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AN ANALYSIS OF THE CULTURAL-CREATIVE
ECONOMY IN THE MEDINA OF TUNIS

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ABSTRACT

This research aims to provide an overview of the cultural-creative industries (CCI) in the Medina of Tunis and to understand pathways for socioeconomic development in the historic quarters. While the cultural heritage efforts, the history of craft and folk-art, and the function of souks in the Medina have been documented by scholars, little scholarly work has been carried out to analyse the link between socioeconomic development and the CCI in the city, despite the efforts of local civil society organisations. This work aims to provide an analysis of local socioeconomic challenges with a focus on labour and gender, to understand the relationship between the cultural-creative economy and the socioeconomic dynamics in the Medina, through a mixed-methods approach. Further, this research aims to add to the knowledge on economic development and creative industry development in a heritage context and specifically in countries in the Middle East and North Africa. While the majority of creative economy discourse is focused on the global North, this research aims to explore potential pathways for a heritage-led creative economy approach to economic activation through a comparative case study of other craft and folk-art heritage cities in the MENA region to inform pathways for change in the Medina. Finally, the notion of value is integral to bridging the gap between cultural heritage and economics. This research aims to map out the forms of value the cultural-creative economy can generate multiple and cross-disciplinary forms of value to contribute towards the work in measuring value in the Medina.

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1.

INTRODUCTION

1.1 Research Question and Objectives

Research question:

How can a heritage-led approach to creative industry development address socioeconomic challenges and generate “value” in the Medina of Tunis?

The purpose of this research is to analyse the potential of a heritage-led approach to creative industry (CI) development in addressing socioeconomic challenges and generating value in the Medina of Tunis. This research was conducted in partnership with Blue-Fish, a local consultancy aiming to “design solutions that unleash national art and craft potentials, through entrepreneurial and technical skills development and ... building cultural bridges of understanding to sustain cultural diversity” (Blue-Fish 2021). The Tunis-based organization focuses on local socioeconomic development and building access to international markets for local artisan-entrepreneurs through cultural heritage approaches. This bimodal focus on global linkages between Tunis’ creative economy and other creative economies as well as the preservation of local socioeconomic development has informed the methodology of this research.

The aims of this research are to:

- Provide a case study of the creative economy in a 1.) heritage context and 2.) city in the Middle East and North Africa region;
- Understand how specific socioeconomic issues shape the economic climate of the city to develop a place-based approach to creative industry development in the Medina;
- Carry out a comparative case study of emergent creative economy approaches in other heritage cities in the MENA to inspire regional synergies;
- Map out value generated by a heritage-led creative economy approach to understand the multiplicity of values and the interconnectivity between these forms of values in the Medina.

These aims were achieved through the following:

First, a literature review was conducted to provide a theoretical overview of the CIs the connection between economics and heritage, and forms of value outlined in the cultural heritage and economics literature. This review also foregrounds the state of the cultural-creative economy in the Middle East and North Africa (MENA) and in the Medina of Tunis.

Then, a theoretical framework is provided to frame the focus of the research on fair and inclusive labour, and a holistic understanding of value.

The methodology section then provides an overview of the mixed-methods approach to the research, first with a descriptive analysis of the quantitative data, followed by a collection of qualitative data provided by interviews with local stakeholders in the Medina, and finally with

a comparative case study comparing the approaches of other cities within the UNESCO Creative Cities Network in the MENA.

The discussion section then outlines the critical socioeconomic challenges in the Medina and the relationship between socioeconomic challenges and the cultural-creative industries, as well as the emerging themes found from the comparative case study. A value map is then provided to visualise the multiplicity of values encompassed by existing strengths and opportunities for cultural-creative industry development and those weaknesses and threats which, if addressed, can also provide forms of value.

Recommendations are then provided to suggest potential pathways for cultural-creative industry development to address socioeconomic challenges in the Medina.

Finally, the limitations and conclusions of the study are presented summarising key lessons of the study.

1.2 Context: Creative Cities and Industries Post-Covid-19

The global market value for the creative sector has increased at one of the highest rates in the world, from \$208 billion to \$509 billion between 2002 and 2015 (Kuku *et al.* 2018). While this number is not representative of the trend in all contexts, the CIs have been identified as an integral sector such that the UN General Assembly marked 2021 as the International Year of Creative Economy for Sustainable Development, noting the importance of the creative economy in promoting inclusive economic growth, diversifying transition economies, and fostering positive externalities including the preservation of cultural heritage (UN 2019).

However, the Covid-19 pandemic has significantly impacted the performance of the creative economy and has particularly exacerbated issues of precarity for those working in the CIs. A study carried out by *Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ)* on the impact of Covid on seven cities across Sub-Saharan Africa and the Middle East found that the need for digital technology, financially sustainable forms of aid, and access to foreign markets are critical issues to be addressed in a post-pandemic strategy to creative economy development (GIZ 2021).

While the research presented in this paper does not focus primarily on the effect of the pandemic, the post-pandemic context points to the importance of applying a holistic framing of value which includes the labour of those in precarious and socially reproductive forms of labour such as care work and the informal sector.

2.

LITERATURE REVIEW

2.1 The Creative Economy

2.1.1 What Constitutes the CI and the Cultural Economy?

While the creative economy is a broadly encompassing concept, it involves economic activities at the intersection of creativity, intellectual property, knowledge, and technology (“Creative Economy” n.d.). Within the production chain, Pratt (2004:58-59) identifies three important categories of the CIs: “those that focus on bringing the content to the audience” such as performances and festivals, “those that bring audiences to content” such as literature and films, and “service-based activities” such as architecture and advertising.

According to Scott (2004:462), cultural economy sectors share three important features: they are involved in the “creation of aesthetic or semiotic content,” “generally subject to the effects of Engels’ Law, meaning that as disposable income expands, consumption of these outputs rises at disproportionately higher rates,” and through competition, these sectors become involved with agglomerative structures or specialized clusters which circulate more widely and easily throughout global markets.

While no widely accepted delineation between what constitutes the CIs or the cultural economy exists, Potts and Cunningham (2010:172) suggest that “unlike the value of museums or classical arts, which seek cultural value through the maintenance of past knowledge, CI value lies in the development and adoption of new knowledge.” However, as this research operates within a heritage context, the cultural-creative industries (CCI) will be used in reference to both the cultural and CIs.

2.1.2 History and Context of the Creative Economy

The term “creative industries” appeared most widely in the *Creative Industry Mapping Document* published by the Department of Culture, Media, and Sports of the United Kingdom in 1998, as an initiative by the New Labour movement to bolster the economy (Gross 2020). In 2002, Richard Florida’s *The Rise of the Creative Class* shifted the discourse towards a focus on developing the “creative class”, placing the “creative workers” – those who have attained higher education in “creative” disciplines – as the central group responsible for driving economic development in cities (Markusen *et al.* 2008). A limitation of the creative economy discourse is the dominance of case studies based in the global North, notably the U.S., U.K., and Western Europe as well as creative economy scholars theorising within this context including Florida, Sharon Zukin, Ann Markusen, Charles Landry, Andy Pratt, and Allen Scott. More specifically, labour theories in the creative political economy literature such as the “creative class” theory are framed by neoliberal agendas of “interurban competition, gentrification, middle-class consumption and place-marketing” (Peck 2005).

2.2 CI and Economic Development

Analysing the impact of CI on economic development is a difficult task, in part because economic indicators cannot fully measure the non-market value, externalities, and spillover effects of creative

industry development on a local population (Santagata and Bertacchini 2011). Despite this limitation, scholars have noted the potential for the CI in generating impacts on urban economic development.

2.2.1 Four Models of CI

While the relationship between CI and economic development – whether causal or correlational – is unclear, scholars have noted the ability of CI to enhance the local economy. Due to the relatively new concept of the creative economy and the predominance of quantitative analyses on CIs based in global cities, little econometric work has been carried out to test the relationship between CI and economic development in more varied contexts. However, Potts and Cunningham (2010) have suggested four models outlining the dynamic relationship between CI and the economy.

Table 1: Four Models of CI

Model	Equation	Relationship	Policy Implication
Welfare	$\frac{dY}{dCI} < 0, \frac{dU}{dCI} > 0$	CI = merit good	Policy must assess the non-market value of the good for public's welfare Policy focus on either income or resource allocation, or price maintenance of good vulnerable in a market economy
		Produces welfare-enhancing cultural goods ($dU/dCI > 0$), but requires the transfer of resources from other sectors of the economy ($dY/dCI > 0$)	
		Production of goods with high cultural value, low market value	
Competition	$\frac{dY}{dCI} = 0, \frac{dU}{dCI} = 0$	CI = normal goods	Policy is not unique to CI
		CI goods vary in price like other goods subject to individuals' decision to maximise utility according to budget	
		Marginal contribution to public welfare	
Growth	$\frac{dY}{dCI} > 0, \frac{dU}{dCI} \geq 0$	CI = driver of growth	Policy depends on whether growth functions based on supply-side or demand-side interactions. 1. Supply-side: CI exports new ideas to Y 2. Demand-side: growth in Y leads to increase in demand for CI services
		Positive relationship between CI growth and overall economic growth	
		Contribution of CI to growth through design-led innovation or facilitation of new technology to other sectors Leads to new types of jobs and categories of goods and services	
Innovation	$\frac{dY}{dCI} = \text{undefined}, \frac{dU}{dCI} \text{ open}$	CI = an element of innovation system of overall economy	Policy focus on innovation rather than welfare
		CI allows for coordination of new ideas and technology	
		Based on Schumpeter's Theory of Innovation and "creative destruction"	

Source: Author; adapted from Potts and Cunningham (2010).

While these four models are theoretical and context-dependent, they summarise the ways the CI sector is involved in economic growth, welfare, and innovation as well as the policy implications of each model adopted. It is important to note the difference in the way cultural goods are designated in each

model, whether they are normal goods, merit goods, or public goods. This designation becomes complicated when studying the intersection of creative and cultural goods such as in the case of a heritage-based creative economy, in which the demarcation between public and merit good is vague and requires specific policy according to the value placed on the cultural good.

While these models have not been extensively tested, Potts and Cunningham (2010) suggest that the growth and innovation models are broadly supported by their initial study based on data from prominent creative economies including Australia, New Zealand, the U.K., U.S., and Singapore. This is also evidenced in the following sections on clusters, trade in CI, and labour in CI, which are aligned with the growth and innovation models.

2.2.2 Trade in the CI

The performance of the CIs have most often been recorded in terms of trade statistics, including the values and shares, growth rates, and concentration index of imports and exports of creative goods. UNCTAD's most recent Creative Economy Outlook report outlines the trends in global trade in CI between 2002-2015, noting that the greatest performance in the CIs is by the fashion, film, and design sectors – the latter of which includes the crafts, audio-visual, publishing, and performing arts sectors – and that the greatest performance of CI exists at the intersection of culture, technology, and innovation (Kuku *et al.* 2018). The report also highlights the dominance of developing economies' – most notably by China and other Asian economies including India, Singapore, and Turkey – participation in the trade of creative goods.

It should be noted, however, that it is difficult to measure the breadth of the CIs' impact on urban economies solely through trade indicators. Scholars have noted the issues with the grouping of traditional industries such as craft and folk-art in trade statistics, as they have significantly different value chains and production methods (Cerisola 2019). Further, it is difficult to account for the creative labour invested in or symbolic value generated by the manufacture of creative goods (Beukelaer 2014). In addition, the unspecified methodology used by UNCTAD to designate certain economies as developing, such as China or United Arab Emirates, can skew analysis and lead to "a risk of inverse causation when promoting creative industry as a tool for development" (Beukelaer 2014:234).

2.2.3 Creative Employment and Labour

The creative economy has been noted for its potential to stimulate structural change in the city economy towards a knowledge-based economy with greater employment in the tertiary sector, requiring skilled labour (Comunian 2011). A shift towards the creative economy attracts more investment in research and development, education, and skill training fuelling innovation, greater productivity, and economic growth (De Voldere *et al.* 2006). International organisations have noted the potential for employment in CI to generate revenues and income from intellectual property rights and trade outputs (Gouvea *et al.* 2021).

However, it should be noted that employment in CI is not always a pathway for inclusive employment. CI employment can be aligned with labour precarity through flexible labour markets which require little employee protection (De Peuter 2011; Banks 2018). Precarity can also arise due to the nature of many cultural goods as non-essential making creative workers, especially producers, dependent on the budget constraint of the local population. Further, statistical data on creative employment can oftentimes

overlook important segments of the population including those with micro-businesses, sole traders whose profits do not reach the sub-tax threshold, or informal and non-market activities (Banks 2018).

2.2.4 Creative Clusters

CI can also generate creative clusters – an area concentrated with interrelated industries within a similar field – which can promote competition and cooperation, form linkages, and efficiently organize local value chains (Fleischmann and Welters 2017; Porter 1998). The neoclassical definition of clusters outlines how clusters drive competition “first, by increasing the productivity of companies based in the area; second, by driving the direction and pace of innovation, which underpins future productivity growth; and third, by stimulating the formation of new businesses” which allows each company “to benefit *as if* it had a greater scale ... without requiring it to sacrifice its flexibility” (Porter 1998:80).

The concept of creative clustering is key for developing the competitive advantages of cities, in particular heritage cities. Santagata and Bertacchini (2011) describe two systems through which the CCI can generate business models supporting local economic development: one, through the development of economies of scale for “content and material industries” (design, fashion, industrial design, film) and two, through the development of unique, place-based “live-based products” (cultural heritage experiences, performing arts, museums, architecture).

2.3 Economics and Heritage

The interdisciplinary study of economics and cultural heritage is relatively new due to the perception that the two fields have opposing values. However, the pursuit of “value” is precisely what bridges the studies of these two disciplines.

2.3.1 Value in Economic Theory

The notion of value in economic thought has evolved from value as determined by labour and productive activities, to value as determined by price on the market derived from consumer demand (Mazzucato 2018). The evolution in economic thought around “value” is captured by the shift from a classical labour theory of value theorised by David Ricardo, Adam Smith, and Karl Marx to a neoclassical theory of value, or the shift from “value determining price to price determining value”, respectively (Ibid:7). Other theories of value include the exchange theory of value, which elevates the “exchange value” defined in Table 2 and the marginal theory of value, which expresses value as that level of consumption which yields the greatest pleasure with the production of the least pain (cost), with pleasure decreasing marginally with every additional unit consumed and with pain (cost) increasing with every additional unit produced (Pirgmaier 2021).

Specifically in the CI literature, value is traced back to Schumpeter’s “creative destruction” model, which espouses the idea that value is created through the destruction of the existing status quo in industry because of the selection for the entrepreneurial creation (Agarwal *et al.* 2007). Scholars such as Agarwal *et al.* (2007) have more recently counteracted this theory with the idea of “creative construction” focusing on value creation through knowledge spillovers created by entrepreneurial effort.

2.3.2 Value in Heritage Studies

Value-based approaches to heritage management are commonly traced back to Australia's 1979 Burra Charter, however, widespread usage of this approach began in the early 21st century (Fredheim and Khalaf 2016). Value typologies in cultural heritage studies encompass an extensive list of values ranging from aesthetic to educational to market-based and have been the basis for justification of conservation and preservation efforts (Ibid). Heritage scholars have noted the importance for value typologies to encapsulate the value expressed by both professional and non-professional stakeholders in conservation projects and to be flexible enough to incorporate both present and future values (Ibid). Fouseki *et al.* (2019) describe the transition in heritage value literature from the belief that the intrinsic and extrinsic value of heritage exists as a rigid binary to the perception of value as a concept composed of a plurality of meanings such as “benefits, impact, outputs, outcomes, meanings, significance, narratives or all of these at the same time” with both tangible and intangible qualities.

2.3.3 Determining the Link Between Economics, Value and Cultural Heritage

Despite the tension between heritage and economic practices, Graham *et al.* (2016) note two important reasons for the two disciplines to be understood in tandem. Firstly, the maintenance and preservation of heritage structures, both tangible and intangible, require funding and capital. Secondly, heritage generates economic value which “can be utilized to provide a return in profits, incomes and jobs” (Graham *et al.* 2016:130). Further, with the greater focus on sustainability both in the economic development and heritage fields, the gap between these two disciplines have decreased with the understanding of heritage as a “public good,” and thus, an important resource to be preserved not unlike natural resources (Serageldin 1999). In classical economics, public goods are goods which are non-excludable – meaning they are available to all without conditions – and non-rivalrous – meaning the use of the public good by one member of society will not limit its consumption by another (Ibid). The rise of culture-led urban regeneration as an approach for economic activation of cities has also linked the fields of economics and cultural heritage to create a “sense of place” by harnessing the multitude of values in local spaces (Alverti and Fouseki 2019).

2.3.4 Beyond Economic Value: Cultural, Social, and Environmental Values

The economic development and heritage literature revolves around this notion of value. Discourses on the value of heritage tend to focus primarily on social, cultural, and intangible values, which has inspired some scholars to push for the shift from econometrics-based valuation methods to institutional and behavioural economics-oriented valuation methods (Carman 2014). Due to the perception of cultural heritage as a public good or part of the commons, and therefore, an asset without market value, cultural assets tend to be under-priced and undervalued leading to a market failure in which public financial resources are not adequately provisioned to heritage efforts, making the valuation of cultural heritage vital for future financial sustainability of such projects (Giraud-Labalte *et al.* 2015). This shift has led some scholars to advocate for a Public-Private-Partnership (PPP) approach to financing cultural heritage projects to bridge a focus on financial value prioritised by the private sector with the social value afforded by public sector investment (Allegro and Lupu 2018).

Despite the contention over valuation methods of heritage projects, the value of heritage through an economic development lens encompasses many forms of value, as demonstrated in Table 2. International organisations such as UNESCO have increasingly pushed the idea of heritage preservation for social value through programs, such as the UNESCO CCN.

Table 2: A Cross-Disciplinary Understanding of Different Types of Value

	Economic value	Social-Cultural value	Environmental value	Definition
Extractive use value	X			Value of the use provided by the asset (a good) through extraction
Market value	X			Value of the asset according to its price on the market
Non-extractive use value	X		X	Value of the use provided by the asset (a service) that does not require extraction
Bequest value	X		X	Value of preserving the asset so that it can be passed down to the future generations
Existence value		X	X	Value of preserving the asset so that it continues to exist even if the asset is not directly consumed
Non-market value		X	X	Value of the asset according to indicators other than its price on the market
Option value		X	X	Value of preserving the asset to retain the option for future use
Recreational value		X		Value of enjoyment derived from different services and activities of an asset or space
Authenticity value		X		Value in the asset's sense of uniqueness
Historic value		X		Value of the asset in its connection with the past and the history associated with it
Aesthetic value		X	X	Value of the asset's beauty and its relationship with the landscape
Symbolic value		X	X	Value of the asset to intergenerational knowledge-building, identity, and collective memory
Spiritual value		X	X	Value of the asset in its capacity to connect the local and the global and instil a sense of cultural pride
Social value		X	X	Value of the asset's contribution to community cohesion, place-based culture, and shared beliefs
Scientific value		X	X	Value of the asset in the contribution to scientific research

Source: Author's own, adapted from Throsby (2018) and Serageldin (1999).

The UNESCO CCN was established in 2004 with the aim of connecting creative cities through collaboration, knowledge exchange, and advocacy for sustainable, inclusive, and resilient city development (UNESCO 2020). It encompasses seven fields of the CI including crafts and folk-art, design, film, gastronomy, literature, media arts, and music. The network is also committed to

“impact[ing] various components of public action, from structural economic and technology transformation to socio-economic progress, job creation and innovation” (Ibid:9).

2.4 Overview of the Creative Economy and Cultural Heritage Context in the Medina of Tunis

2.4.1 Heritage Preservation/Rehabilitation and CI Development in the MENA

The creative economy and cultural sector of many cities in the MENA is embedded in their wider cultural heritage strategy. Although the exact numbers are unknown due to the labour and finance involved with inventorying the sites, the MENA region is home to thousands of heritage and archaeological sites among ancient shrines, medinas, and kasbah (Cernea 2001). The CCI in cities in the region exists within the living heritage of the city, encapsulated by traditions and practices such as oral histories, craft and folk-art, and traditional music which continue to exist through local communities. While there exists extensive potential for the cultural sector to flourish in the MENA region, lack of financial funding, among other factors, is a major source of difficulty in carrying out heritage preservation and creative industry projects, as outlined in Appendix I.

2.4.1 Geographic and Spatial Context of the Medina

Tunis is the capital of Tunisia, a country on the coast of North Africa bordered by Algeria to the west, Libya on the east, and the Mediterranean Sea along the coast. The Medina of Tunis refers to the historic quarter of the city centred around the Zaytuna Mosque and was one of the first Arab old quarters to be designated a UNESCO World Heritage Site in 1979 along with Damascus and Cairo (Escher and Schepers 2008).

2.4.2 History of Souks and the Cultural-Creative Economy

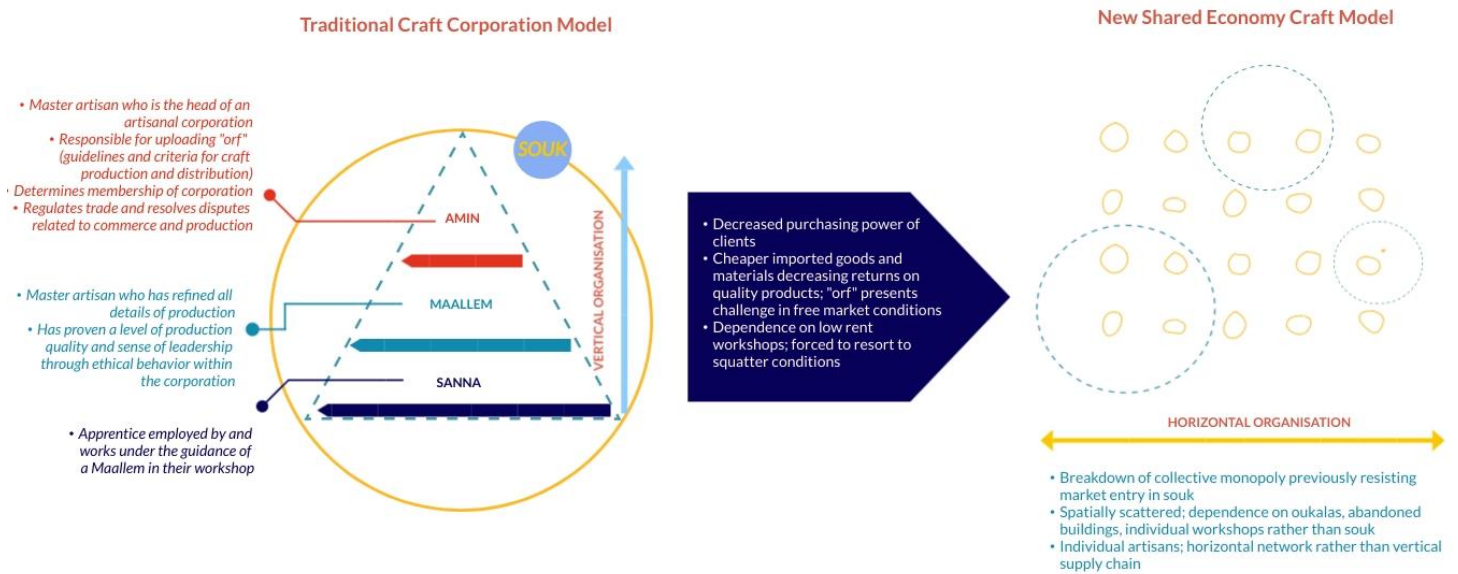
The Medina of Tunis has a history of craftsmanship which has fuelled the trade and economy of the city. The traditional importance of souks and the prominence of artisans in the Medina has influenced the efforts of local organizations in harnessing this local creative capital to develop the local economy (Ben-Gacem 2020). The Medina has many souks, many of which have survived for since the 13th century. The National Heritage Institute of Tunisia (INP) lists eight of the most prominent souks in the Medina including: Souk El-attarine (perfumes, minerals, and plants souk), Souk El-koumach (fabric souk), Souk Ech-chaochiya (chechia souk), Souk El-Berka (gold and silver jewellery souk), Souk Es-Sabbaghine (dyes souk), Souk En-nessa (former souk dominated by women selling lace, veils, and women’s clothing), Souk Blaghjia (Balgha and Chebrella slipper souk), and Souk El-Leffa (woolen fabrics souks) (“Medina of Tunis” 2011).

2.4.3 Current State of the Cultural-Creative Economy in Tunis

The main form of CCI in the Medina is the craft and folk-art sector. Folk-art is “made by individuals whose creative skills convey their community’s *authentic* cultural identity, rather than an individual or idiosyncratic *artistic* identity” (Harrod and Rosser-Owen 2020). As shown in Figure 1, organisation of creative production in the Medina has shifted from a traditional craft corporation model vertically organised with activities taking place in the souk to a shared economy craft model horizontally

organised and comprised of individual workshops and artisan-entrepreneurs (Ben-Gacem 2016). The shared economy model has been cited as a mechanism to decrease unemployment, albeit with diminishing marginal returns, as well as a method of sustainable consumption based on collective activity (Wu and Zhi 2016). However, as can be seen in Figure 1, the deteriorating economic conditions have forced this shift towards the new craft model, which has not yet reaped the benefits of a shared economy structure.

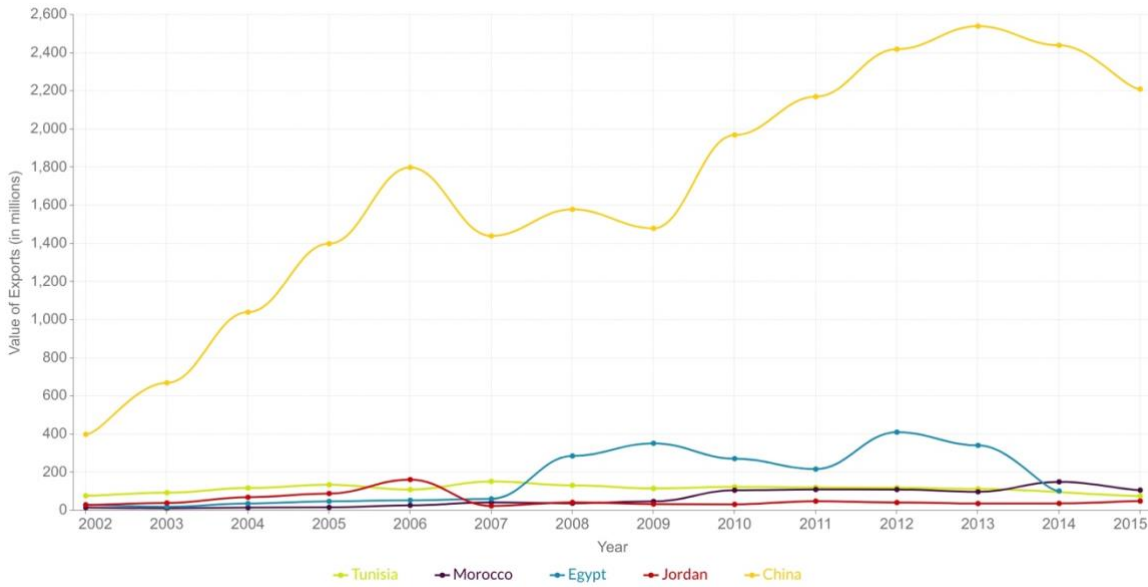
Figure 1: Organisational Models of Craft Production in the Medina of Tunis



Source: Author's own; based on Ben-Gacem (2020)

When comparing the value of exports in creative industry-related goods for Tunisia with other countries in the MENA such as Morocco, Egypt, and Jordan, it is at a relatively average value for the region (excluding the Gulf states including Saudi Arabia and the UAE). For reference, China, which has the highest value of exports of creative industry-related goods of all "developing" countries, as designated by UNCTAD, overtakes the aforementioned countries in the MENA by a factor of approximately ten, as can be seen in Figure 2.

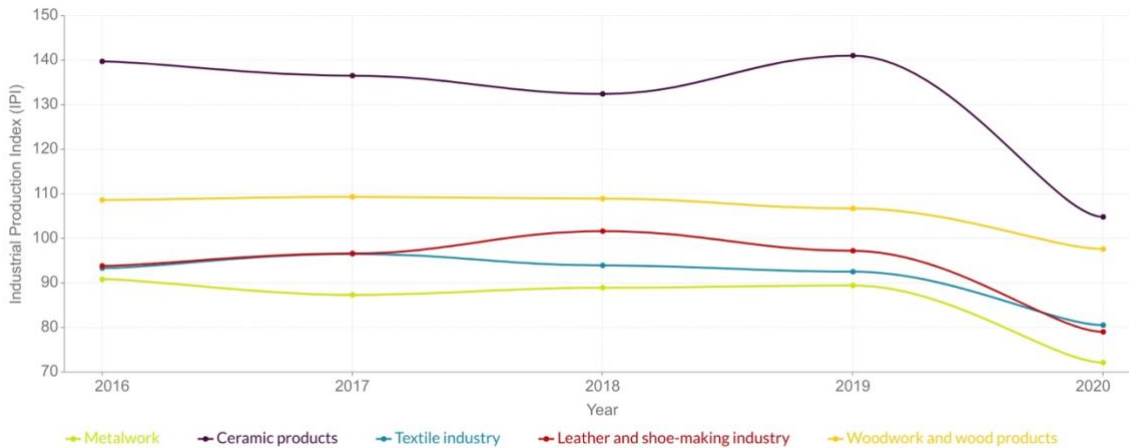
Figure 2: Values and Shares of CI-Related Goods Exports for Selected “Developing” Economies (US\$)



Source: Author, Data Source: TCdata360 World Bank

Further, the growth rates for craft and folk-art related industries in Tunisia have remained relatively constant but steeply declined between 2019 and 2020 due to the pandemic as indicated by the change in Industrial Production Index (IPI) over time as shown in Figure 3.

Figure 3: National Industrial Production Index (IPI) for Selected Craft and Folk-Art-Related Industries in Tunisia from 2015-2020



Source: Author, Data Source: INS (2019), INS (2021)

2.4.4 Culture- and Heritage-led Regeneration Projects

Cultural heritage preservation in the Medina has been a chief aim of the Tunis municipality and the Association de Sauvegarde de la Médina de Tunis (ASM). Efforts aimed at regeneration and restoration of historic buildings in the city is evidenced by their joint effort to safeguard historic buildings and reclaim informal settlements beginning in 2000 with the participation of local artisans (Faleh 2019). The largest regeneration projects in the Medina include the Hafsia, the Bab Souika, and the Oukalas projects.

2.4.4.1 *Hafsia Project*

The Hafsia Project was the first regeneration project in the Medina and consisted of two phases, primarily taking place from 1973-1977 and 1982-1986 (World Bank n.d.). The project focused on improving conditions in the Hafsia quarter, traditionally the Medina's Jewish quarter, which became an increasingly impoverished area following the migration of wealthier families to the European districts of Tunis after 1860. The project also aided in the reconstruction of the demolished Souk el Hout as well as the construction of one hundred housing units (Mahmoud 2007). The urban regeneration project involved the Ministry of Public Works, ASM, UNESCO, and Tunis municipality in Phase I, and the Ministry of Housing, ASM, Tunis municipality, and Agency for Rehabilitation and Urban Renewal (ARRU). While the first phase, Hafsia I, had adverse effects on the socioeconomic degradation of areas in the North and South, Hafsia II was successful in addressing the following issues: revitalising housing and commercial spaces, restoring new functions for historic buildings, and activating the economic functions of the souk and traditional commercial activities in the Medina (Bardos n.d.; Mahmoud 2007).

2.4.4.2 *Bab Souika Project*

The Bab Souika regeneration project followed the Hafsia project, taking place in the Bab Souika district adjacent to the Medina and one of the four districts under the remit of the ASM. The Bab Souika project, completed between 1988-1990, aimed to restore historic buildings of the district including Mosque Sidi Mehrez and Saheb Ettabaa, restore the provision of cultural and collective equipment, and preserve the urban public space ("Project Bab Souika-Halfaouine" n.d.). The project, like the Hafsia, also aimed to increase pedestrian access within the dense urban fabric of the Medina (Salem 2018).

2.4.4.3 *Oukalas Project*

The Oukalas project focused on the issue of urban densification and inadequate housing conditions in the Medina, primarily in oukalas, buildings often occupied by lower-income residents. Within the duration of the project, from 1991-1997, Tunis municipality along with ASM and ARRU resettled more than 2000 households from 366 buildings nearing a dangerous level of deterioration (El Ghali and Turki 2018). Despite this success, many residents were resettled to nearby districts such as *Dour Hicher*, *Hayy el Walid*, and *El Agba* with inadequate public transportation to the Medina which had impacts on their economic livelihood dependent on access and integration with the Medina community (Ibid).

2.4.5 Heritage-led Creative Economy Projects in Tunis

Due to the history of artisanship and heritage in the Medina and the aftermath of the 2011 revolution, there has been an increase in heritage preservation and CCI initiatives at the local, national, and regional scales. These projects range from developing training workshops to facilitating regeneration (MEDNETA) to creating institutional cultural policy (Med Culture) to developing sustainable tourism practices to create links between heritage, local craftsmanship, and tourism (Tounes Wihetouna). Other initiatives are more focused on traditional economic approaches to supporting the craft and folk-art sector, such as Creative Tunisia which has devoted itself to supporting value chains in the eight creative craft clusters around Tunisia, including the Cluster Mode in Tunis. Another locally based initiative, INNOMED-Up, also aims to centre its efforts around creative clusters but more specifically through training SMEs on the circular economy model of creative production (Appendix II).

The Medina also hosts various cultural-creative projects including “Dream City”, the “Interference” fine arts and lights exhibition, and the “El Houma Khir” workshop which aims to deliver a participatory, co-design approach to urban planning in the Medina with particular care to include professionals and students (Salem 2018).

On an institutional level, The National Recovery Plan of Craft Sector (PNDA), drafted by the National Office of Tunisian Handicrafts for 2017-2022, presented their plan to support entrepreneurs and artisans through enforcement of an institutional framework, employment opportunities, rehabilitation of craft infrastructure, and skill development (“The National Recovery Plan” n.d.). Through this initiative, the entity aims to increase value of investments in the craft sector from \$6.4M to \$10.7M and increase exports from 1.8% to 3%.

2.4.6 UNESCO Creative City Designation and Aspirations

Beyond local efforts to strengthen heritage and craftsmanship in the quarters, the Medina is also involved in global networks such as the UNESCO CCN. The aims of Tunis as a Creative City of Crafts and Folk-Art as cited by UNESCO (2017) include:

- Building restoration to host craft and folk-art organizations as well as a Mediterranean Centre for Applied Arts;
- Creating a map of craft suppliers and production centres and developing an inventory of artisans to integrate the crafts sector into the Tunis Development Plan;
- Promote the intergenerational knowledge and education of craft professions in the Medina;
- Collaborating with other Creative Cities for knowledge exchange on professional training for craft production and the creation of joint projects.

3.

THEORETICAL FRAMEWORK

3.1 Towards a Value Theory of Inclusion

The concept of “value” lies at the nexus between economic and heritage theory and guides the practical work of both disciplines. Therefore, it is essential to apply a framework around value to study the dynamics and potential of the CI in the heritage context of the Medina. Further, the traditional focus of CI on trade detracts focus from the labour involved in the creative economy discourse. Lee writes,

“What we can draw from the CI discourse is that creativity in both the artistic and general senses is inseparable from the workforce and would be fostered, reproduced and prosperous in social and economic environments that provide an adequate level of job security, quality of life and collective provision of social welfare.” (Lee 2017:1080-1081).

Mezzadri’s (2021) *Value Theory of Inclusion* recentres labour and gender within a value framework which moves beyond the productive/unproductive labour binary espoused by Smith, Riccardi, and Marx, which place value-generating activities as those under the helm of waged-labour, and the Social Reproduction Theory of Bhattacharya which understands social reproduction labour as integral for

sustaining value creation albeit incapable of producing value itself. Mezzadri's theory builds on the Elson's work (1979), "de-centring the object of an analysis of value away from prices and–wages–and towards the complex features and relations that set labour at the very centre of all value under capitalism" (Mezzadri 2021:1194). With its intersectional focus on feminism, labour, and value generation, the *Value Theory of Inclusion* is a constructive theoretical framework to apply when discussing the potential for the creative economy in the heritage context of the Medina.

A feminist perspective is integral to analysing the Medina's creative economy because creative economy discourses centred around its potential to drive sustainable development in the global South expound the employment opportunities for women, therefore it is essential to analyse socioeconomic development as that which empowers women. A feminist perspective, however, not only includes women but feminized bodies working in the Medina including those working in the informal economy, which include many beyond those registered in the handicraft sector in Tunisia, with national estimates ranging from 100,000 to 200,000 ("The National Plan").

Secondly, an emphasis on labour is important because it recentres the labour involved in the CI, not only in the act of creating but in the labour involved with activities which socially reproduce the conditions to continue creating, which have proved vital for a post-Covid world. Further, with the lack of a definitive outline on what constitutes the CI, design and manufactured products produced by countries such as China dominate the statistical data on the CI in the global South, rendering the labour involved with many of the CI, such as craft and folk-art, invisible.

Finally, the perception of certain values as important and the designation of certain activities as value-generating have implications not only for what is produced or conserved, but for the people and society involved in these processes or living within these environments. By focusing on labour rather than trade and a holistic understanding of value rather than on economic value (use/exchange value), a *Value Theory of Inclusion* guides an inclusive approach to analysing the potential of the creative economy in socioeconomic development in the Medina.

4.

METHODOLOGY

4.1 Mixed-Methods Methodology

This research applies a transformative mixed-methods approach to data collection and analysis. Creswell (2018) describes the mixed methods approach as one adopting a pragmatic worldview which uses both quantitative and qualitative data to answer both closed- and open-ended questions, respectively. Mertens' transformative framework has been applied to the mixed-methods approach with the application of a value-based framework to research using value-free quantitative data with value-laden qualitative data to lead to action-oriented recommendations (Creswell 2018; Sweetman *et al.* 2010).

There are several reasons for choosing a mixed-methods approach for the purposes of this research. Firstly, the latest official socioeconomic survey and survey around craftworkers was carried out in the Medina in 2014 and does not include economic indicators such as GDP per capita, the GINI coefficient, or the inflation rate at the municipal level. Further, there is little quantitative data measuring the impact of Covid-19 on residents and workers in the Medina. With these limitations, qualitative data can complement the gaps in quantitative data by providing further information not captured by statistics through interviews with local stakeholders in the Medina on relevant socioeconomic challenges and areas for development.

A transformative approach was applied to this research and the subsequent comparative case study to frame analysis around feminist, inclusive labour practices embodying values beyond financial value to focus on empowering the local population in the Medina.

4.2 Quantitative Analysis: Socioeconomic Surveys

The demographic data chosen for analysis includes the following quantitative sets taken from the latest demographic survey conducted in the Medina of Tunis by the municipality in 2014 as well as the survey conducted by MEDNETA in 2014.

Table 3: Quantitative Data Sets, Sources, and Analysis

Quantitative Set	Measure/Assessment	Data/Information Source
Employment distribution	Distribution of population according to economic activity and sex	INS (2014)
	Distribution of population according to sector and sex	INS (2014)
	Distribution of population unemployed	INS (2014)
Education equality	Distribution of those unemployed according to education level and sex	INS (2014)
Internal migration	Internal migrants between 2009-2014	INS (2014)
	Number of internal migrants between 2009-2014 according to sex	INS (2014)
	Internal migrants between 2009-2014 according to reasons for leaving and sex	INS (2014)
Housing equality	Breakdown of housing by tenure at delegation and community level	INS (2014)
	Ownership of housing	INS (2014)
Creative industry development	ACD workshops in central Medina according to craft and workshop location	MEDNETA (2014)

4.3 Qualitative Analysis

To fill in the gaps presented by the socioeconomic and CI data in the Medina, interviews were carried out by ACTIVAH with local stakeholders including residents, artisans, heritage professionals, and municipal leaders. A SWOT analysis of the economic, social, environmental, and institutional conditions in the Medina for the cultural heritage and creative industry efforts was carried out to map the strengths, weaknesses, opportunities, and threats existing as the area's baseline conditions. Banks (2018:376) notes that mainstream CI theory and practice is grounded in "cultural reductionism" and the "refusal to acknowledge the inequalities that prevent full economic participation and sharing in the

mainstream creative economy.” In this vein, this research aims to investigate the inequalities preventing economic participation in the Medina’s creative economy to understand what challenges exist and how place-based approaches to creative economy development can address them.

4.4 Comparative Case Study

To find ways for stakeholders in the Medina to capitalise on their strengths and opportunities and improve on their weaknesses and threats, a comparative case study method will be used. The focus of the comparative case study is to study initiatives (either proposed in research studies or carried out by the public or private sector) which addressed the economic, social, environmental, and institutional weaknesses and threats outlined in the SWOT analysis for the Medina of Tunis. The cities chosen for this study are part of the UNESCO CCN, situated in the Middle East and North Africa (MENA) region, and specialize in folk and craft art. These cities include Aswan, Egypt; Cairo, Egypt; Isfahan, Iran; Madaba, Jordan; and Sharjah, United Arab Emirates. While there are other CCN craft and folk-art cities located in the MENA region such as Al-Ahsa, Saudi Arabia; Bandar Abbas, Iran; and Tétouan, Morocco, these cities have not been chosen for different reasons.

The economic, social, and cultural landscape of the MENA region is vast and varied. Therefore, only one city was chosen in Iran (Isfahan) because of its culturally and linguistically distinct history from Arab and North African states, one city was chosen in the Levant (Madaba), and one city was chosen from the Gulf Arab States (Sharjah). The choice of the city in Iran and the Gulf was determined based on the amount of data and scholarly work available. Tétouan, despite having a similar colonial and cultural history to Tunis, was not chosen for this study due to the dominating presence of non-Indigenous efforts in reviving the city’s CCI.

The *Value Theory of Inclusion* framework guided the selection of sources and initiatives used in the case study analysis, with a focus on initiatives which were indigenous-led and promoted inclusive labour particularly for women and youth in each city, not solely promotional measures in the form of large-scale labour opportunities, but through transformative measures focused on structural development, empowerment, and inclusion (Zaalouk 2014). Further, the framework guided the case studies’ emphasis on initiatives which aimed to centre a holistic understanding of value encapsulating economic, social, cultural, and environmental forms of value.

5.

DATA COLLECTION

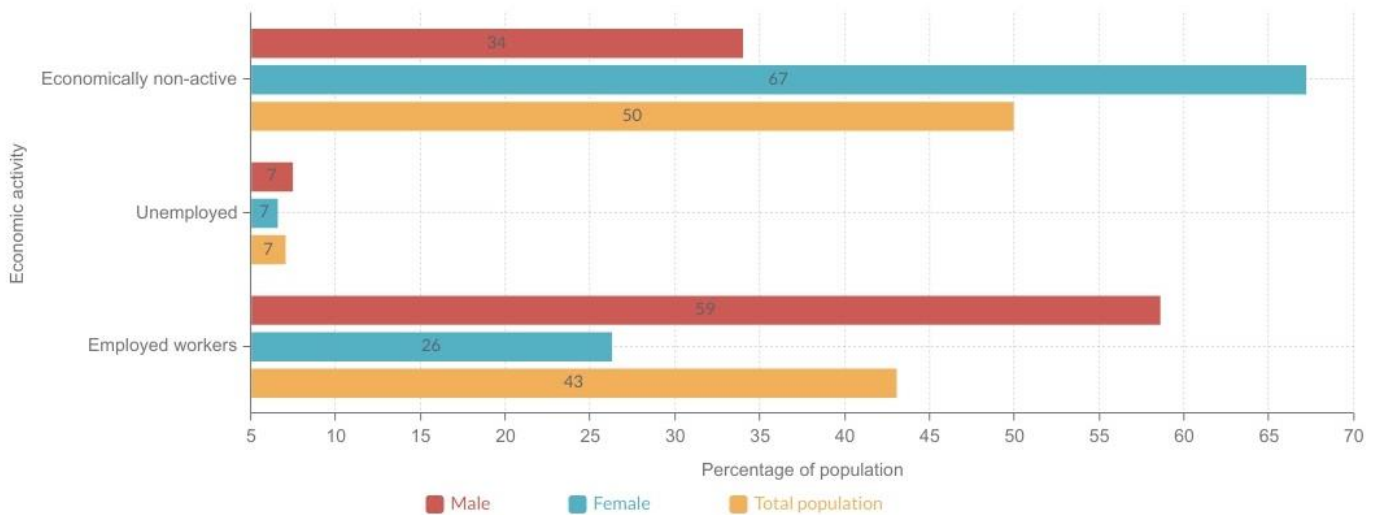
5.1 Quantitative Analysis: Descriptive Analysis of Socioeconomic Indicators in the Medina

5.1.1 Employment and Education

According to the most recent household census conducted in the Medina in 2014, the unemployment rate is 14.0%, 50.0% of the population is economically active, of which 7.0% are unemployed, and 43.0% are employed workers. Of the population, 49.9% are economically non-active; this includes

children, students, and those retired. When comparing the figures for male and female residents of the Medina, the percentage of economically non-active female residents is significantly higher than their male counterparts by 33% while the percentage of females employed in the formal sector is lower than the percentage of males employed by 33%, as shown in Figure 4.

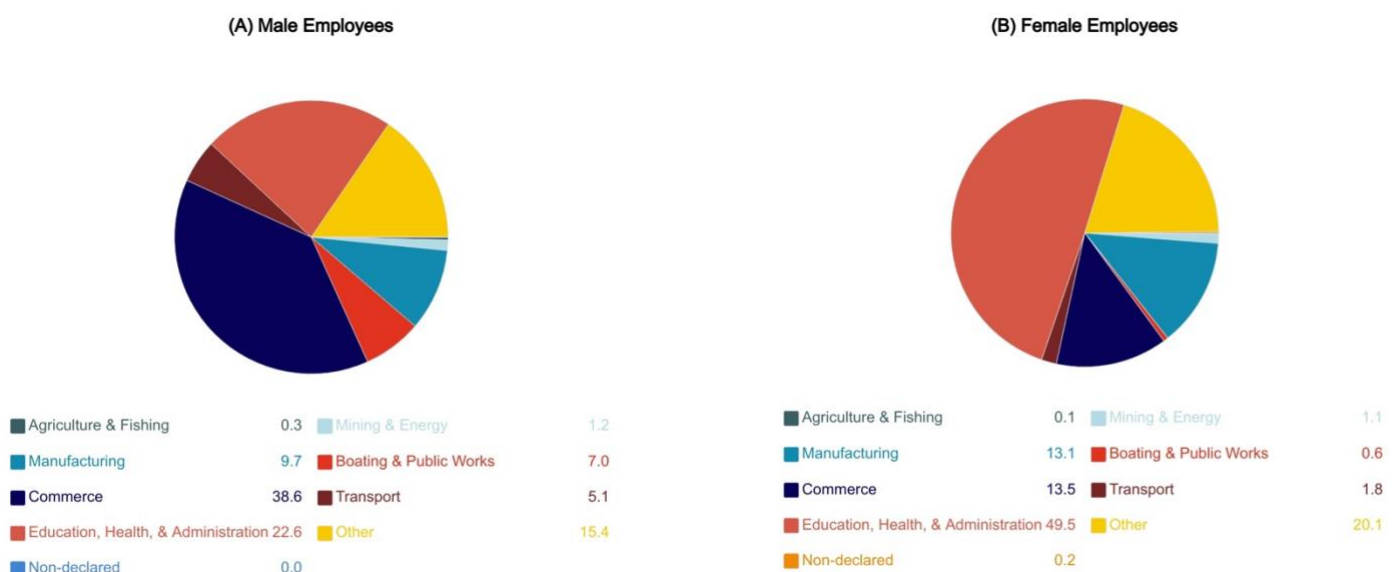
Figure 4: Distribution of Population According to Economic Activity and Sex



Source: Author; Data Source: INS (2014)

The distribution of employees for each sector also differs between male and female employed in the Medina, with the largest proportion of male workers engaged in commerce (38.6%), and the largest proportion of female workers engaged in the education, health, and administrative services sector (49.5%).

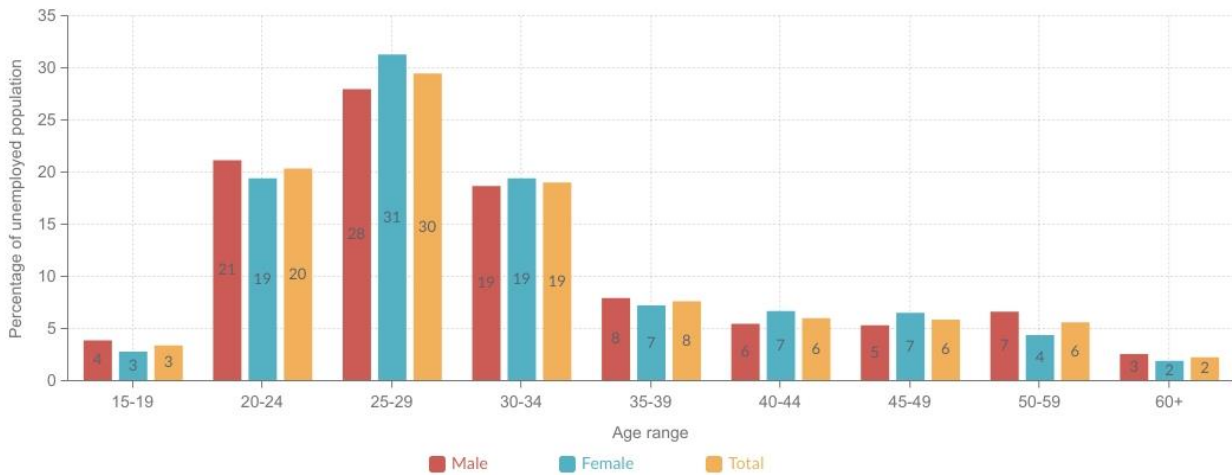
Figure 5: Distribution of Male (A) and Female (B) Employees Aged 15 and Over by Sector of Activity



Source: Author; Data Source: INS (2014)

When comparing the unemployment rate of the population according to age and gender, there is a relatively similar rate of employment across male and female workers (the greatest difference being 3.3% among the 25-29 age range). However, the difference in unemployment according to age is significant, with the highest unemployment rate for those aged 25-29 at an average rate of 29.5% followed by the 20-24 (20.4%) and 30-34 (19.0%) age ranges, as shown in Figure 6.

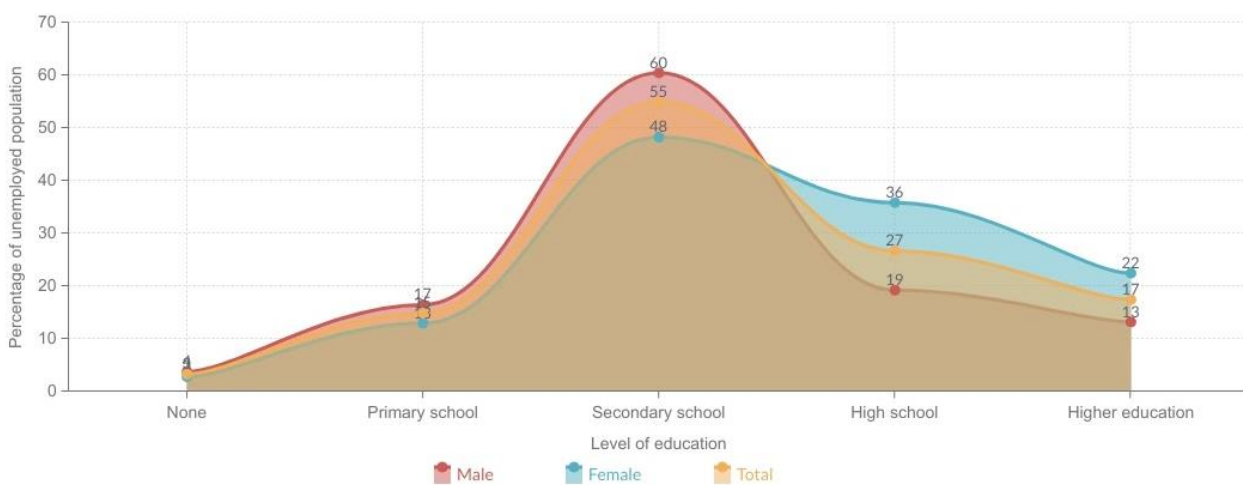
Figure 6: Distribution of Unemployment According to Age and Sex



Source: Author; Data Source: INS (2014)

When comparing the distribution of those unemployed according to their level of education and sex, it was found that the highest rate of unemployment for both men and women was for those whose highest level of education received was at the secondary school level at 60% and 48%, respectively. However, when comparing the rate of unemployment among men with a secondary school level of education and a high school education, the percentage unemployed dropped significantly from 60% to 19% while the percentage of women unemployed dropped only from 48% to 36%, as shown in Figure 7.

Figure 7: Distribution of Unemployment According to Level of Education and Sex

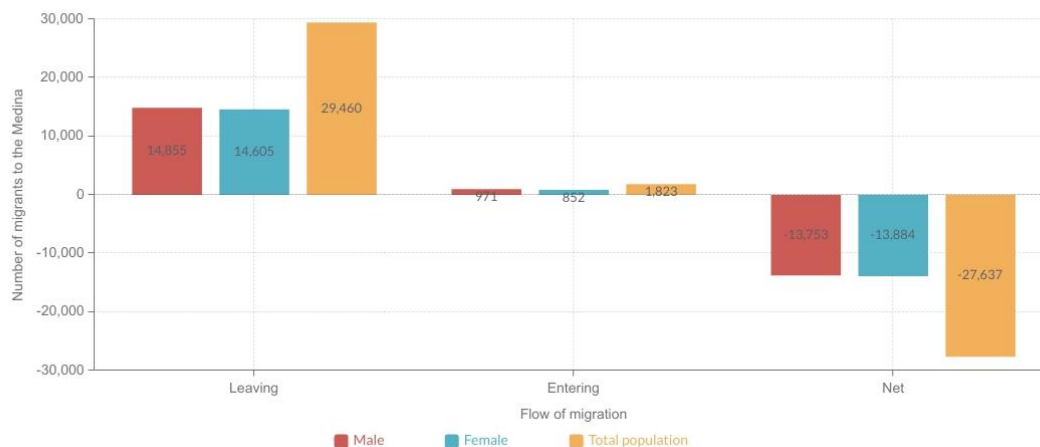


Source: Author; Data Source: INS (2014)

5.1.2 Migration

The internal migration of residents from the Medina to other cities in Tunisia is greater than external migration from the Medina to outside of Tunisia, with a total of -27,637 migrants leaving the Medina, and -22 leaving the country, respectively as seen in Figure 8.

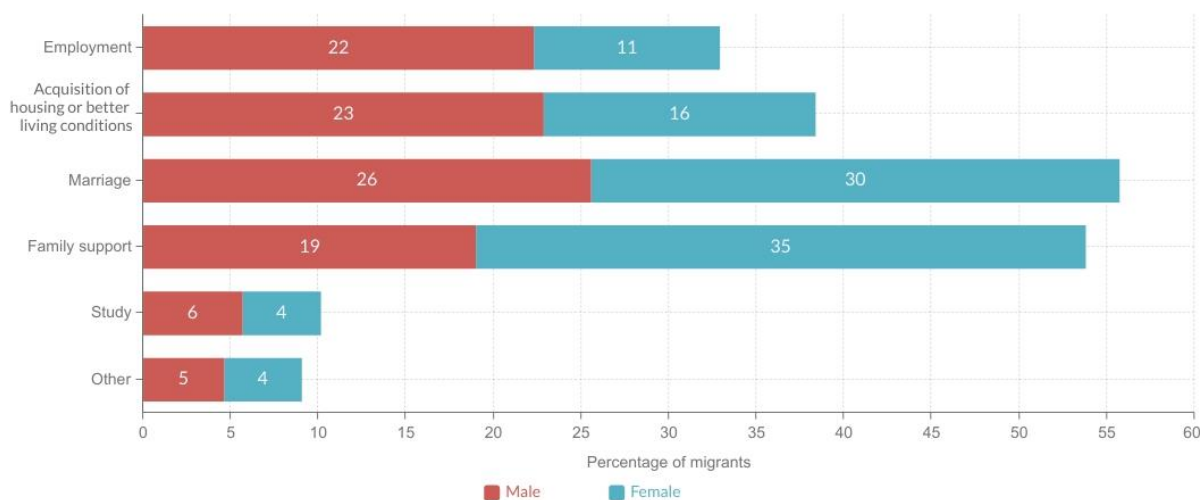
Figure 8: Distribution of Internal Migrants Between 2009-2014 According to Flow of Migration and Sex



Source: Author; Data Source: INS (2014)

When comparing the difference in migration according to sex, the figures are relatively similar. However, as can be seen in Figure 9, the reasons for leaving are divided between sex, with the highest proportion of male inhabitants moving for marriage (25.6%), acquisition of housing or better living conditions (22.9%), and employment (22.3%). For female inhabitants, the most cited reasons for migration include family support (34.8%), marriage (30.2%), and acquisition of housing or better living conditions (15.6%).

Figure 9: Distribution of Internal Migrants Between 2009-2014 According to Reasons for Leaving and Sex

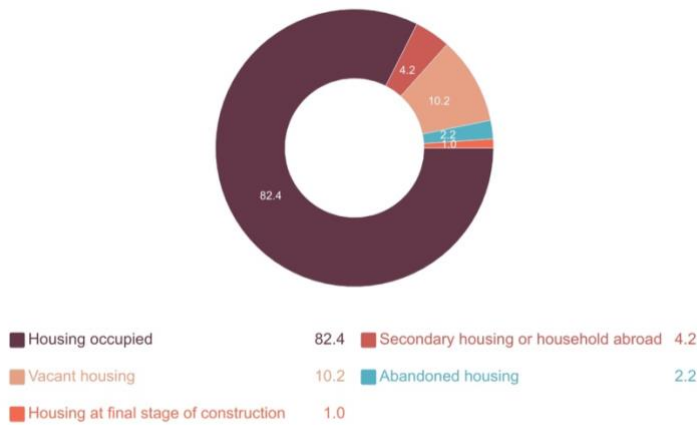


Source: Author; Data Source: INS (2014)

5.1.3 Housing and infrastructure

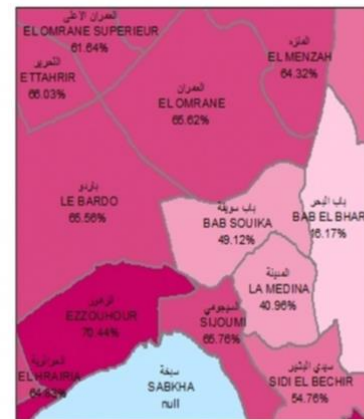
Regarding housing tenure, 82.4% of housing is occupied, 10.2% vacant, and 2.2% abandoned. In comparison to the rest of Tunis, the Medina has the second lowest percentage of their population with home ownership at 40.9%, compared with the adjacent districts with an average of 56.9% of the population owning their home (excluding Bab El Bhar with the lowest owning percentage at 16.2%). Further, the Medina has the highest percentage of the population living in rudimentary accommodation at 10.7%, the average of which is 0.6% for the rest of Tunis.

Figure 10: Breakdown of Housing by Tenure at Delegation and Community Level



Source: Author; Data Source: INS (2014)

Figure 11: Percentage of Households with Home Ownership

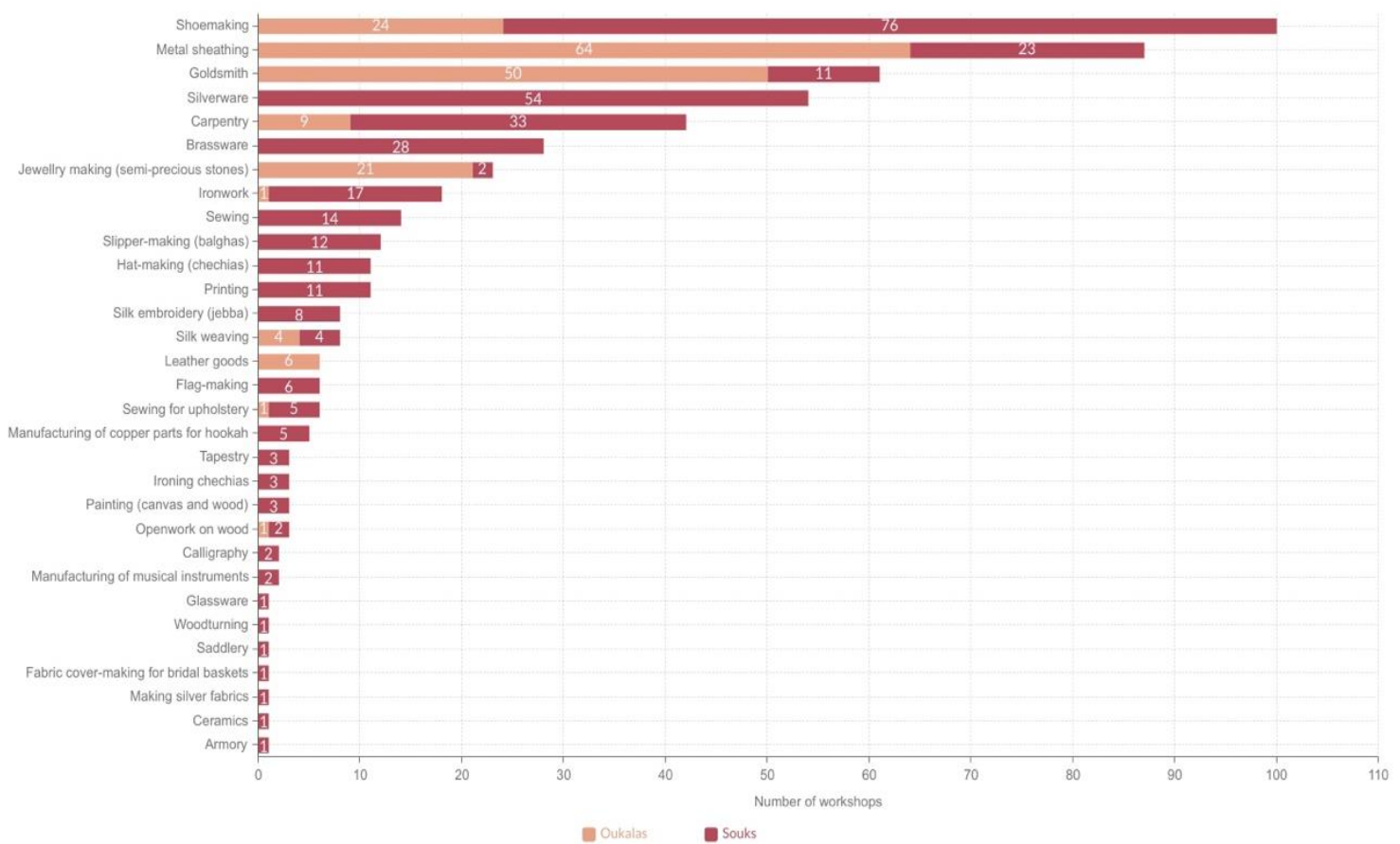


Source: Author; Data Source: INS (2014)

5.1.4 Existing CI in the Medina

According to a MEDNETA (2014) survey, it was found that 32 arts, crafts, and design (ACD) industries and a total of 525 ACD workshops exist in the Medina, the largest concentration of which is in the shoemaking industry, with a total of 100 workshops in Central Medina. While most workshops are located in souks, 34% of the workshops surveyed were located in oukalas, more than 50% of which were previously residential homes. Metalwork workshops are the most common type of creative industry to occupy oukalas at 76%.

Figure 12: ACD Workshops in Central Medina According to Craft and Workshop Location



Source: Author; Data source: MEDNETA (2014)

5.2.1 SWOT Analysis for the Heritage-led Creative Industry Development in the Medina of Tunis

Table 4: SWOT Analysis for the Heritage-led Creative Industry Development in the Medina of Tunis

	Economic	Social	Environmental	Institutional
Strengths	Existence of business networks for entrepreneurs and local business owners (e.g., Mdinti)	History of craftsmanship	Abandoned buildings with the potential for re-use (e.g., potential for use of Fondouk El Henna as a workspace for artisans)	Emerging emphasis on making the Medina more economically and socially inclusive for women (e.g., Femmedina)
	Conservation project on the Bab Ejjdid touristic circuit	Cultural interconnectivities between religious, cultural, historic, and educational institutions: e.g., Bab Ejjdid gate linked to Sidi Mehrez square, near former folklore/heritage museum Dar Ben Abdallah, and El Kubba mosque	Circular economy initiatives for the CCI such as (e.g., INNOMED-Up, Collectif Créatif)	
	Existing marketplaces (souks) for creative products; 40 active markets in the Medina			
Weaknesses	Inadequate access to funding and financial resources	Dense spatial configuration	Pollution from unregulated and unsustainable crafts practices (e.g., leather craft) in residential areas	Lack of official plan for the development of the Medina
	Currency devaluation and decrease in purchasing power	Lack of skill development for large-scale heritage conservation project		Lack of clear heritage conservation strategy
	Large informal sector limiting communication and product distribution at profitable price	Migration of young people out of the Medina	Dense spatial orientation of the Medina limiting ease of access in cleaning the Medina such as in the Bab Souika area	Lack of access to proper permits to restore buildings
	Lack of vocational training in the craft and folk-art industry	Lack of security		High cost of restoration for buildings
	Lack of intergenerational knowledge in certain industries (e.g., silk weaving) due to the low earning potential	Deterioration and safety hazards of historic buildings (e.g., Foundok El Hinna)		Municipality only allowed to intervene in cases of emergencies or imminent safety hazards in historic buildings
	High price of raw materials such as copper and silver (e.g., increase from 300 to 1000 dinars for the price of 1 kg of silver between 1990-2020)	Use of construction materials inconsistent with heritage of buildings: bricks, cement, tiles, forged steel sourced from outside of Tunis		
Opportunities	Highlighting the value of old buildings	Local interest in increasing national awareness around intangible heritage among citizens	Indigenous crafts made with potentially reusable materials: leather, gold, silver, textiles; scrap materials could be recycled	Clear medium and long-term plans for heritage conservation and activation
	Focus on local tourism			
	Introduction new technologies and tools for artisans and craftsmen to adapt to limitations of Covid-19	Creative Cities development and revitalization of artistic and creative activities of the Medina		Institutions integrating heritage
	Emerging shared economy initiatives and collectives	Attracting a “creative class”		Public-private partnerships (PPPs)
Threats		Hosting temporary activities and festivals		Collaboration with foreign experts and research institutions
	Price of materials expensive to import and need to purchase lower quality raw materials (e.g., silver, leather) and creates a market for smuggling, creating fake products	Loss of tourists due to Covid-19 and access to adequate safety and sanitation during pandemic		

Source: Author; Findings from ACTIVAH Fieldwork Interviews

5.2.2 Comparative Case Study Findings and Analysis

The comparative case study revealed five themes of heritage-led creative economy efforts in different cities in the MENA region. The following five themes were identified across at least two of the cities included in the comparative analysis: the importance of mixed-use purposes for adaptive reuse buildings, the need for a database on the handicraft sector, the importance of an institutional link between tourism and handicraft producers, the potential synergies between educational institutions and artisans, and the relationship between the inclusion of women and the cultural-creative economy. The full table of insights and findings can be found in Appendix II.

6.

DISCUSSION

The quantitative and qualitative data collected was analysed in tandem in the discussion below to provide a baseline of the current socioeconomic challenges in the Medina and the present dynamics between these challenges and CCI development in the city.

6.1 Socioeconomic, Environmental, and Institutional Challenges in the Medina

6.1.1 Employment and Education

When comparing employment data in the Medina according to sex, it can be observed that the majority of the economically non-active as well as the employed populations are female. However, the survey does not account for those employed in the informal sector, which may include handicraft workers who chose not to officially register due to the taxes and fees required for registered artisans (Michalak 2020). Some women have reported that cultural perceptions limit engagement in high waged-jobs forcing them to occupy roles such as teachers, nurses, tailors, or pastry-makers (Mortada *et al.* 2021). This corresponds to the survey indicating that approximately half of the employed female population works in the education, health, and administration sector. The second sector to employ the greatest number of female inhabitants is “other,” although it is unclear if this encompasses craft and folk-art production. Despite the report from the National Office for Handicrafts that 83% of the national handicraft sector is predominantly female it is undetermined whether this applies to women in the Medina, as some women have cited traditional gender roles in care and domestic work as a barrier to economic engagement (Mortada *et al.* 2021). For men, labour is more diversified, with approximately 40% of the employed male population working in commerce, 23% working in education, health, and administration, and 15% working in “other” sectors.

It is also important to note the differences in the number of those unemployed according to level of education and sex. While the highest distribution of those unemployed for both the male and female population is for those with secondary school qualifications (at 60% and 48% respectively), attaining a higher level of education impacts the male population more significantly than the female population. The unemployed male population decreased from 60% to 19% and 13% with a high school and higher education degree, while for the unemployed female population, the percentage unemployed decreased

only from 48% to 36% to 22%. This is representative of the wider national trend in Tunisia with the unemployment rate for university-educated women almost twice that of men (39.9% compared to 20.7%) in 2018 (Tabet *et al.* 2019). The conclusion that can be drawn from the data is that there are barriers to entry for women in employment in the Medina, despite the level of education attained by many women in the labour force.

When comparing unemployment by age, it is important to note that the highest levels of unemployment among the male and female population is in the 25-29 age range with 28% and 30% unemployed respectively, followed by the 20-24 and 30-34 age ranges with approximately 20% unemployed for both the male and female populations. This large proportion of unemployed young people as shown by the census corresponds to the qualitative data found on the general trend of young people moving out of the Medina in search of more lucrative employment opportunities and is evidenced in the migration data of internal migrants from the Medina. It is also important to account for the possibility that many of those included in the economically non-active population are youth, signalling the importance to integrate youth into heritage, craft, and folk-art development strategies for better future employment in the sector.

6.1.2 Migration

The flow of migration to and from the Medina is unidirectional, with most migrants leaving the Medina. The net level of migration is 27,637 inhabitants leaving the Medina, with the demographic split between male and female inhabitants. Despite the lack of statistical data on the flow of migrants according to age, the interviews carried out with local stakeholders reveal that many young people are leaving the Medina due to the lack of high-income employment opportunities, especially in the craft and folk-art sector. There is a lack of vocational training in artisanship as well as a lack of knowledge passed between the older generation of artisans well-trained in the technical know-how of heritage craft production, such as in the silk weaving craft.

When comparing migration according to sex, it is important to note that the reasons for leaving the Medina differ by sex, with most female migrants leaving due to family support (35%) and most male inhabitants leaving for either marriage (26%), acquisition of housing or better living conditions (23%) and employment (22%). While the situations of male and female migrants cannot be clearly identified by the data, family support is a responsibility which falls most heavily on the female demographic in the Medina, which when coupled with the male-dominance of souks and filial transference of handicraft know-how, are barriers to entry in the CCI. Further, the lack of affordable kindergartens, recreational spaces, and employee childcare services are limitations which present barriers for women seeking entry to employment opportunities (Mortada *et al.* 2021).

6.1.3 Housing, Heritage Buildings, and Infrastructure for the CCI

Housing has been identified as a key issue in the Medina, with many families squatting in abandoned buildings and oukalas as cited by both municipal and civil society leaders. The lack of documentation of property ownership for many of the abandoned buildings in the Medina poses a challenge to addressing the issue, as those which are legally owned but abandoned are not able to be adapted for reuse by the municipality. Oukalas are the more affordable option for single mothers or divorced women whose economic independence is limited due to stigma and social assistance schemes designed for nuclear families (Mortada *et al.* 2021). Additionally, the use of oukalas, abandoned living spaces, which

were the centre of the rehabilitation project in the Medina from 1991-2012 have become occupied by local artisans in need of new workshop space (Hofer 2015; MEDNETA 2014).

Despite the Oukalas project completed in 2012, many oukalias still exist and are used as workshop space for local artisans. The Oukalas project successfully demolished old buildings posing a safety risk, relocated families into 2,000 social housing units, provided housing loans to some households for renovation, provided 220 elderly and financially unsupported inhabitants with access to loans and provided scholarship grants for local students. However, due to the lack of financial sustainability of the project, the project ended in 2012 leaving vacant sites and deteriorated historic buildings unrenovated due to the costliness and labour intensiveness of the project (Hofer 2015). From the data, it can be observed that as of 2014, 10.2% and 2.2% of housing in the Medina is vacant and abandoned, respectively. While it is unclear whether the buildings recorded as either vacant or abandoned refer to oukalias in the Medina, it should be noted that this is a possibility. Further, it has been noted that the network of souks in the Medina have extended to neighbouring streets and have become “souks without having status” diminishing the ability of artisans to benefit from the agglomerative effect of working amongst other artisans (Lagha 2020).

6.1.4 Artisans and Craftworkers

When comparing the type of workshop for each ACD type, it can be observed that the top four industries with the highest number of workshops occupying oukalias in descending order are: shoemaking, metal sheathing, goldsmiths, and silverware. It is unclear what aspects of an industry makes it more convenient to function in an oukala rather than the traditional marketplace of the souk. The wider trend towards oukalisierung however, might be related to the financial factors afflicting the Medina’s crafts workers and artisans. Despite the support for registered artisans in Tunisia (who can register with the Office National de l’Artisanat Tunisien to export their products and qualify for tax relief on up to 100% of the revenue from exports for the first ten years of registration), artisans in the Medina have been impacted by a multitude of financial barriers (“Artisans in Tunisia” n.d.). The currency devaluation and the subsequent decrease of purchasing power in Tunisia is a primary problem for artisans and much of the population, with the Medina’s poverty rate at 6.6%, higher than adjacent districts (exempting Sijoumi) by an average of 3.2% (INS 2020). Further, the high price of raw materials such as copper and silver has led many craftworkers to purchase cheaper materials lower in quality from producers in China. The lack of official statistics on handicraft employment inhibits the Medina, and Tunisia more broadly, from providing evidence that these imports are incapacitating the domestic market for craft and folk-art products, perpetuating the cycle where local artisans’ products are not protected under World Trade Organisation (WTO) provisions such as a safeguard provision for domestic markets (Grobar 2019).

6.2 Results of the Comparative Case Study

The purpose of this case study is to gather ways other cities in the MENA have overcome or provided potential pathways to overcome similar challenges faced in the Medina including unemployment and lack of skill development in the CCI, issues of adaptive reuse of historic buildings, and challenges to forming linkages between sectors in the CCI. Five themes emerged from the study as elaborated below.

6.2.1 Mixed-Use Approach to Adaptive Reuse

The importance of mixed-use buildings was cited in cases in Cairo and Isfahan. In Cairo, the concept of mixed-use buildings in adaptive reuse developments has been proposed as a constructive approach in the case of Bayt al-Razzaz Palace and has been implemented in practice in the case of Ramses Wissa Wassef Center (Morton 1997; Sabeih and Refaat 2020). In the former case, Morton (1997) noted the potential multi-use buildings to take into consideration the spatial orientation of the building in relation to the surrounding infrastructure and environment (including construction of streets, nearby buildings), as well as the importance of incorporating both public and private uses in the historic space, such as workspaces for artisans, green spaces for children, and offices for community organisations. Othman and Mahmoud (2020) also recommend that adaptive reuse projects for historic buildings focus on public space initiatives and trace the cause of the deterioration of Ismail Siddiq El-Mufatesh Palace in Cairo to the primary use of government-owned heritage buildings for administrative purposes. In Isfahan, Saberi *et al.* (2016) also noted the potential of multi-use adaptive reuse buildings such as Chahr Bagh, which functioned as a mosque, caravanserai, bazaar, and religious school and later as a hotel. The authors note the effectiveness of applying adaptive reuse projects that represent the historical purpose of traditional infrastructure such as the caravanserai for housing tourists.

6.2.2 Database for the Handicraft Industry

The need for a statistical database and surveys on the handicraft industry was cited in cases in both Madaba and Aswan. In Madaba, Mustafa (2011) found that there was a need for further data collection on the craft sector specifically on: the properties of manufacturing and distribution centres in terms of ownership, types of products sold, manufacturing techniques, and sources of material; the profiles of workers; market information including the profiles of consumers; and evolution in heritage product production. In their study of eco-heritage crafts in Aswan, Moubarak and Qassem (2018) also recommended the creation of a database with the following information: available local materials including original areas of production; physical properties quality and costs of transportation; the number of handicraft workers; classification of skill levels; types of products; marketing used to purchase products; and inventory of civil society and public sector initiatives promoting handicrafts to evaluate their effectiveness.

6.2.3 Linkage Between Tourism and Handicraft Industries

The linkage between tourism and the handicraft industries was cited as vital to the livelihoods of local artisans in both Aswan and Isfahan. In Aswan, Moubarak and Qassem (2018) noted the importance of building an institutional link between tourism and handicraft workers to promote local eco-heritage craft in the city. Mustafa (2011) identified the weak link between the tourism and handicraft sectors in Jordan resulting from the tendency of tour guides and taxi drivers to collaborate with merchants selling imported goods rather than artisans selling authentic crafts due to higher commission rates. In Isfahan, Abayareh (2009) cited the positive correlation between the increase in tourism and the increase in handicraft employment, when comparing the growth rate between foreign tourists, license issuance, occupations, and training of art students. Further, Finastian *et al.* (2019) outline how museums showcasing heritage and handicraft techniques in decline can capitalise on “last-chance tourism” to increase tourists’ awareness of challenges around CCI development and increase investment for educational programs, ambassador positions, and conservation efforts as in the case of the Isfahan’s Traditional Weaving House and Textile Museum.

6.2.4 Collaboration Between Educational Institutions and Craftworkers

The connection between collaboration between educational institutions, bazaars, and artisans was cited in cases in Isfahan and Sharjah. In Isfahan, Gharebaglou and Kargar (2017) studied the potential for creative clustering in the mutual space between the Art University of Isfahan and Nagsh-e Jahan Square noting the importance of face-to-face communication, high security, access to space at different parts of the day, opportunity for informal social interaction, and creating a gathering place for artists, students, residents, and retailers to the success of a creative cluster in the space. In Sharjah, the Sharjah Art Foundation incorporates youth into their heritage-led CI development through workshops focused on heritage and craftsmanship, including the “Souq mapping” project which encourages youth to document the route from Souq Al Shanasiyah to Bait Obaid Al Shamsi through a mixed-media map using various materials including those collected from the souk.

6.2.5 Including Women in the Public Sphere

The relationship between the women’s inclusion in public space and the performance of the CCIs was discussed in cases in Isfahan, Madaba, and Sharjah. In Sharjah, there is a strong emphasis on the inclusion of women in heritage and CI development, such as the Irthi Contemporary Crafts Council’s Bidwa Social Development program which supports female artisans by finding new markets, engaging in artisan exchange programs, and delivering training to provide women with a sustainable income. In Isfahan, Khalili and Fallah (2018) found that a high people presence, the mixed-use function, and the natural surveillance factors of Isfahan’s bazaar are the factors most highly valued by women and influence women’s engagement with the bazaar space. In Madaba, Jamhawi *et al.* (2015) found that tourism has the potential to provide women with a greater opportunity for economic empowerment due to the high productivity of the sector in the city’s heritage context. The authors found that despite this opportunity, women still occupy largely administrative roles and occupy less roles in public space due to the cultural taboo and feeling of safety in public space, signalling the need for greater efforts to better the conditions for women in public space.

6.2.6 Individual Initiative of Note

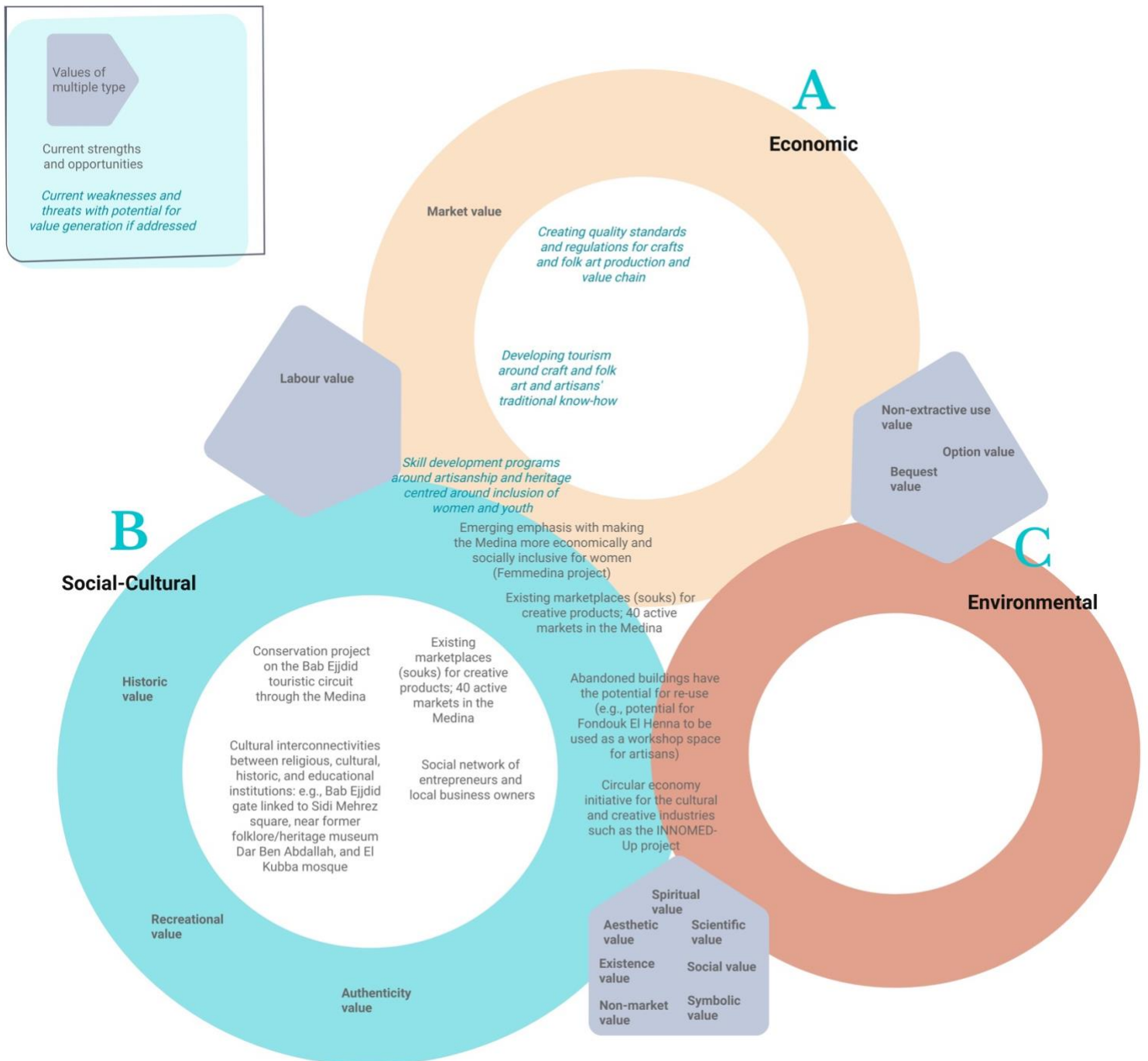
Initiatives around the circular economy were limited in the case study analysis, however one effort in Aswan provides a basis for reuse and sustainable sourcing in the cultural-creative sector. By integrating ecological sustainability, heritage, and handicrafts into the interior design practice, Moubarak and Qassem (2018) note the potential to increase the market inclusion of handicraft practices. Further, by proposing the eco-heritage approach to the interior design of a school, youth can be included in environmental conservation and handicraft practices, which can increase their awareness around these values at a young age.

6.3 Mapping Value

Analysis of the qualitative data highlighted the multiplicity of values which exist in the economic and social-cultural life of the Medina. To visualise these values, a map was created as shown in Figure 9. The circles of the Venn-Diagram include the types of economic, social-cultural, and environmental values outlined in Table 1. The triangles at the intersection of two circles include values which exist at the intersection of two types (e.g., social-cultural and economic). The strengths and opportunities in the

SWOT table were placed in each circle or at the intersection of two circles according to the type of value it encompasses. Weaknesses and threats are included to demonstrate that, if addressed, these issues have the potential to generate forms of value in the Medina. It can be seen from the value map that types of value generated are rarely of one type and often have spillover effects generating value in other sectors.

Figure 13: Value Map for the Medina Based on SWOT Analysis



Source: Author's own

7.

RECOMMENDATIONS

Taking into consideration the pathways for socioeconomic development through heritage-led CCI projects provided by other cities in the case study analysis, the following recommendations are suggested for the place-based CCI approach to socioeconomic development in the Medina of Tunis. These recommendations are organised according to the type of reform whether it be related to institutions, public sector, or civil society as well as further research areas.

7.1 Institutional

1. Develop programs integrating research and educational institutions (including universities specialising in range of fields including business, management, and heritage) with museums, cultural centres, and artisan workshops collaborating on research, design, market analyses, and training.
 - a. Collaborate on research, design, and craftsmanship between younger people and older artisans to develop contemporary designs with heritage techniques to broaden market audience and reflect heritage and contemporary identity of the Medina and Tunis post-revolution.
 - b. De Jesus *et al.* (2020) note the importance of educational programs to address “three pillars of knowledge – technical-scientific, cultural-creative and entrepreneurial”, the first two to generate knowledge in the creative economy and the latter to create a product or service. At the local level, it could involve training in technical, technological, marketing, management, and networking for handicraft workers (Abisuga-Oyekunle 2017).
2. Develop a database for the CI in the Medina specifically in crafts and folk-art.
 - a. Similar investment and statistical analysis on craftsmanship as in heritage buildings such as in the “Inventory of Historical Landmarks of the Medina” project which cultivated inventory of buildings, structural state, function, morphology, sizes, inter-relation, and ways to protect their deterioration.
 - b. Should include data on skilled workers working in the informal sector, and non-economic “conditions of mobility of workers and capital”, infrastructure, feelings of “trust, reciprocity, cooperation, public participation, attitudes to minorities” and access / security of women (UNESCO 2007:8). This database can allow the Medina to benefit from WTO provisions which can temporarily safeguard domestic markets against the import of cheaper materials crowding out local artisans producing high-quality handicrafts.
3. Create an institutional link between tourism and local artisans and develop incentives for tour guides to redirect tourists towards quality handmade crafts and increase awareness about authentic handicrafts in the Medina.
 - a. Sarmento (2017) describes the touristic walking routes in the Medina produced by *The Lonely Planet Tunisia*, the Tunisian National Tourism Office, and the Hotel Dar El Medina. Touristic walking routes could be co-produced in a collaborative project between different cultural-creative entities (museums, boutique hotels, local civil

society organisations, and artisans) to develop routes focused on craft and folk-art. This initiative could be combined with training local tourist guides on focusing on the values of craft and folk-art to support traditional, high-quality handicraft by artisans competing with crafts more cheaply produced.

4. Follow-through on standardization and certification system for product quality outlined in the PNDA 2011-2016 (“The National Plan”).
 - a. Support and integrate those in the informal sector through financing systems (the *Plan National* focuses only on the formal sector).

7.2 Public Sector

1. Priority on understanding the employment, education, and migration trends of women in the Medina with greater attention to underlying systemic causes including the security and accessibility of women in public space in the Medina to facilitate greater involvement in the tourism industry, engagement with the public space of the souk.
 - a. Investing in security in souks (Mortada *et al.* 2021).
 - b. Using heritage and CCI to change the primary perception of women as care workers (Ibid).
2. Invest in the local infrastructure of the Medina including street signs indicating the locations of different souks in the quarters as well as public washrooms.
3. Renewed focus on financial sustainability of CCI development.
 - a. Cultural heritage sites should ensure the following conditions for financially sustainable projects: provision of financial education and knowledge-building, future-oriented financial planning, autonomous decision-making power of heritage site, awareness of benefits of financially sustainable projects, and public interest focus through involvement of community (Jelinčić and Šveb 2021).
4. Prioritise the usage of abandoned buildings repurposed by the municipality near souks as workshop spaces for artisans and explore multi-use options for buildings including space for educational training and research and development.

7.3 Civil Society

1. Creation of creative cooperatives to harness ability of collective ability to overcome infrastructure deficiencies and weak institutions (Mesquita and Lazzarini 2009).
 - a. Cooperatives: voluntary membership and democratic control, decisions based on membership not on proportion of economic involvement in cooperative, and surplus distributed according to proportion of economic output not financial investment in cooperative.
 - b. Co-op structures can also achieve economies of scale to increase bargaining power (Zaalouk 2014).

7.4 Research

1. Gather research on the benefits of vertical and horizontal integration in different craft industries in the Medina according to the structure of production and distribution of each craft type.
 - a. Pooled: pooling common resources among firms; can include market information, governmental support, “scale-efficient resources” leading to the advantage of **sourcing collective resources**.
 - b. Sequential: fill gaps in the supply chain, such as building on circular economy model or coordinating supply chain leading to the advantage of **manufacturing productivity**.
 - c. Reciprocal: joint development of products leading to the advantage of **product innovation** which can improve capability of SMEs to cater to diverse market audience (Mesquita and Lazzarini 2009).
2. Map out the creative value chains of each CCI in the Medina according to craft type to track new actors, markets, and the influence of new digital approaches to the CCI (De Voldere *et al.* 2017). Visualising and connecting the different parts of the value chains can also create synergies between different CCI types to maximise efficiency and increase market inclusion of more traditional craft and folk-art types in the Medina.
3. A focus on national markets and local population by:
 - a. Understanding the demand for a cultural-creative asset, whether it be infrastructure, certain products, etc. and to understand the interactions between citizens and tourists with the asset, rather than focusing on establishing a cultural asset to exist (Comunian 2011).
 - b. Disaggregating and surveying demand: looking to access to workspaces, demand for locally used goods, demand for those in the informal sector, demand from tourists.
 - c. Determine difference between public goods in heritage context:
 - i. Streetlights, workspaces, signs: valuation techniques (Throsby 2003)
 - ii. Techniques for craft and folk-art, intergenerational knowledge: consultation with different segments of the population to understand multidimensional values of heritage over time (pre- vs. post-Revolution for ex.).

8.

LIMITATIONS

A primary limitation of this research was the lack of recent data on the socioeconomic indicators of the population in the Medina as well as official municipal-level statistics on the number of creative enterprises, the percentage of the population employed in the CI, and foreign trade of the CCIs among other indicators. This is in part due to the informality of those working in the CI in the Medina which leads to difficulties in gathering baseline data for analysis and further policy formation on the sector (de Jesus *et al.* 2020).

Further, there is limited data related to the socioeconomic impact of the pandemic on the Medina’s population and therefore, this study has primarily focused on structural challenges to socioeconomic development rather than those specifically exacerbated by the pandemic.

9.

CONCLUSION

Since the 1990s, scholars and practitioners alike have praised the creative economy for its potential to generate innovation, regeneration, and employment in the U.K., U.S., Australia, and Singapore. This has led to the push by international development organisations including UNCTAD, UNESCO, and UNDP to promote CI as a driver of development, increasing employment, decreasing poverty, and increasing standard of living, especially for women and marginalised demographics of the population. However, a limited number of studies have been conducted to understand the specific needs and socioeconomic context of cities in the MENA region and adapt CI approaches which use existing strengths and opportunities provided by the city to address these needs.

Following the 2011 revolution, the Medina of Tunis has undergone a resurgence in cultural activity, ignited by youth and local civil society organisations. Young people are creating initiatives to revitalise heritage through creative enterprises. Elder artisans continue to work on their craft, remembering the prestige and pride awarded to those trained in traditional Tunisian craft prior to the dominance of globalised and unregulated markets and the pressure to create more for less. Both groups are persevering despite severe limitations.

The issues of financial unsustainability, unemployment, and declining value in the CI are not exclusive to the Medina. As demonstrated by the comparative case study with other cities in the MENA, there are many pathways for CCI development which can be adapted to the Medina context. However, the key insight from this analysis is the interdependence of societal conditions on the flourishing of the creative economy, including women's feeling of safety in public space, the adaptive reuse strategies of abandoned buildings, and the labour environment of those working below the statistical radar in the informal economy.

To truly capture the potential of the creative economy in cities like the Medina, it is insufficient to collect statistics on trade. It is imperative that the dynamics of a city, with all its strengths, weaknesses, opportunities, and threats are examined and that inclusive growth, complete with a feminist and fair labour framework, is at the heart of the intervention. Further, the notion of value, must go beyond the "value added" by a certain sector. Values must be analysed through an intersectional study, going beyond financial value without forsaking financial sustainability.

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ACTIVAH FIELDWORK INTERVIEWS

Elected Official of Tunis Municipality (2021a) ‘Untitled’. ACTIVAH Project.

Elected Official of Tunis Municipality (2021b) ‘Untitled’. ACTIVAH Project.

Member of the l’Association de Sauvegarde de la Médina (ASM) (2021) ‘Untitled’. ACTIVAH Project.

Professor at the University of Sfax (2021) ‘Untitled’. ACTIVAH Project.

Resident of Nahji l’Andalous (2021a) ‘Untitled’. ACTIVAH Project.

Resident of Nahji l’Andalous (2021b) ‘Untitled’. ACTIVAH Project.

Two Engravers and Jewellers in the Medina of Tunis (2021) ‘Untitled’. ACTIVAH Project.

Weaver in the Medina of Tunis (2021) ‘Untitled’. ACTIVAH Project.

APPENDICES

Appendix I.

Barriers to heritage preservation and rehabilitation and creative industry development in historic cities and medinas in the MENA

	Heritage Preservation & Rehabilitation	Creative Industry Development
Economic	<p>Infrastructure construction (<i>highways, roads, railways, airports, reservoirs, new urban centres</i>)</p> <p>Economic and technological changes leading to modified production methods</p> <p>Industrialization leading to air pollution from greater acidic pollutants such as SO₂</p> <p>Private sector investment: <i>need for financial sustainability in districts and the need to increase real estate market value</i></p>	<p>Lack of funding or loans available to establish a business especially for SMEs</p> <p>Small market available for the creative sector</p> <p>Poor infrastructure: slow Internet connection and frequent electricity cuts</p>
Social	<p>Population densities leading to increased: <i>solid and liquid waste, decreased maintenance, rural-urban migration, squatting</i></p> <p>Unsustainable tourism practices leading to increased: <i>pollution, waste, vandalism</i></p> <p>Looting, illegal excavations, theft</p> <p>Neglect and lack of knowledge-building around heritage preservation leading to illegal construction and demolition of built heritage</p>	<p>Dense populations lead to traffic limiting efficient transportation</p> <p>Lack of knowledge-building in traditional craft and folk-art sectors</p>

Environmental	Prevalence of climate and geological events (earthquakes, floods, major storms, landslides, temperature changes, rainfall) Location of many cities along the Mediterranean leading to <i>high humidity and soil erosion, absence of drainage leading to further decay compounded by humidity</i>	
Institutional	Weak governance: <i>Need for master planning incorporating heritage preservation and efforts to reconcile “conflict” between preservation and development</i> Housing rehabilitation: <i>Need for solidarity systems for low-income groups, need for systems to mitigate negative effect of land value increase in real estate assets on low-income groups</i> Weak property titling systems: <i>Need for regulation by traditional property titles rather than formal titles complicating transactions with investors and foreign buyers and limits access to credit for maintenance</i>	Lack of consultation or governmental support for projects for designers; lack of cultural policy to support education and business development in the creative sector Need for government to invest in skills, research, and infrastructure to develop clusters and inter-industry linkages for CI

Source: Author’s own, adapted from Cernea (2001), El-Basha (2021), Bigio and Licciardi (2010); Elmansy (2015), Harabi (2009)

Appendix II.

Project	Year	Region	Description	Economic Focus	Outputs
MEDNETA ¹	2014-2015	Regional / City-level Mediterranean Athens (Greece), Florence (Italy), Valencia (Spain), medina of Tunis (Tunisia), Beirut (Lebanon), and Hebron (Palestine)	“In the belief that the economic improvement and the urban liveliness should insist on the CI revitalization and on the valorization of traditional heritage, MEDNETA project aims to support creativity in ACDs (i.e. ceramics, goldsmiths, cloth, tapestry, fashion and jewellery) as a means for the regeneration of the communities inhabiting historical districts.”	<i>Competitiveness of arts & crafts and design industries, regeneration</i>	Guide for promoting creativity of arts, crafts, and design (ACD) Data collection and survey of economic activity of ACD in cities GIS database of thematic maps of ACD activities for each city 6 pilot urban plans in cities to promote ACD visibility Training workshops on innovative design methods, marketing, and entrepreneurial skills Rotating exhibition organization for pilot products

¹ <http://www.enpicbmed.eu/sites/default/files/medneta.pdf>

Med Culture ²	2014–2018	<i>Regional / Country-specific</i> Algeria, Egypt, Israel, Jordan, Lebanon, Morocco, Tunisia, Palestine, Libya	“Med Culture is a 5-year (2014-2018) regional programme funded by the European Union to accompany partner countries in south of the Mediterranean in the development and improvement of cultural policies and practices related to the culture sector. The approach is consultative/participative and takes place in partnership with civil society actors, ministries, private and public institutions involved in culture as well as other related sectors.”	<i>Employment in cultural industries, entrepreneurship, education and management for cultural policies</i>	
Promoting Upcycling in Circular Economy through INNOvation and education for CI in MEDiterranean cities (INNOMED-UP) ³	2019-2022	<i>Regional / Country-specific</i> Mediterranean (Greece, Italy, Tunisia, Palestine, Jordan)	“INNOMED-UP proposes to work with CCIs to shift local urban economies towards a circular production and consumption paradigm including optimal use of material resources, innovation enhancement for SMEs, knowledge transfer among cities, social inclusion and citizens’ engagement.”	<i>SME development, circular economy, clusters</i>	(Expected) Circular economy model 60 CCI SMEs trained on circular economy 6 clusters of CCI SMEs established in cities Development of 2 smart tools for waste collection (smart bike and smart garbage bin) Central information waste monitoring system Open source repository for sharing circular design toolkits 2 reuse open markets to promote upcycle of creative waste
Building Export Capacity in Tunisia (CAP-X) ⁴	2019-2021	<i>Country-specific</i> Tunisia	“Our vision is to build the capacity of artisans, entrepreneurs and young designers to reach global markets. This collaborative project will help our beneficiaries with new design expertise and products that correspond to the demand of US wholesale buyers. Tunisia needs a national craft strategy that promotes export.”	<i>Providing technical expertise, international market access, support for female artisans</i>	Market Readiness Program Entrepreneurs’ participation in US trade fairs ⁵

² <http://www.medculture.eu/about/overview.html>

³ <http://www.enicbcmed.eu/projects/innomed-up>

⁴ <http://ata.creativelearning.org/2017/12/19/tunisian-artisans-prepare-for-global-markets-2/>

⁵ <http://ata.creativelearning.org/2017/12/19/tunisian-artisans-prepare-for-global-markets-2/>

Creative Tunisia ⁶	2020–ongoing	Country-specific Tunisia	“In order to develop craftsmanship towards an economic sector with higher added value and to develop competitive advantages throughout the country, the Creative Tunisia project supports 8 value chains.”	<i>Value chain development of arts & crafts and design sectors, national and international market access, clusters</i>	Directory of Tunisian Associations in the Handicraft Sector (ANATA) 8 value chains (Nabeul: Cluster Art de la Table, Tunis: Cluster Mode, Kasserine: Cluster Halfa, Sahel: Cluster Tissage Tradionnel, El Kef: Cluster Klim Keffois, Kairouan: Cluster Cuivre, Moknine: Cluster Pots de Jardin, Gabes: Cluster Febres Végétales)
<u>Tounes Wjhetouna</u> ⁷	2020–2026	Country-specific Tunisia	“The Support Program for the diversification of tourism, the development of crafts and the enhancement of cultural heritage also called "Tounes Wjhetouna" (Tunisia: our destination) aims to diversify the Tunisian tourist offer by creating synergies between sectors of tourism, crafts, local products and cultural heritage.”	<i>Sustainable tourism, value chain development in arts & crafts, design sectors, competitive advantage, job creation, trade</i>	(Expected) Sustainable tourism and support for ecotourism and cultural tourism clusters (GIZ) Develop competitive advantages and support craft value chains and trade on national/international market and the establishment of the Design Hub support center (UNIDO) Renovation of 15 buildings, development of the Carthage museum, establishment of interpretation center (Expertise France)

Appendix III.

Qualitative set	Measure/assessment	Data/information source
Existing limitations and potential for creative economy in the Medina	SWOT analysis of economic, social, environmental and institutional conditions	- ACTIVAH workshop (2021) - Interviews with: <ul style="list-style-type: none"> a. Leila Ben-Gacem (Founder of Blue-Fish sustainable heritage consultancy and President of Mdinti) (2021) b. Sana Tlili (President of the Sanitation and Environmental Protection Committee) (2021) c. Adel (Rue l’Andalous) (2021) d. Montassar Jmour (Director of <i>Conservation of the Medina of Tunis</i>) (2021)

⁶ <https://creativetunisia.tn/>

⁷ <https://www.euneighbours.eu/en/south/stay-informed/opportunities/support-tounes-wjhetouna-programme-programme-support>

- MEDNETA survey (2014)

- Collection of existing projects in the Medina: Mdinti, Femmedina, Collectif Creatif, INNOMED-Up

MENA comparative case study	<p><i>Economic</i></p> <ul style="list-style-type: none"> - Funding for CCI - Employment opportunities: women, youth, informal economy - Digital creative economy <p><i>Social</i></p> <ul style="list-style-type: none"> - Skill development / knowledge-building initiatives - Youth engagement - Initiatives inclusive / centred on women's engagement <p><i>Environmental</i></p> <ul style="list-style-type: none"> - Sustainable sourcing of raw material / circular economy initiatives - Abandoned building re-use <p><i>Institutional</i></p> <ul style="list-style-type: none"> - Integrated cultural industries and heritage plan - Municipal departments created for CI and heritage development 	<ul style="list-style-type: none"> - Journal articles and research studies - Private organisations in the city - Municipal initiatives - Internationally funded projects
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Appendix IV.

UNESCO Creative City	Economic	Social	Environmental	Institutional
Aswan, Egypt <i>Beadwork, tablecloth production, palm branch and leaf crafts, clay, needlework products</i>	Integration of eco and heritage handicrafts into interior design practice to facilitate market inclusion (Moubarak and Qassem 2018)	Using school interior design as area for integration of heritage and eco crafts can include youth in heritage and environmental conservation efforts and increase awareness (Moubarak and Qassem 2018)	Three dimensions of sustainable eco heritage craft production: <ol style="list-style-type: none"> 1. Waste and pollution reduction 2. Reliance on cheap, available, local materials to aid local development and reduce transport costs; less waste disposal, less need of electrical ventilation because of compatibility of materials with local climate 	Necessity of database with following information: available local materials / original areas / physical properties / quality and transport costs, number of handcraft workers and types of products, classification of skill level of craft workers, marketing currently used to purchase products, individual and government initiatives to promote handicrafts to evaluate effectiveness (Moubarak and Qassem 2018)

			<p>3. Supports cultural sustainability through memory, social exchange. (Moubarak and Qassem 2018)</p> <p>Selection of materials should be based on following criteria: aesthetic qualities, environmental and health impacts, effects on consumers' mental health, availability, ease of installment and maintenance, energy savings, emissions reduction, initial and life cycle costs (Moubarak and Qassem 2018)</p>	<p>Importance of building institutional link between tourism and handicraft workers (Moubarak and Qassem 2018)</p> <p>Recommendation to impose restrictions on imported goods from China in local market to safeguard quality and prices of craft and folk-art products (Moubarak and Qassem 2018)</p>
<p>Cairo, Egypt <i>Pottery, glassblowing, coppersmith, ceramics, jewellery</i></p>	<p>Market access for artisans relies on “soft” infrastructure including access to information, transportation access, and telecommunications (ab 2019)</p> <p>Before using ICTs to access global markets online, developing national markets and middle-income domestic consumers and using ICTs to market handicrafts on a national scale is more beneficial for artisans (Hassanin 2008)</p>	<p>Ramses Wissa Wassef center based on mixed-use residence (17%), workshop (50%), and art exhibition space (33%) (Sabeih and Refaat 2020)</p>	<p>Deterioration of historic buildings (e.g., Ismail Siddiq El-Mufatesh Palace) due to adaptive reuse of government-owned heritage buildings as administrative buildings not used in public space (Othman and Mahmoud 2020)</p> <p>Potential for multi-use purpose of adaptive reuse buildings according to spatial orientation; mix of both public/private uses (e.g., potential of different spaces in Bayt al-Razzaz Palace: workspaces of artisans, public garden, green space for children, offices for community service groups) (Morton 1997)</p>	<p>Potential of PPPs (public: government bodies, private: architectural design firms and heritage developers) as a way to mitigate risk associated with adaptive reuse of buildings (Othman and Mahmoud 2020)</p> <p>Importance of institutional recognition of craft (e.g., Khayamiya in the case of Cairo) in museums and art exhibitions to increase appeal for younger populations to engage in craft profession (Bowker 2014)</p>
<p>Isfahan, Iran <i>Velvet weaving, engraving art, enamel working, braid art, inlaid working, pottery</i></p>	<p>Positive correlation between increase in tourism and increase in employment in handicrafts industry; growth rate compared between foreign tourists, license issuance,</p>	<p>Last-chance tourism at museums showcasing craft know-hows in decline and workshops in museum as an opportunity to increase tourists'</p>	<p>Multi-use potential of buildings for adaptive reuse; e.g., Chahr Bagh as a mosque, caravanserai, bazaar, and religious school and later as a hotel (Sabeti <i>et al.</i> 2016)</p>	

	<p>occupations, and training of art students (Abayareh 2009)</p> <p>Importance of following criteria in converting space into creative cluster (case of Art University of Isfahan and Naqsh-e Jahan Square): increasing face-to-face communication, existence of security, access to space at different times of day, green spaces, opportunity for informal social interaction, provide context for leisure time for students off-campus, gathering place for artists, students, residents, retailers (Gharehbaglou and Kargar 2017)</p>	<p>awareness of heritage preservation challenges as in the case of the Traditional Weaving House (Textile Museum) of Isfahan and can increase investment for educational programs, ambassador positions, and conservation efforts (Finastiian <i>et al.</i> 2019)</p> <p>Importance of certain features of the bazaar for women’s engagement with the public space: people presence, mixed-use function, natural surveillance (Khalili and Fallah 2018)</p> <p>Tourists’ interest in intangible heritage activities greater in gastronomy, confectionary, medicine, and visiting workshops to understand traditional skill in handicrafts (Masoud <i>et al.</i> 2019)</p>	<p>Important considerations for buildings with adaptive reuse purpose: number of tourists, tourists’ requirements, and potential tourist market (Saber <i>et al.</i> 2016)</p>
<p>Madaba, Jordan <i>Mosaics</i></p>	<p>Tour guides and tax drivers are diverted to merchants selling imported goods due to higher commission rates (Mustafa 2011)</p> <p>Need for further data collection on craft sector:</p> <p>a. Properties of manufacturing and selling center (ownership, sources of finance, types of products, techniques used in manufacturing, sources of material, training given)</p> <p>b. Profiles of workers</p>	<p>Importance of heritage conservation practices and investments around craft to be a part of a living heritage focus (Al Rabady 2013)</p> <p>Opportunity for tourism to provide women with greater economic empowerment and therefore the importance of creating conditions for women to feel comfortable engaging in public space to be able to occupy more positions in tourism beyond administrative</p>	<p>Institutional efforts should shift from image-based (such as CHTUD project in Jordan) to place-based heritage regeneration to focus on smaller, more private, interior spaces in the city such as <i>ahwash</i> structures in Madaba to benefit local community and increase value of “hidden urban spaces” (Al Rabady 2010: 268)</p>

	<p>c. Market information: profiles of consumers</p> <p>d. Documenting heritage: product types, geographical distribution, aspects of uniqueness in different regions, materials and sources, cultural and symbolic assets of products, evolutions and changes of product production (Mustafa 2011)</p>	<p>roles (Jamhawi <i>et al.</i> 2015)</p> <p>Importance of commemorating present heritage in outdoor museums / public museums to resist fossilising present heritage and culture in indoor museums and showcasing past heritage in public spaces for tourists (Al Rabady 2013)</p> <p>Potential to use mosaic art as a “documentary tool” to draw on past and present heritage and hybrid forms of heritage rather than replicas of ancient works to convey living heritage (Al Rabady 2013)</p>		
<p>Sharjah, United Arab Emirates <i>Hand braiding (“talli”), Palm-frond weaving (“safeefah”)</i></p>	<p>Focus on supporting female artisans by finding new markets, artisan exchange programs, and delivering training to provide women with a sustainable income through the Bidwa Social Development Program (Irthi)</p> <p>Crafts and Folk-Art Continuity and Recovery Programme (Bidwa Centre): Providing sanitised craft kits complete with raw materials to female artisans to provide accessible, consistent income during Covid-19; also providing training via WhatsApp (UNESCO 2020)</p>	<p>Collaboration between other heritage and craft cultures in the region (e.g., Collaboration with Palestinian artists through the Design Lab initiative)</p> <p>Temporary use projects in public spaces to combine craft, international collaboration, and heritage in an accessible and interactive way (e.g., <i>The Bank</i> project on Bank Street) (El Mousfy <i>et al.</i> 2015)</p> <p>School workshops focused on heritage and craftsmanship (e.g., Sharjah Art Foundation’s “Souq Mapping,” “Building Bricks”, “Overlapping</p>	<p>Effort to reconnect Souq Sakr to pedestrian network to the creek to revitalise pathway for family recreation and transportation; indigenous natural landscape configuration (el-Dien Ouf 2008)</p>	<p>Interconnectivity of initiatives (entrepreneurship, artisanship, inclusive social development): Irthi Contemporary Crafts Council, Bidwa Social Development Programme, Azyame Fashion Entrepreneurs Programme, Artisan Skills Exchange Programme, Crafts Dialogue</p>

Appendix V.

Timeline for the National Recovery Plan of Craft Sector (PNDA)

III.3 Chronogramme

COMPOSANTES ET PROJETS	Année 1				Année 2				Année 3				Année 4				Année 5			
	T1	T2	T3	T4	T5	T6	T7	T8	T9	T10	T11	T12	T13	T14	T15	T16	T17	T18	T19	T20
UGP																				
UGP-1	X	X	X																	
UGP-2	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
UGP-3									E											E
UGP-4	A																			A
DIN																				
DIN - 1a			X	X	X	X	X	X	X	X		E								
DIN - 1a			X	X	X	X	X	X	X	X		E								
DIN - 2				X	X	X	X		E											
DIN - 3				X	X	X	X	X	X	X										
DIN - 4				X	X	X	X	X												
DIN - 5			X	X	X	X	X	X	X											
DIN - 6							X	X	X	X										
DIN - 7				X	X	X	X													
DIN - 8				X	X	X	X													

DCC	Développement des connaissances et des Compétences techniques																			
DCC - 1	Evaluation des dispositifs de formation (professionnelle, éducation et université), et élaboration d'une stratégie.			X	X	X	X													
DCC - 2	Elaboration et mise en œuvre de projets pilotes de formation de base EP, collèges, Universités)								X	X	X	X	X	X	X	X	X	X	X	E
DCC - 3	Réalisation de Projets de recherches et d'innovations et valorisation des Résultats de la Recherche.						X	X	X	X	X	X	X	X	X	X	X	X	X	E
DCC - 4	Elaboration de 30 monographies artisanales : Régions (5), produits (15), métiers (10) ;(documents illustrés + vidéos)								X	X	X	X	X	X	X	X	X	X	X	E
DCC - 5	Elaboration et validation des référentiels et des parcours professionnels pour 4 filières artisanales			X	X	X	X													
DCC - 6	Développement de la formation de formateurs et élaboration des programmes et référentiels de formation.								X	X	X	X	X	X		E				
DCC - 7	Elaboration de Projets de formation continue/ perfectionnement alterné distance au profit des artisans (e-learning)			X	X	X	X	X	X	X	X	X	X	X		E				
DCC - 8	Conception d'un mécanisme de formation / alternance / intégration des jeunes pour assurer les emplois et les effectifs du secteur.				X	X	X	X	X	X	X		E							
DEVE	Développement des entreprises et promotion des investissements																			
DEVE-1	Conception des mécanismes d'identification et d'encadrement des artisans innovants et accompagnement			X	X	X														
DEVE-2	Accompagnement et appui technique à 200 artisans innovants (dont 100 nouveaux)					X	X	X	X	X	X	X	X	X	X	X	X	X	X	E
DEVE-3	Développement et consolidation de la compétitivité de 200 entreprises artisanales					X	X	X	X	X	X	X	X	X	X	X	X	X	X	E
DEVE-4	Conception et développement un système de reconnaissance et/ou de labellisation approprié aux artisans et des aux ateliers			X	X	X														
DEVE-5	Organisation de concours pour la labellisation.				X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	E

DEVE-6	Evaluation, revue et redéfinition des espaces dédiés à l'artisanat : zones de production, espaces commerciaux, animation, formation, hub...			X	X	X	X	X	X	X	X	X	X	X	X	X	X	E				
DEVE-7	Conception d'approches innovantes de collectifs d'artisans à intérêt solidaire (clusters/ groupements/ réseaux ..)			X	X	X	X	X	X	X	X	X	X	X	X	X	X	E				
COM	Promotion de la Qualité et de la commercialisation																					
COM - 1	Développement des normes et référentiels de labellisation des produits (10)			X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	E
COM - 2	Développement de « Bazaars et boutiques de l'artisanat », VMP, pour la commercialisation des produits de l'artisanat.			X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	E
COM - 3	Mise en place de plates-formes de veille, d'écoute des marchés et de solutions logistiques de livraison			X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	E
COM - 4	Développement d'événements commerciaux innovants			X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	E
COM - 5	Evaluation des réseaux de commercialisation et mise en place d'expériences innovantes, (circuits courts....)			X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	E
COM - 6	Conception et mise en place d'un système de crédit artisanat au profit des ménages			X	X	X	X	X	X	X	X	X	X	X							E	
COM - 7	Développement de dispositifs de régulation des approvisionnements des intrants.			X	X	X	X	X	E	X	X	X	E	X	X							
COM - 8	Développement, organisation de concours nationaux, régionaux et sectoriels (10 concours/an) reconnaissant les performances des artisans			X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	E
INF	Information & Communication																					
INF - 1	Mise à jour et développement et exploitation de la carte nationale de l'artisanat.			X	X	X	X	X	X	X												
INF - 2	Développement et suivi du répertoire National de l'Artisanat.			X	X	X	X	X	X	X												
INF - 3	Renforcement de l'Observatoire National de l'Artisanat et du Centre de Ressources et d'Innovation.			X	X	X	X															
INF - 4	Préparation et diffusion d'outils modernes de communication et étude d'opportunité d'une chaîne TV interactive (Culture, Tourisme, Artisanat)			X	X	X	X															
INF - 5	Préservation du patrimoine et création d'un Musées National et régional de l'Artisanat et du patrimoine			X	X	X																

Source: National Office for Tunisian Artisans (2017).

Appendix VI.

Contribution	Indicator	Unit of Measure	Source
<i>Proposed indicators for estimating economic contribution</i>			
Component of economic activity accounted for by the cultural sector	Volume of economic activity by value	Gross Value-Added or Gross Domestic Product	Annual Economic Surveys
	Share of total economic activity by value	% of total GVA/GDP	Annual Economic Surveys
Employment in the cultural sector	Volume of employment	Number of employees (Headcount or full-time equivalent)	Annual Business Surveys
	Share of total employment	% of total employment	Annual Business Surveys
	Volume of self-employment	Number of self-employment jobs	Household Surveys
	Average earnings (in sector occupations)	Financial value	Earnings Surveys
Component of business base accounted for by the cultural sector	Stock of businesses	Number of businesses by size (employment and/or business revenue)	Business Registration Data and Annual Business Surveys
	Share of stock of businesses	% of stock of businesses by size (employment and/or business revenue)	Business Registration Data and Annual Business Surveys
Foreign trade accounted for by the cultural sector	Volume of trade by value	Export earnings	Annual Economic Surveys
	Share of total foreign trade	% of export earnings	Annual Economic Surveys

Investment by enterprises in the cultural sector	Volume of investment	Financial value	Annual Business Surveys
	Level of investment	% of GVA/GDP	Annual Business Surveys
	Volume of public investment		
Enterprise associated with the cultural sector	Volume of self-employment	Number of self-employment jobs	Household Surveys
	Business start-up rate	Number of new business registrations per 10,000 head of population	Business Registration and Census Data
<i>Proposed indicators for estimating social contribution (participation)</i>			
Direct access to cultural products and services – ‘reception’ (including both analogue and digitally mediated)	Volumes of attendance/reception	Number of visits, uses, receptions	Household Cultural Participation Surveys
	Frequency of attendance/reception	Number of visits, uses and receptions per annum	Household Cultural Participation Surveys
	Share of population directly accessing cultural products and services	% of population (disaggregate for age, gender, ethnicity, etc.)	Household Cultural Participation Surveys
	Duration of access	Hours per month	Time Surveys
Participation in cultural creation (not on a professional basis)	Volume of participation activities	Number of participation activities	Household Cultural Participation Surveys
	Frequency of participation activities	Number of participation activities per annum	Household Cultural Participation Surveys
	Share of population participating in cultural creation	% of population (disaggregate for age, gender, ethnicity, etc.)	Household Cultural Participation Surveys
	Duration of participation	Hours per month	Time Use Surveys

Source: Creating Global Statistics for Culture: Expert Scoping Study, UIS, Montreal, December 2006 via UNESCO 2007.