can be apprehended through strictly cognitive components and require the consideration of emotions. Furthermore, cultural products

symbolize status, signifying an object or experience that demands knowledge for both its creation and appreciation, knowledge that is not immediately and easily accessible.

Hedonism and the aesthetics of the cultural product :

The motivation for consuming cultural items is largely intrinsic. In this aspect, cultural products differ from consumer goods whose primary purpose is to fulfill utilitarian and material functions. A cultural product is primarily valued for the pleasure it brings and its aesthetic dimension. Cultural consumption is a "Hedonistic consumption" (Hirschman and Holbrook, 1982) refers to facets of consumer behavior related to the multisensory, emotional, and imaginative aspects of product experiences.

Unique temporality of the cultural product:

Cultural products are characterized by a unique relationship with time. They can be exceptionally durable or ephemeral, and they are inherently time-consuming, both in their production and consumption. The value of an artwork can fluctuate over time with changing tastes and trends. Many cultural products aim to endure through time. This heritage or "durability" property of cultural products is essential. An artistic work can, therefore, withstand the test of time and be appreciated long after its creation, despite changes in public tastes.

II- Intellectual Property, a guarantee of competitiveness for craft products:

The crafts sector has demonstrated significant adaptability to competitive contexts throughout its history (Richomme, 2000; Loup, 2003). Sousi-Roubi (1978) points out that "the artisan-creator incorporates cultural values transmitted by their environment and their unique personality into the design of their work. The chosen material, techniques used, sought-after forms, and colors, and the price of the work all reflect the culture specific to each artisan. Artisan creators, therefore, engage in a transformative activity in which creativity and culture are expressed through an object that becomes personalized and differentiated."

1- Innovation and craftsmanship:

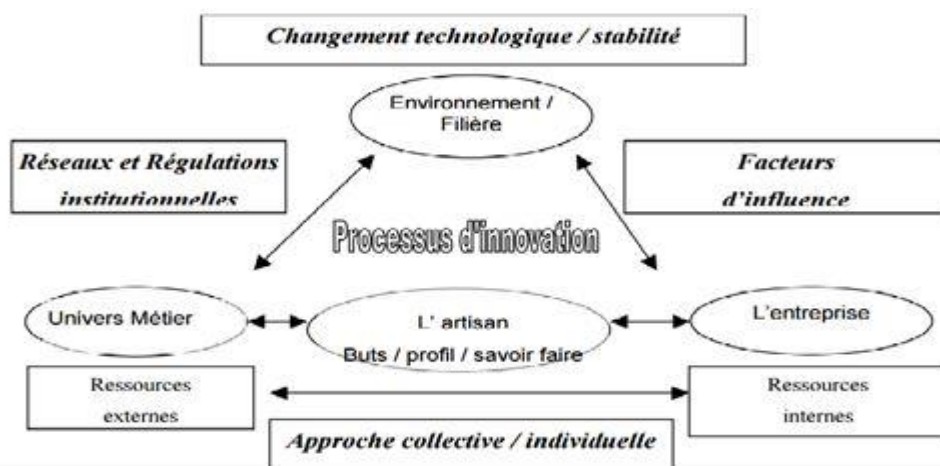
The ability of artisans to adapt and evolve is, in part, due to their innovative capacity. Research highlighting the presence of innovation in artisanal businesses is relatively

recent and is a result of institutional efforts to establish a network of artisanal innovation hubs. According to UNESCO's work, artisans have an interest in stimulating innovation to adapt artisanal production to the demands of the global economy, where competence and productivity are fundamental to competitiveness in the market (UNESCO, 2014).

Boldrini Jean-Claude et al. (Montreal, June 6-9, 2007) analyzed the trajectory of innovation in artisanal businesses based on the work of Witt (1991) and Munier (1999). This analysis considered the content of endogenous mechanisms, taking into account social interaction phenomena, termed "collective phenomena" and "cooperative effects" by Silverberg (1988). Furthermore, artisanal businesses are highly involved in collective processes, whether through their professional environment, trade unions, professional federations, links with chambers of commerce, or interactions with stakeholders in their industry.

"Indeed, this reflection has allowed the authors to propose a broader scope for understanding innovation: its dynamics in artisanal enterprises have been analyzed through interactions between the enterprise, the artisan, the professional field, and the industry. The figure below represents the framework for analyzing innovation processes and trajectories.

Figure (1): Framework for analyzing innovation processes and trajectories



source : Boldrini Jean-Claude, Trajectoires d'innovations dans l'entreprise artisanale : une approche évolutionniste fondée sur les ressources et les compétences, XVIème Conférence Internationale de Management Stratégique, Montréal, 6-9 Juin 2007, p11.

In the artisanal domain, various forms of innovation, often combined, can be observed: they can relate to the product itself and production methods, personalization and the uniqueness of the offered service, new distribution and marketing methods to better meet customer demands, or the management of teams involved in the provision. An artisan is capable of anticipation and quick adaptation to change. It is natural for an artisan to innovate, often without being aware of it. In the face of competition, innovation is the key that allows a business to remain competitive. However, the innovation process is often complex and risky. Faced with this complexity and risk, government institutions provide artisans with mechanisms to protect their innovative products.

2- The intellectual protection of artisanal innovations:

Creativity plays a central role in artisanal activity, especially when implementing differentiation strategies. Its protection and valorization can be achieved by utilizing the concept of intellectual property. In this case, intellectual property appears as a management tool: a tool for safeguarding intellectual heritage and a tool for valorization, enabling communication of the quality of production to the market. Moreover, it becomes necessary to explicitly acknowledge intellectual property rights over artisanal objects. This approach would clearly highlight the specific nature of artisanal creativity and provide more evident protection for the resulting artisanal product. Furthermore, recognizing the possibility of intellectual property rights over artisanal objects is a way to acknowledge the work or, more precisely, the value of the intellectual dimension of the work carried out by the artisan."

The originality of artisanal art objects justifies the application of intellectual property rights. "Originality is linked to the creation itself, either as pure creation or an adaptation of an existing one". Originality arises from the expression of the artisan's personality in their work.

Laperche (2009) explored the use of intellectual property in innovative artisanal enterprises. He emphasizes that intellectual property in artisanal enterprises is used

more defensively than offensively; it primarily serves to dissuade competitors from encroaching on the enterprise's territory.

III- The Importance of intellectual property in the commercialization of innovative artisanal products:

Intellectual property rights not only secure established competitive positions but also create or improve some of them, both in national and international markets. Thus, a small and medium-sized enterprise (SME) is more active in patenting when it holds a strong competitive position internationally.

From the perspective of intellectual property, artisanal products can have three distinct components:

Reputation: arising from their style, origin, or quality.

External appearance: shape and aesthetics.

Know-how: skills and knowledge used to create and manufacture them.

Each component can be protected by distinct intellectual property rights. For example, know-how could be protected by patents or as a trade secret, the external appearance by copyright or as industrial designs, and reputation by product marks, collective marks, certification marks, geographical indications, or unfair competition legislation

In this regard, it is worth noting that the use of intellectual property in artisanal enterprises is more defensively oriented than offensive. It primarily serves to dissuade or attempt to dissuade competitors, whether they are small or large enterprises, from encroaching on the enterprise's territory. On the other hand, small businesses tend to be more skeptical about the commercial gains resulting from the use of intellectual property. These commercial gains primarily stem from the business strategy, and intellectual property could be a support to that strategy rather than a determinant.

1- Product Design:

Product design is of paramount importance for artisans and artisanal enterprises because it allows them to adequately meet customer demand and remain competitive.

To that end, the efficient use of design adds value to the product by:

Increasing the perceived value of the object through aesthetically pleasing industrial designs.

Adhering to product dimensions required on target markets, especially export markets, using standardized human dimensions (ergonomic statistics) to adapt a product.

Complying with international and national standards applicable in the target markets.

Products destined for export must conform to relevant standards.

Considering manufacturing processes, technology, and raw materials available to the manufacturer, which have a significant impact on product design.

Addressing market color trends, which change frequently, posing challenges for artisan producers.

Staying aligned with style and appearance trends in the target market, allowing artisans and artisanal enterprises to effectively fill a suddenly emerging market niche.

Taking into account competitive product prices on the market.

Considering packaging requirements that may impact product design or assembly.

Packaging requirements can substantially alter product structures.

A- Sample Fabrication:

Sample fabrication must adhere to the technical and conceptual rules of the product under development. The final appearance of the product will be determined during this phase, and sample production in different colors and finishes will begin, allowing marketing specialists to make their final selections. It's at this point that costs and selling prices are determined; the specification sheet is definitively revised and updated, outlining the product launch plan.

B. Intellectual property and product development and adaptation:

It is imperative for artisans and artisanal enterprises, during the product development cycle, to precisely define the elements of their product that need to be protected by intellectual property.

Some forms of intellectual property are subject to registration, which is often granted to the first person who applies for it. However, before product launch and intellectual

property protection are put in place, it is crucial to keep all product details secret. Otherwise, obtaining intellectual property rights could be constrained.

2- Determining the cost and the price of the product:

The determination of price involves the sum for which a product will be sold, considering the production and marketing costs weighted by what the market can accept.

Concisely determining the cost and price of any product manufactured by a company is crucial, as it can have a real impact on the company's profitability and sustainability.

3- Intellectual property and cost and price determination:

Creating new, innovative, and original products generally incurs very high initial fixed costs. However, intellectual property rights, once created, can be sold and resold. This makes intellectual property hide a much more interesting return on investment. Nevertheless, important factors should be integrated into the cost and price determination plan for intellectual property protection, including:

Costs of creating intellectual property, including research and development costs.

Costs of acquiring and maintaining intellectual property (IP) rights.

Fees payable for filing applications, obtaining and maintaining IP rights, legal fees, translator fees, and costs related to preserving the confidentiality of confidential business information.

However, the costs associated with acquiring intellectual property can be reduced by:

Considering the most suitable and cost-effective protection formula.

Requesting intellectual property protection through regional or international arrangements for foreign protection.

Leveraging special incentives provided to SMEs or specific groups in the artisan sectors when available.

Costs related to monitoring intellectual property: This involves regular consultation of databases related to trademarks, industrial designs, and patents to keep up with recent advancements and new technologies. Other aspects such as identifying new partners,

suppliers, or market opportunities and monitoring competitors' activities while avoiding infringement of third-party IP should also be considered.

Costs related to taking measures to enforce IP rights

Costs related to the use of third-party intellectual property rights

4- Intellectual property and commercialization trials:

Craftsmen must prove that they are holders of, or are authorized to use:

All intellectual property rights that protect the essential elements of the product (or service) itself, such as copyright, industrial designs, trade secrets, patents, or utility models.

All intellectual property rights that constitute essential elements of the company's image, such as trademarks, trade names, industrial designs, or domain names.

All intellectual property rights that protect the essential elements of product packaging and labeling, such as copyright, industrial designs, graphic codes, trademarks, or geographical indications.

All intellectual property rights that protect essential elements (both content and operation) of a website, such as copyright, industrial designs, trademarks, domain names, patents, or utility models.

All intellectual property rights that protect the manufacturing process and other relevant business information, such as trade secrets, patents, utility models, or copyright.

5- Product Promotion:

Once the marketing trial is successful, it becomes imperative to promote the product using the most suitable means for the business.

A. Promotion Methods used in crafts:

The promotion methods used by artisans and artisanal businesses often include:

Mailing paper or CD catalogs.

Participation in exhibitions and presentations at professional trade shows (at the local, national, regional, or international level).

Use of a website.

Advertising media (such as specialized trade press or television).

B- Intellectual property and product promotion:

Intellectual property is, in itself, an appropriate way to convey a promotional message about a product, as promotion is, by definition, a set of logos, slogans, graphic codes, and brands aimed at making a product known and valued. Their relationship seems very closely related and congruent in this regard.

Artisans need brands to personalize their products and communicate with their consumers. It should be noted that brands not only allow the identification of the source and origin of a given product but also serve as a guarantee of permanent quality. Using them continuously and consistently in all publications, presentations, advertisements, brochures, websites, etc., for the product is, therefore, a good strategy. When artisans or visual artists use the services of advertising agencies or printers, or authorize third parties to use their brands, they should clearly specify how they would like the brands to be used. It is their responsibility to ensure that the market is aware of their brand and the qualities associated with it.

Certification marks, collective marks, and geographical indications are useful promotional tools, as they convey messages about certain qualities or characteristics or the reputation of products.

Patents and utility models send a message that the product is an innovation and highlight the potential for competition in the products concerned.

The attractive appearance of a product, its appealing packaging, and creative design contribute to reaching the target customers. Holding a design or model, a graphic code, and copyright on these features will protect artisans against illegal copies or imitations.

It is also important to ensure that others know that intellectual property rights are protected. Therefore, intellectual property rights should be highlighted in advertisements and other promotional communications. However, artisans should also be concerned with legislation related to advertising and unfair competition. For example, the use of unauthorized, misleading, or deceptive marks can lead to legal

action. Artisans who are assisted by an employee, an independent consultant, or an advertising agency to create advertising material, brochures, product marks, or website design should ensure that they own all the intellectual property rights attached to them, rather than the employee, consultant, or advertising agency.

IV- The empirical investigation

In our survey, we will study the population of artisan entrepreneurs belonging to the field of traditional artistic crafts. The choice of these artisans was made in connection with a research project initiated by the PERMANAN research laboratory (HEC Algiers), and the national agency for traditional crafts.

The objective of this project is to introduce the concept of intellectual protection of innovations resulting from traditional artistic crafts, in a process of supporting artisans for the promotion and local and international marketing of their products.

The work that we present here is exploratory; our objective is to understand the perception of artisans with regard to the importance given to the protection of their products and the contribution of elements of intellectual property such as: the label, the brand, the indication of origin in the marketing approach.

1. The population studied :

The field of artistic crafts is the main component of our study population, in addition the man is always the most active compared to the woman in all the fields of crafts. Furthermore, we note that in the population studied (art crafts), the rate of women is high (31%) compared to the two other areas: production of goods and services.

2. Survey methodology

The objective of our field study is to analyze the attitudes of artisans, which inform us about their abilities to appropriate elements of intellectual protection for better marketing of their innovations.

2.2 Questionnaire

Inspired by the conceptual framework cited in the literature review, the questionnaire was developed and structured into four parts. A first part is reserved for the economic and socio-demographic data of artisans (singalytic sheet). The three parts cover issues

relating to innovation, commercialization, promotion and intellectual protection. The questions formulated are mostly closed, depending on the need for the quantitative study: Single-choice dichotomous and multiple-choice questions. All the participants are interviewed "face to face" with the help of researchers enrolled in doctorates and who are affiliated with the PERMANAN research laboratory of the School of high commercial studies (HEC Algiers).

2.3- Data analysis

We made our survey during the 24th international traditional crafts fair in Algeria, from June 17 to 24, 2023, with a sample of 228 artisans determined by convenience, composed of 46% women and 54% men.

These artisans come from 58 wilayas of the country, were represented with various fields of crafts, according to regional specificity.

For our data analysis, we used flat sorting and cross sorting (univariable and bivariabile analysis) using SPSS software. The hypotheses were tested using the Chi-square association parameter. This tool therefore allowed us to accept or reject the hypotheses and to verify them subsequently.

A- Characteristics of the sample

The activity is managed mainly by individual workshops, led by a man assisted by his wife and/or other members of his family. A workshop operates with an average of 1 to 10 employees, which corresponds to the size of the small business in the European Union.)

Women are a minority in craft activities, but they run businesses rather than individual workshops, with more workers than men. They also have a higher level of training.

Regarding demographic aspects, we see that the largest age group is between 40 to 59 years old, with a secondary education level. The results show that few young people join craft activity and those who do have an average or secondary level of education.

For more than half of the artisans active in artistic crafts, i.e. 56%, the acquisition of know-how and learning of the profession practiced was acquired mainly through apprenticeship with master craftsmen. , at 29% of the total, 27% have followed

professional training in an Approved Professional Training Center-CFPA- and nearly 18% declare themselves self-taught.

The sample studied contains a proportion relating to various trades, jewelry and traditional clothing are the most presented as well as ceramics while brassware is very little presented.

The results of our study are mentioned below:

B- Innovation: safe-guarding factors of craftsmanship

Safeguarding the ancestral profession represents a real problem in the sector. Because on the one hand, the artisan must innovate in order to respond to the new consumer trend in order to survive in a competitive market, and on the other hand, he sees himself responsible for preserving the identity and heritage of his country.

Furthermore, the result obtained clearly shows that respondents are convinced that innovation is a factor in safeguarding craftsmanship, and this was expressed at a response rate of 84%.

C- Technology is a factor of innovation in crafts

The use of technology is considered by artisans as an important factor in the innovation of their products, with a response rate of 76%.

Artisans express a positive perception of appropriation of new technologies. This reflects their ability and desire to be included in an economic approach based on innovation.

D-The use of the internet in the communication of artisanal products

The results show that the number of women who use social networks is twice that of men (see figure 4). They thus demonstrate a greater ability to adopt new communication and information techniques with the environment.

E- Use of the website in promoting crafts

Only 8% of responding artisans use a website to promote and sell their product. The technique most used by respondents is participation in fairs. This allows them to have direct contact with their customers who can test, smell, touch and taste the product, but

also to sell a considerable quantity in record time compared to online sales (according to interviews with customers).

F-Rate of trained and untrained craftsmen

The craftsman card is one of the mandatory criteria for participating in the show, knowing that obtaining it requires the craftsman to hold a training certificate or diploma.

Which means that all participating artisans must be trained in their trades. However, 29% of craftsmen are not trained according to the results obtained: either the craftsmen questioned do not hold the craftsman card, or they have not necessarily undergone qualifying training. On the other hand, we can note that a rate of 64% of artisans, are trained in trade.

G-The diversity of values given to craft products

The results confirm that craft products are characterized by a strong diversity, in their nature, form and their value (artistic, utilitarian, etc.), which makes them original. Again, this diversity also comes from the different professions carried out according to specific know-how specific to each region. This is justified by the presence of more than 12 professions in the show. So the different skills of artisans constitute the source of differentiation, and the capacity for development and local competitiveness.

H-Protection of creativity

The legal deposit of certification marks, collective marks, geographical indicators, patents, designs or creative models, not only makes it possible to identify the source of an artisanal product, but also to guarantee the constant quality of creativity and thus protects artisans against illegal copies or imitations.

What emerges from our results, regarding the perception of the artisans interviewed in relation to the protection of their products, a rate of 53% of respondents who put their signature on the product in order to identify it, and only 24% who have a brand or label can be explained by the lack of product protection culture and ignorance of the important role of intellectual property in promotion and competitiveness.

I-Mode of carrying out the activity

According to data from the National Craft File (FNA), more than 90% of active artisans carry out their activities on an individual basis. While cooperatives and craft businesses only represent less than 1% of the total.

Artisans tend to work individually. 19% of respondents exercise their profession in companies, apart from 81% practicing it at the level of their workshop, this result therefore confirms the characteristic of individual work in traditional and artistic crafts.

And this, despite the training programs in entrepreneurship provided by the chambers for the benefit of artisans.

J- Export of crafts

Concerning the sale of traditional craft products on the foreign market, artisans suffer from various bottlenecks relating to logistics, financing and administrative burdens. Ceramic and copper craftsmen represent the highest rate of exports. In the rest of the trades, very few artisans export (less than 10%) and in basketry none export. carpet has recorded a huge decline since the 1980s, with 11% of respondents reporting exports .

Conclusion

In this research, we have illustrated the importance of craftsmanship as a creative sector characterized by both its cultural and territorial dimensions. Due to its specificities, it contributes significantly to the economic development of nations and to the creation of wealth that allows artisanal enterprises to ensure their sustainability in the market. Furthermore, we have demonstrated the importance of the key links between intellectual property assets and elements of commercial strategy for artisanal innovations. In this regard, when developing a marketing plan, artisans or artisanal enterprises must pay attention to both the distinctive value they can obtain from the intellectual protection of their products and their positioning relative to competitors' products to attract, retain, and gain market share among customers. Nevertheless, studies have shown that countries that have adopted the main types of intellectual property rights (patents, trademarks, designs, labels, etc.) perform well in terms of

innovation and exports, among other things. Indeed, the analysis demonstrates that the ability to manage intellectual property rights is crucial in terms of competitiveness and more generally for the dynamism of companies seeking to position themselves effectively in relation to their competitors or partners. In conclusion, intellectual property rights not only help secure established competitive positions but also create or improve others in both national and international markets. This microeconomic analysis, focusing on usage, naturally deserves to be extended by a more macroeconomic reflection to create a multisectoral competitive dynamic, enabling sustainable economic development.

Referrals and references:

- Bourgeon-Renault Dominique ; le marketing de l'art et de la culture, édition Dunod, Paris, 2009 .
- Colbert. François; le marketing des arts et de la culture » 3^{ème} édition, Chenelière Education, Montréal, Québec, Canada, 2007.
- Dominique. B-R, (2009), Le marketing de l'art et de la culture, édition Dunod, Paris.
- Evrard, Yves ; Le management des entreprises artistiques et culturelles, Economica, collection gestion, Paris, 2004.
- Georges Viala, Artisanat, Institut 2 Rives, 7 Octobre 2008.
- Howkins,j, (2001), The Creative Economy: How People Make Money From Ideas, Editeur, Allen Lane, Collection : Penguin Business S.(<https://www.amazon.fr/Creative-Economy-People-Money-Ideas/dp/0713994037>)
- Marchesnay, Michel ; L'artisanat dans un monde hypermoderne ; n°9, novembre 2004.
- Ompi,Le marketing des produits de l'artisanat et des arts visuels : Le rôle de la propriété intellectuelle, Guide pratique, Genève 2003.
- Richomme K. Contribution à la compréhension du système de gestion des entreprises artisanales, Thèse en Sciences de Gestion, Montpellier I, 2000.