

An Analysis of the Benefits and Challenges of Handicrafts in South Wollo, Ethiopia

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Abstract: *The purpose of this study is to examine the advantages and challenges of handicrafts in selected districts of South Wollo. The type of study is qualitative, and the approach is ethnographic. According to the research, the profession is about achieving goals, finding work cures, sustaining life, establishing a livelihood, and gaining social respect and recognition. The study indicated that inputs and production tools are indicators of a society's level of development, globalization, innovation, and ecological knowledge. On the other hand, there are challenges that are mentioned as general continuity in the profession, fair use, lack of a production system, unfair market dominance, and limited liability, a scope of work, demand, production equipment, resources, training, capital, and organization. Finally, approval is given by the researcher by strengthening the positive issues that have been observed as a result of the study's findings and if the positive issues are given due attention by the relevant parties.*

Keywords: profession, resources, products, and symbols.

1. Introduction

Craftsmanship is studied in the field of folklore studies in material culture, and its basic concept is related to utilitarian values. This means that it is a profession that is applied with the idea of preparing the necessary materials that meet the basic needs and services required by human beings in their daily lives. Therefore, the knowledge, skills, and natural "mode" (design) skills of weaving, sewing, pottery, and woodworking are put to good use. Thus, items such as baskets are produced for transportation, weaving for daily clothing, and woodwork for household materials [15].

Basketry, weaving, metalwork, and pottery are among the earliest and most basic handicrafts [19]. Thus, the profession deals with these matters and requires knowledge, wisdom, and skills to do them. In other words, wisdom is defined as "wisdom of practice" [11]. This means that the art of practicality refers to the interaction between the internal and the external in showing the integration of consciousness and body, and thus craft is more than an artistic concept, a display of knowledge, or an activity that requires practicality to create [20]. It is a connecting force with social, cultural, intellectual, economic, and ecological issues [3]. In this regard, the profession, through the results of the profession, is of great importance in defining the workforce, goals, beliefs, attitudes, values, memories, visions, history, and traditions of a society [10].

Two issues come to mind when crafting is considered. These are the production process and products [20]. In the production process, production equipment and inputs are mentioned together. This way, originality is a productive activity for a goal or purpose. This activity is related to social, cultural, and economic issues. In the process of production, it refers to determining the success of the work of other individuals to give fruit to the work of one individual. Thus, the work of an individual directly or indirectly affects the importance of the work efforts of others.

Thus, the nature of production is a matter of the socialization of labor [14]. This situation recognizes that the production process and output can be found in another value chain, and in this case, it considers the role of the community [10]. In this regard, production includes the aesthetic decisions of the producer and the user [21]. In this interaction, preferences and criteria arise. Thus, the manufacturing process and product are related. It can be seen that the manufacturing process as well as tools and resources have their own contributions to the material's preference and survival.

Materials can be activated either through craftsmanship or technology. Thus, they can be classified as hand-made and machine-made. A relationship is formed between the material's producer and the user, as well as the material as a product of culture and the factory [24]. This way, it can be understood that objects and human identities are related. Moreover, materials play a significant role in the construction and maintenance of ideas, beliefs, identity, history, and a community's belief system [1, 18].

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A material has the potential to influence a community's behavior and express experience, consensus, and values. Thus, it can be understood that materials have a functional and temporal character. Both crafts and products have great cultural (for example, in prayer, wedding, and death rites) and historical significance [15]. Crafts have historically been a reflection of society's social division of labor. Thus, the second is mentioned as coming from the division of labor in agriculture.

Because handicraft products have a cultural imprint, they play the role of creating a "map of meaning" in the community by displaying an individual's social status and status [23]. In addition, in the traditional medical sector, studies have shown that health healing can be achieved only by touching objects, and even professions have the role of "occupational therapy" [9, 15].

Furthermore, it has a positive role in generating income, addressing work-related health problems, stimulating innovation, and being a key economic sector. Studies indicate that it is beneficial to complete the study by considering the experts when studying materials [7]. This situation is to indicate that there is a creator of a material, just like an essay author, and this situation is an indication of the existence of an interaction between the expert and the material, which is creativity, uniqueness, and intellect [21]. Although the profession in Ethiopia is next to agriculture in terms of job opportunities, research indicates that there are situations in which the profession is judged by gender, age, class, ideology, and religion [6, 14].

Finally, as I have been able to notice on various occasions (in both experiential and academic modes), I have not come across any research work that has focused on the scope of benefits and challenges of handicrafts, especially in terms of production tools and resources. The limitations of research in this regard and the existence of practical problems are mentioned as the starting point of the study. Thus, among the types of handicrafts, weaving and coil sewing were studied. These types of occupations are chosen over others because they are related to the workforce, resources, tools, production process, and context.

The study will provide students and researchers of folklore and related fields with an insight into the conceptual and theoretical issues of the craft profession. It will serve as the starting point for the handicrafts research. It fills the gap in this regard.

The purpose of this study is to examine the benefits and challenges of handicrafts in selected districts of South Wollo. These issues are based on historical and contemporary perspectives. The study areas are Kalu, Kombolcha, and Borena, and they were selected based on the target method. The type of research is qualitative, and the approaches are ethnographic and case study.

Purposive and snowball sampling were used to select a sample of informants. Primary data were collected through observation, interviews, and focus group discussion. These data are collected through data collection tools. Qualitative data are used in the review essay and the explanation section of the study results to show the gap in the study and for readability. The data were examined from both an emic and ethical standpoint. They are also presented with descriptive, analytical, and interpretive strategies.

The study used functionalism and diffusion as theoretical types for analysis. The study consists of a background section, a concept and theory statement, an analysis and summary, conclusion and feasibility sections. In the introduction, the background, starting point, purpose, importance, and method of the study are explained, and in the theory and concept section, points related to handicrafts are raised. In the analysis, benefits and challenges from the point of view of functionalism and diffusion theory were analyzed. Finally, the study's summary, conclusions, and recommendations as well as cited sources are presented.

2. Theoretical Framework

2.1 Material Culture

Material culture is the manifestation of human, social, and cultural events that often have tangible material existence [26]. In material culture, mind and matter interact with things. We can understand the difference and unity between nature and society, culture, and humanity. This way, and use nature to meet various needs [8].

This situation also indicates the interaction between human and environmental conditions by using different resources from nature and using the creative potential of human beings for the purposes they want. Elements are mentioned under the root when discussing material culture. Things, objects, artifacts, products, goods, commodities, and "actan" are examples [26].

Object refers to any tangible, active, physical object. Products are seen as materials and can be marketed and offered. In this situation, things are available and not available. Objects are not commoditized when they are found in personal, family, pastoral, and cultural contexts. An item has content that is close to a product. The main feature of a commodity is that it is offered as a source of income.

The primary concern of the man-made is cultural and social symbolism. Actan deals with the effects of both hand-made and machine-made materials. Human and non-human material types are thus defined.

2.2 Craft Art

Handicraft is a part of material culture that is produced mostly by hand by a community based on its own methods and technology using locally available raw materials [5]. Handicrafts are a part of art that are concerned with decoration and are made from grass, clay, and similar materials by hand or with simple tools [15]. The fact that the profession is a human-powered process with little technological capacity; research has shown that it is frequently done away from the city and by women, and that it involves activity and mobile production [15].

Studies have shown that there is a certain difference in the judgment of handicrafts in relation to the professionals and the working process, so there is a difference in the subparts that are embedded in it. They are identified by Dorson [5] as eight in number namely, weaving, clay, sewing, metal, bamboo, wood, leather, and horn. This shows that there is a difference between the details included under the profession. This seems to show that it can happen through differences in culture and environment among communities.

As mentioned above, it is mentioned that labor resources are local in relation to craft judgment. In contrast to this, there are those who mention that the work resources offered around handicrafts are not specific to one area [15]. Hence, the resources used in this profession can be sourced from any part of the world. The ingredients can be natural or man-made. The studies indicate that there is no requirement to limit the input level. Note that this situation is different from the studies presented above.

The desire to continue the profession within the same family is defined as a family-based profession. This type of situation in India is considered a way to keep the profession alive or earn money, Moses' research explains. This situation is also observed in Ethiopia. For example, research suggests that Harar tailors in the East, Wolaita potters in the South, and the traditional "Dorze" community of Gamo manage weaving as a full-time occupation [21]. Finally, there are negative situations that are mentioned in relation to the handicraft profession, which are the lack of demand for products, market conditions, resource constraints, foreign markets, supply, training, manpower problems, and basic development problems. If we say this in this regard, we will see the analysis as follows.

3. Presentation and Discussion of Data

Cultural studies, in other words, refers to cultural criticism. This act of abuse is both a positive and a negative issue [17]. Craftsmanship is seen under material culture, and material culture researchers should focus on three basic issues when conducting research. These are the product, process and people [25]. The product is the concrete result of the folk creative process. The process also refers to the overall design and construction of the product. This production process is measured by the manufacturer and the user. In this production process, knowledge, experience, and skills are the most important factors.

Product type, input, production process, techniques, benefits, and challenges are not constant, and change occurs. The concept of 'public' refers to the producer and the consumer and can be defined individually or collectively [25]. Next, based on the points listed above, we will see the benefits of the profession as follows.

3.1 Benefits² of the Craft Profession

This section is a comprehensive analysis of the benefits of the craft as a profession. The first is the historical importance of the profession, and the profession is mentioned as the basis of the natural economy of history. This is an indication of the natural production system. On the one hand, the absence of machine production in the profession has the possibility of making the professional not subject to the machine. The evolution of society, the emergence and change of political and economic systems—all of this has changed at the same time. One example of this is the change in product communication. Production relations are used to describe the interaction of people not only with nature but also with each other in the production process [14].

Historically, the relationship between production and consumption was more economic than social. This situation is an indicator of the political and economic system of the country, which has been changing repeatedly. Historically, the emergence of relations of production enabled the emergence of a historical category of value. This is the reason for the existence of money.

In this regard, there has been a process of converting products into commodities. Crafts have historically been a reflection of society's social division of labor. Thus, the second is mentioned as coming from the division of labor in agriculture. The reason for this division of labor is related to the extent to which people occupy the historical social production system and the growth and change of production tools [14].

² In this research context, the word benefit is the judgment of things, events, ideas, customs, and rules regarding the importance, goodness, and desirability of individuals or society, and the judgment they create is generally called significance [14].

Craftsmanship can be cited as a manifestation of the low level of development of a market economy. In this stage of development, two forms of competition are observing the development of a market economy. In this stage of development, two forms of competition are observed. The first is the form of asserting dominance over a band of producers of the same craft, and the second is the transition from a low-profit to a high-profit field to join a high-profit field. This situation also shows the direction of development in which individuals in the profession change their status by crossing the social hierarchy. This situation is clearly seen in the weaving profession. This way, the social mobility of occupational groups from weaving to the trade of woven products will be demonstrated.

Another craft is an expression of the idea of manufacture. This idea can be expressed in two ways. It is the first time that individuals with different skills participate in the production of a craft product, and in this regard, the informal coordination of the production process by the producers, suppliers of resources, and professionals involved in the production process to produce the entire product is visible from this point of view. The second aspect is the division of labor within the profession. Division refers to the production of only a portion of the product. This division can be seen in two forms. Work-oriented and nature-oriented (in terms of gender and age). A possible example of this is the informal division of labor in weaving and tailoring.

In these types of occupations, the task of a professional is to produce only a certain part of a product. The division is highlighted in terms of production equipment (dye, spindle, loom), input (warp, loom), and production process (weaving, warping, sewing, spinning, dyeing). Apart from this, the occupational division is based on group, environment, and gender.

Craftsmanship is a method by which human beings use their own needs and abilities to use nature. In this activity, the professional is recognized, accepted, and favored by the community. An example of this is the variety of expressions that are reflected in the community. In this regard, "she is a sewer!" and "she is warped" come to mind. They will be mentioned. In this regard, the profession is a goal for both the professional and the consumer. This goal can be expressed in different ways. Financial goals, professional goals, health goals, recognition goals, religious goals, social goals, and cultural goals are just a few examples. It can also be referred to as the fulfillment of primary and secondary needs.

To explain some of the points presented above, the profession is particularly beneficial in terms of providing financial independence for women and becoming the basis of the local economy. It can also be mentioned when solving various problems perceived by the community. This way, it can be mentioned as a means of overcoming unemployment, job healing, finding peace in a conscientious life, and being an alternative pastime. Finally, we decided to look at the general benefits of crafting.

3.1.1 Craft Products

The benefits are mainly related to individual, social, cultural, historical, economic, and ecological issues, and we will see these article by article as follows.

It is a matter of priority that handicrafts are an expression of the social work of a society. Thus, whether the value of the results is positive or negative, it reflects the value of social work. The reason social work is important is that different part of society participating in the production of a cultural object with tools, resources, and the production process. In the production process, creative decisions are made by producers and consumers [21].

Consumer preferences and needs become critical inputs for manufacturers. That said it is very helpful to get a quality product. Thus, any situation that arises around craft products will have a direct or indirect impact on the value of social work. In this regard, the types of handicraft products are different, but they are a demonstration of concrete and abstract work. Abstract work finds its existence in the history of social development in connection with the production of handicrafts. Manpower, or the manifestation of human mind, body, and organism power, is the result.

Artifacts are used to illustrate historical production conditions and changes. This is mentioned in showing the historical and current state of production ranging from simple production (personal consumption), socialist production (with a non-profit motive), and catalytic production (with a profit motive).

Historically, handicraft products had a relative value and proportionality relationship with money. For this situation, the fact that weaver's goods and *buluko* (a type of weaving product) were included as payment in the *Tobola Lottery organized* in 1970 is mentioned as an example. In this regard, the results are referred to in terms of serving as an equivalent form of value. This function has both historical and contemporary implications. This is referred to as the "exchange value" of the material for material. Just as in history, ten *quna tef* is exchanged for two *gabi* nowadays in the study area; it is observed that different coil sewing products (*quna*, *sfid*, and *wenfit*) are exchanged for different cloths. In terms of location, the exchange is done by moving the sewing products from the highlands to the highlands and the lowlands. It can be understood that this activity is used to fulfill budgetary needs by satisfying certain needs of the community.

Handicraft products have historically transitioned from a consumption function to the market; they are indicators of political system change, the creation of division of labor, the creation of production growth, the improvement of production relations, and the evolution of the society's social thinking from religious to secular. This situation is also indicative of the change from utility value to the exchange value.

Another role of handicrafts in society is as payment and measurement tools. For example, when seamstresses perform at various social and cultural events (for example, baking bread during a wedding) as payment, if they refuse to accept cash, sewing products (such as *sefed* and *mosab*) are offered to them as payment for their work. In addition, sewing products are a social interaction and communication tool for professionals. This happens by presenting the results as a gift, sharing the results, and serving as a social networking and interaction generator.

Beyond being a means of payment, handicrafts played an important role in measuring a wide variety of crops before the advent of modern measuring instruments. In this situation, although their services in urban areas are decreasing, their services in rural areas have not disappeared at all. Thus, for example, *Quna*, *Double*, *Enqab*, *Mosab*, and *Meno* are used to measure the types of crop and the amount of bread.

The existence of handicrafts reflects government (taxes, currency), community (common good), and individual ownership (private interest). In this regard, the results are an indication of the performance of a society, and these performances are an expression of interest and the level of knowledge that man has about the natures and the laws of society. They are the manifestation of human production ability, the expression of existential truth, the forces of production, and the relations of production.

Handicrafts have the role of representing and expressing national and local identity by supporting the tourism industry. This is an issue related to souvenirs. This situation is especially noticeable in the weaving and sewing products at various events and platforms. Furthermore, the dress code of the results reflects the society's political, economic, cultural, and social aspects.

Artifacts in general are cited as showing traces of historical folklore. They are also used as props for various purposes, such as stage lighting and as input and lighting for various lights. These issues include, for example; when we see them, the results of weaving and sewing are used for the index of the wedding issue, the dress for the wedding ceremony, the bride's reward, the burial gown for the death ceremony, and the single expression of the feeling of sadness. Also, sutures (for example, sewing sutures, sieves, sutures, and sutures) play an important role in the health of the digestive system. Without these resources, the system would not be successful. In general, handicrafts have a high role as a resource for various cultural transition systems. If we look at the situation in this regard, the advantages mentioned in relation to handicraft tools and resources are presented as follows:

3.1.2 Resources and Tools

Among the issues related to handicrafts are tools and resources. In the production process, these issues can be divided into natural and non-natural. This is because in the production process, the tools and materials are natural, hand-made, and machine-made. These issues can be seen in the weaving and sewing skills that are demonstrated. When various yarn inputs, webs, needles, and singers are mentioned in weaving, needles, dyes, and different types of thread are also used in the manufacture of machines.

The tools and resources used in handicrafts are mentioned as a demonstration of the community's ecological knowledge and understanding. One possible example is when identifying plant types that are used as tools and resources for weaving. Thus, among the weaving tools, the tools called *Dewur* and *Dunf* are produced from the plants called *Warsabisa*, *Myra*, and *Wulaga*. Unlike other types of plants, these types of plants are soft and do not show a tendency to rot after being processed. Because of this nature, they were able to be chosen as working tools. This situation also shows the community's ecological knowledge. When we look at the same task in the sewing profession, it is highlighted in terms of resources. This way, by distinguishing the soil sewing materials, namely, *Akrma*, *Sandedo*, *Sabez*, *Sebelet*, *Gosan*, *Wonga*, and other similar materials, the nature and function of different materials show the ecological awareness of the professionals and the community.

Another factor in the selection of inputs in the production process is the context in which they are recognized and accepted by the community. This is related to weaving, and the social interpretation of an individual wanting to weave a loom and buying it from the market and weaving it for him is different. Spinning the resource called mag by oneself earns a different kind of respect in the community than buying mag from the market and making it. He notes that this goes along with the statement "warped is a woman" mentioned before. It is one type of resource in weaving craft warp, as we attempted to explain above. When we think of a warp, we think of the threading function. During the spinning of magnetite, we get different types of yarn. These fibers can be distinguished as thin, thick, and rough. The appearance of these thread types reflects the different psychological states of the test-takers.

A thin thread indicates that the spinners are focused, careful, and concerned with their own affairs, whereas a thick thread is frequently seen spinning with the intention of marketing. Loose or thin, thick thread-like patches indicate a disordered mood or a lack of concentration. Another issue that arises with this is the threading process, which is not only about maintaining the quality of the thread but also about creating social bonds among the individuals in the group. It is said to be quality assurance, as it is possible to be included in the collection because the selection is made taking into account the quality of their past performance.

As mentioned above, the tools of production arise under the profession of craft, and they indicate the superiority of human beings over nature and the level of development they have reached [14]. The studies suggest that different periods in the history of a society's development can be distinguished from each other not by the types of products produced at that time but by the types of production tools used by the society. This way, rather than the type of product produced, the main issue is that the tool used indicates the level

of development of the society. It can be understood from this idea that the means of production are an indication of the level of development and thinking in a society. This way, corn can be harvested by oxen or tractors. What matters is not the product itself, but the type of equipment and resources with which it is produced.

One of the manifestations of diffusion theory is globalization. The reflection of global is locality. We find the notion of localization in the theory of globalization [12]. Among the manifestations of globalization, religion, politics, business, technological products (for example, machines and their results), movement, education, exchange of experience and international industrial connections are mostly mentioned [12, 3]. These factors can be mentioned in terms of the inputs and tools used in the craft industry. This issue goes hand in hand with the idea that tools and resources can be found both locally and abroad (from any part of the world), as mentioned before. Thus, these issues are an indication of the idea of globalism. "Globalization is usually used as a handy term to describe the spread of communication, production, and technology throughout the world" [4]. Thus, it can be seen that the production tools and resources available in handicrafts have a global footprint.

3.2 Challenges of the Craft Profession

We have been able to see the positive aspects of crafting in the past. In this section, we consider the challenges related to the profession as a whole, including the profession, outputs, and users.

In relation to the craft profession, the primary issue is the lack of attention given to the profession as a whole and the lack of awareness of the role of the profession. Although there seems to be a relative change from the previous one, although the profession has historically been the second field in the social division of labor separated from agriculture, it seems that it has not received due attention and is under pressure in terms of the work sectors that came after it (for example, business). It is also seen as unwise to judge artisans by modern standards [21]. In this regard, it is observed that the consumer does not give value to his own cultural products; instead of selling his own products and services, he is satisfied with his purchasing power by handing over his own money.

In this regard, naming abuse, which is inappropriate for the underlying professions, can be mentioned. These conditions are observed in different types of vocabulary. For example, "*Shemane sarwu wane*", "*Shemane sheru wane*", "*Shemane sheh latham*", and as insults, "the weaver's son, *Kuti Be Tash*³" and "slavery of the skill of the hand," and "mastery of the skill of the mouth" are mentioned in this regard. Studies have shown that stimulating and exclusive conversations like these are a challenge to fully utilize the professional's skills and talents [16, 14]. Because human beings naturally need strength and support to be successful, on the contrary, these same conditions are likely to be an excuse for stigmatization of the profession, whether it is in the profession or the next generation.

This action may even call into question the continuity of the profession. Three types of division of labor are observed in handicrafts. These are group-oriented, task-oriented, and nature-oriented (gender, age and environment). These divisions of labor are observed by the type of occupation, arrangement of production equipment, input, and production process.

In terms of profession and function, giving a woman the ability to spin and sew and giving a man the ability to weave can be mentioned. In this example, "If a son is not born, he is like his father; give him a wife, and let him be born like his mother." There is a practice of delegating labor-intensive tasks (e.g., sawing, folding, wrapping, and sawing) to men during tool preparation.

Moreover, labor-intensive and less labor-intensive production tools (e.g., emery, dyeing) were assigned to women. Divisions of labor are observed in the same way in the preparation of inputs and in the production process. For this, threading, weaving, dyeing, sewing, weaving, and finishing are mentioned in this regard. In terms of giving a skill to a group and area, the sayings "*Degegna* can sew; weaving is the *Kalu*" are mentioned in this regard.

Although the occupational boundaries presented above are seen as cultural by the community, studies show that the division of labor based on group and nature is detrimental to the development of a society [21, 14]. According to the study, work and creativity are not only manifestations of any human being but also a social function of a society and the consciousness of a person begin when he starts to consider himself as a part of that society. It has been explained that the natural division of labor is an indication of the limited development and inclusiveness of a society.

Another feature of the handicraft profession is its lack of connections with other industries. It has also been observed that a professional is defined by his or her profession until death. There is a lack of readiness to own a profession other than one profession. In the current government structure, the profession is found in the Ministry of Culture, micro and small-business sector, and is related to technical professions. Despite this, the craft profession is more than a profession; it is a manifestation of the country's culture and identity. As a result, the profession's relationship with other governmental and non-governmental institutions is limited. It has limited lateral and hierarchical relations with tourism, fashion, film, theater, economy textile industries, and technology institutions that are

³ The individual who twist and cuts the warp.

especially close. For example, studies suggest that the first film in Ethiopia's film history started with a woman wearing a dress, which is a result of weaving [22].

From an economic point of view, it has been seen in the past that handicrafts have historically been a natural economy and an indicator of the indigenous economy. In addition to this, the fact that the craft profession has taken different forms due to the influence of changing government forms in different eras is another manifestation of the challenges that arise around the profession. Thus, the emergence of the division of important work and surplus work in history is mentioned as the cause of the conflict of interests.

Historically, it is true that handicrafts received a lot of attention from the government during the Derge era. In this era, it has been noted that handicraft tools and products were offered by lot in the Tobola lottery, as it was possible to see before. This form is relatively limited compared to the economic system that our country is following now. This is shown by the advertising work done for the profession, the limitation of including the profession in the curriculum and the results as a teaching tool to ensure its continuity, government officials and institutions in the procurement system, and not using the results of the craft. This situation is self-inflicted. This is what happened to the patriarch who said that the gold of a man does not shine.

3.2.1 Craft Products

The issues raised in this section are directly and indirectly related to handicrafts. In this regard, the issue of demand related to the transaction system is raised first. In a marketing system based on a market economy, it is the market that determines the price of products. In spite of this fact, the focus of this study is on the inputs used for handicrafts (especially weaving), such as cotton, mag, and different types of yarns from the market, which are measured in kilos and similar parameters.

In this form, the type of *gabi* that is used in the market is without dimensions. The parameters of the marketing system are the type and quality of inputs, processes, and design. The reason this matter has been raised in this way is that, if we have noticed the types of blankets that are sold abroad on different occasions, their weight is considered for their price in addition to their appearance, design, and quality. This situation is similar to the trade between traditional slaughter animals beyond woven products. If we notice the sales situation in different butcher shops, they buy the slaughter animal (for example, a bull) without kilos, but when they offer the meat for sale, they use kilos. Although the example presented has different input and outputs, the content is similar.

Another issue that arises in this regard is the issue of utility value. From this point of view, handcrafted products have limited utility value. The limitation is in relation to the service value and the customer service. It is also an issue with manufacturing equipment. There are relatively few changes in this respect as the utility value continues to grow. For example, the outcome of the weaving craft can be seen when they are used to make various types of curtains. Moreover, a product that was used only for making gowns is now being used for making shirts and coats.

Patterns and designs that used to be found only in woven products are now being used in combination with other types of clothing. While these demonstrations are seen as a good start, they are not considered sufficient. According to studies, the wood that was once used for housework and firewood is now known to be used to produce about 30,000 valuable items [14]. As a result, among the factors that hinder the development of utility the lack of updating of operating equipment, the quality of human resources, the limitation of active user participation, the lack of understanding of user needs, and the lack of resources (especially thread types) are mentioned first.

The research shows that the scarcity and cost of a particular yarn type are directly related to the design of the pattern. Data availability is another challenge. Pattern design is one of the factors that determines the type and desirability of handicraft products. This issue is particularly evident in the weaving results. One of the distinguishing features of *Gabi*, *Bulko*, *Single*, *Kuta*, Skirt, and Collar is the display mode. Design innovation is a fundamental issue in the resulting production process. For this innovation, the study indicated that documenting different types of designs that work or are hacked in different ways is the starting point for a new innovation.

As this task was not done, the owner of the designs was now able to be found with traders engaged in trading the woven products. Because of this, the trader has been able to abuse the market throughout his career. This situation is evident at present. Various contemporary art designs come or are available from the dealer, not the professional. This is due to the fact that experts are not able to document the types of designs they have made at different times in different ways, and the lack of ways to show these to both merchants and consumers can be cited as a challenge.

4. Summary and Conclusion

As it was possible to see before, the study tried to analyze the positive and negative aspects related to the craft profession, such as the general profession, the professional, tools, inputs, and results. This way, the handicraft profession reflects the social division of labor, the low level of development of the market economy, and the idea of manufacturing.

The morals presented as the foundation of the profession and the professional are mostly discouraging and negative. Those who base their results on them say the results are relatively positive. Their advantage is that the finished product is reinforced to be used or

worn. Furthermore, these terms are used to describe the function and nature of the profession, the professional, tools, inputs, and outputs. Artifacts are an expression of the social work of a society, but they are of different types: concrete and abstract work. As well as the outcomes of the workforce, i.e., they are the manifestation of human mind, body, and organism power. He pointed out that historically, handicrafts had a relative value and played a role in proportionality with money. They are also useful in showing historical traces of folklore.

The tools and resources used in handicrafts are an indication of the community's ecological knowledge and understanding. The study indicates that the tools of production indicate the superiority of man over nature and the level of development he has reached. It was also realized that tools and resources have a global footprint. This finding is in line with Moses' [15] idea that the resources used in the profession can be obtained from any part of the world. This way, materials can be activated through both craftsmanship and technology.

Divisions of work in handicrafts can be seen as group, work, and nature-based. These divisions of labor are observed by the professional based on the type of occupation, the preparation of tools and inputs, and the production process itself. The natural division of labor has been shown to be negative in various studies. The research suggests that the relationship between the profession and other sectors is limited. The issue raised in relation to handicrafts is the demand, utility value, and the limitation of information in this regard. They are also related to physical damage and ecological compatibility.

Most of the previous studies focused on performance. It has not been observed that the production tools and resources mentioned in the profession reflect the community's knowledge and change. Moreover, it is not taken into consideration that the demanding needs of an Amharic user or consumer can be very useful for obtaining a quality product.

The study indicated that the goals and needs of the profession, user, and society have a role in determining the nature and status of a craft product. For this, "products," "goods," "items," "materials," "things," and "man-made" are mentioned. According to Moses [15], production equipment and inputs can be sourced from within or outside the country. Moreover, these issues can be man-made or machine-made. This situation is consistent with the diffusion theory. The natural division of labor in craft is similar to previous studies. The difference can be seen in the idea that the profession has a family aspect. It is also related that tools and resources show the creativity, knowledge, and skills of an individual or society. Another related finding is the lack of resources, demand for products, market limitations, and seasonality, especially in the sewing industry. The limitations of these issues are cited as reasons for environmental protection, degradation, and mono-use of sewing materials for animals. This situation also led to a change in sewing results.

Finally, if the relevant bodies and institutions conduct a continuous study of the craft profession, and if feasible solutions are presented, it has been proposed that platforms, research institutes, legal frameworks, and policies can be prepared by the relevant bodies that can address, update, stimulate, and support the negative ideas of the profession and the professional.

Conflict of Interests

The authors declare that there is no conflict of interest concerning this paper.

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Appendix

1. List of oral literature collections
2. Background profile of informants