

CRAFTSMANSHIP AND SKILLS FOR THE FUTURE

Sectoral Portrait for Ukraine

DISCLAIMER

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

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PREFACE

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

Working Draft

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INTRODUCTION TO THE CRAFTS AND DESIGN SECTOR

Defining the crafts sector

Ukraine is well-known for its crafts and folk art, which are an essential element of Ukrainian culture. Over the years and even centuries many craftsmen - carpet weavers, embroiderers, weavers, potters, wood, bone and horn carvers, decorative painters, glassmakers, goldsmiths, jewelers, blacksmiths, masters of wickerwork and leather and many other professions - created things for everyday life.

Embroidery, pottery, and ceramics seem to be among the most popular crafts, with the first one used in producing clothing, shoes, while the other two are used for producing kitchenware, apartment design elements, and all of them are used for making accessories. The recent boom in their popularity and distribution is partly due to innovations, which include the possibility to use machines and an increased availability of quality materials. At the same time, the Government's attention towards crafts recently increased as it is one of the sectors of the creative industries, whose development was defined as one of the priorities by the President and the Cabinet of Ministries of Ukraine (the Government).

The Law "On folk arts and crafts" (*Про народні художні промисли*), approved in 2001¹, defines the arts and crafts as "creative and productive activities, the purpose of which is to create artistic products for decorative and consumer purposes, carried out on the basis of collective development and hereditary development of folk-art traditions in a particular area in the creative work of masters of folk arts and crafts". Furthermore, the law defines that "folk art object / product is an artistic decorative and applied product, made according to the traditions of this craft by hand or with the use of machines as additional equipment to hand production". Therefore, this definition fully complies with the one used in the project.

The Law also required the Cabinet of Ministers to define the types of craftsmanship, which fall under the regulation of this law. The list was approved in 2002² and was not amended since then. It defines 16 crafts and includes different types of craftsmanship (see Annex 1). However, there are debates on whether there is a need to define in the Law a longer list of crafts.

In 2007, the Government approved a program of crafts development until 2010, which envisaged the launching of craft salons and shops, development and promotion of crafts, creation of new museums, etc.; however, many measures were not implemented.

The current research is based on desk research as well as several interviews and interactions with a focus group. The analysis reveals that the definition of crafts in Ukraine is still under discussion even though it is defined by the Law. There is a different perception depending on the position of stakeholders and the lack of a mutual agreement on the term. Besides, while talking about folk arts, which finally received attention in government policies, there is debate on which arts and crafts are to be included into the definition, with the number of crafts to be included varying. As a result, the

1 <https://zakon.rada.gov.ua/laws/show/2547-14?lang=uk#Text>

2 <https://zakon.rada.gov.ua/laws/show/283-2002-%D0%BF#Text>

participants of the focus group stressed that before starting the discussion there is a need to clarify terms and reach a mutual agreement.

It should be noted that currently there is a surge in handmade crafts (e.g., handmade hair accessories), which seems to be largely explainable by the higher access to materials as well as demand for unique and atypical products..

Unfortunately, there is a data gap in the crafts sector. Little is currently known about the total number of craftsmen and, thus, their contribution to economic and social development is incalculable. At the same time, the MinCulture would like to correct this gap, with the first step being the creation of a craftsmen register (see below).

THE CONTEXT OF THE CRAFTSPEOPLE

The workplace of the craftspeople

The workplace of craftspeople has gradually changed over the last several decades moving from cooperative cartels, that acted as a major source of employment, to state-owned art factories that came to replace them. While in the 1980s 400 enterprises worked in the folk arts and crafts sector employing up to 60 000 craftsmen, at the beginning of the 2000s only 22 remained with about 1790 persons employed.³ Since then, only two enterprises received the status of folk arts and crafts enterprises but stopped their activity by 2010.⁴ The craftsmen were employees of such enterprises. However, currently there is no business which has a status of company working in the folk arts and crafts sector (this is a special status granted to company).

Currently the employment of craftspeople takes different forms. They can be employed within companies or public institutions (like art schools, VET schools, etc.) or be self-employed. The interviews and focus group revealed that some craftsmen, who work officially as employees, might also work independently and sell their products themselves.

Some craftsmen do combine crafts production with giving master classes for people who take up crafts as hobby (however, it depends on the location of craftspeople as master classes are more popular in cities). This functions as a transfer of knowledge and it promotes crafts. Moreover, some craftsmen combine their crafting activities with organizing discussions, master classes, etc.

Recently, some crafts have witnessed the creation of hubs. In large cities there are ceramic's hubs, where craftsmen can have a venue and equipment⁵ (at times even kilns) to produce their crafts and conduct their master classes.

3 Source: Draft Concept of State Targeted Program for Folk arts and Crafts development for 2021-2025, <https://mkip.gov.ua/files/pdf/%D0%9A%D0%BE%D0%BD%D1%86%D0%B5%D0%BF%D1%86%D1%96%D1%8F%20%D0%94%D0%A6%D0%9F%2002.03.2021.pdf>

4 However, the Draft Concept lack data on the current status and number of all companies of such type, <https://mkip.gov.ua/files/pdf/%D0%9A%D0%BE%D0%BD%D1%86%D0%B5%D0%BF%D1%86%D1%96%D1%8F%20%D0%94%D0%A6%D0%9F%2002.03.2021.pdf>

5 The payment could be made either per hour, day or month. Typically, if a craftsmen pays money for a month, she/he has a fixed place and equipment.

The donor financed technical assistance project PLEDDG, funded a project creating the Myrhorod Ceramics Centre Artisan Coworking Space, which was an initiative of the Myrhorod Ceramics Centre NGO⁶. The Coworking space was opened on the premises of Mykola Gogol College of Arts and Industry, and it aims at saving ceramic traditions, stimulating self-employment, and developing tourism in the city⁷. It also envisages the possibilities for experience exchange, capacity building in marketing and sales. After training, masters can rent the equipment of this creative hub for the production of traditional craft objects. Students at the College can use the equipment purchased by the PLEDDG free of charge.

The financial position of the craftspeople

There is no available information on the income level of craftsmen. The interviews, focus group, as well as video interviews conducted within several projects (e.g., one conducted by the civil organization Ukrainer, and currently there is a special project on crafts on national public TV channel) reveal that earnings might vary substantially⁸. Some craftsmen especially in rural areas without certain digital skills might have difficulties in selling their products and receiving orders. However, hard work and time allocated for promotion of the products in social media pays off, according to interviews and focus groups.

Some craftsmen working in VET schools, art schools, etc. also work independently as employment in public institutions is not well-paid. Still, it seems that craftspeople mainly earn money from selling their products. To increase earnings and promote their craft, some craftsmen conduct master classes. Moreover, young folk art craftsmen (masters) can apply and receive Presidential scholarships (stipends)⁹, which are paid monthly throughout the year¹⁰. Local culture departments as well as the National Union of Masters of Folk Art of Ukraine (Національна спілка майстрів народного мистецтва України) and other cultural organizations can nominate young craftsmen for the scholarship¹¹. However, craftsmen also can apply independently. The selection of craftsmen for the scholarship is made by the Commission created at the MinCulture based on the analysis of the following criteria: knowledge and application of techniques of folk arts, use of Ukrainian ornamentation, traditional techniques and technologies of folk art, application of traditional folk instruments and natural materials. Likewise, respective individuals should be regularly certified by the National Union of Master of Folk Art of Ukraine as well as participate in exhibitions and discussions.

Some important projects might be financed by grants through the EU-funded program Creative Europe (provides grants to teams from the EU and Eastern Neighbourhood countries). Overall, the project in all partner countries financed 11325 projects at EUR 1.2 bn with 2.48% in design and applied arts.¹² Ukraine received financing for 38 projects at EUR 5.5 m (including lead partners and partners) with only half of them in culture and only one related to the crafts sector. In particular, the Handicraft Chamber of Ukraine together with several Craft councils from EU countries implement the project

⁶ See for details: <http://pleddg.org.ua/en/2021/u-mirgorodi-vidkrili-kovorking-dlya-ma/> and, <https://www.facebook.com/myrhorod.ceramic/>

⁷ <http://bit.ly/3tmzZxJ>

⁸ The anecdotal evidence suggests that the level of income really depends on the type of crafts, the location of craftsman, his/her entrepreneurial and digital skills.

⁹ The monthly value of scholarship ranges from UAH 600 for VET students, UAH 800 for college students and UAH 1000 for students at tertiary education facility to payments at the level of subsistence minimum (as of May 2021, UAH 2270) for craftsmen that do not study and are below 35 years old.

¹⁰ <https://zakon.rada.gov.ua/laws/show/928/2011#Text>

¹¹ <https://zakon.rada.gov.ua/laws/show/z0704-12#Text>

¹² <https://creativeeurope.in.ua/en/report>

“Crafting Europe”: the project has several components including discussions on the crafting sector and business schools for craftsmen.

There are also donor supported projects (e.g., UNDP) for internally displaced persons (IDPs) to develop small business and there are at least several cases when IDPs started developing a business in crafts.¹³

Some local authorities also provide grants for the implementation of creative projects in folk arts and crafts as well as additional scholarships to talented youth. Even though many regional development strategies contain such actions, there is limited information whether all regions provide such support.

Fashion and design can also be supported by grants from the Ukrainian Cultural Foundation (UCF)¹⁴. The UCF also financed several craft festivals, schools, and programs in the crafts sector within a competition “Small cities–large”.¹⁵

CHARACTERISTICS OF THE CRAFTS AND DESIGN SECTOR

Traditions, heritage and cultural practice

Each ethnographical region has traditional local craft objects. There are numerous ethnographical publications on the specifics of local embroidering, pottery, ceramics, etc. While much of the research is large and difficult to follow, projects have been launched to make traditional crafts more approachable to the general population. In particular, the comprehensive overview of traditional crafts is presented by the Project “Intangible heritage: Traditional Crafts”

(<https://authenticukraine.com.ua/en/traditions-crafts>), which includes the description of several examples for each craft and their representatives. In particular, the following traditional crafts are covered:

- Pottery
- Decorative painting
- Weaving
- Embroidery
- Art wood carving
- Wicker weaving
- Blacksmithing
- Toy manufacturing
- Creation of pysanky (Wax-resist egg decoration)

¹³ <https://youtu.be/ivWxPsSWbxU> ; <https://ukrainer.net/slovyansk/>

¹⁴ <https://ucf.in.ua/en>

¹⁵ <https://mkip.gov.ua/files/pdf/%D0%9A%D0%BE%D0%BD%D1%86%D0%B5%D0%BF%D1%86%D1%96%D1%8F%20%D0%94%D0%A6%D0%9F%202.03.2021.pdf>

Two traditional Ukrainian crafts were included into the UNESCO Lists of Intangible Cultural Heritage:¹⁶

- [Tradition of Kosiv painted ceramics](#)
- [Petrykivka decorative painting as a phenomenon of the Ukrainian ornamental folk art.](#)

In a number of settlements (Opishnya, Reshetylivka, Kosiv, Boguslav, Gavarechchyna, Petrykivka, Dikhtyari, Hlyniany, Klembivka and others) there are schools of traditional folk art. Their development was sometimes attributed to the proximity of natural resources (e.g., clay in case of Opishnia) or a long-lasting impact of traditions and presence of masters in the settlements (e.g., Reshetylivka).

The perception of crafts is positive in Ukraine, seemingly garnering more interest from consumers and after Euromaidan (2013) due to a growing patriotic attitude of the Ukrainians. At the same time, the availability of master classes especially in ceramics and pottery also contributed to a higher interest. Fairs and festivals also play a part in raising demand for crafts.

However, some of the crafts are at a high risk of disappearing, which might be attributed to several reasons. First, some VET schools have limited resources and incentives to promote rare crafts. The modernization of the craft base in VET schools requires additional financing. In addition, there is still low prestige of work as craftspeople. Also, some masters either are not incentivised to transfer their knowledge or do not have possibility to do this. There is an opinion, expressed during an interview, that masters that receive Presidential scholarships or some other recognition should teach in VET schools at least for some period of time.

Organisation of the crafts and design sector

Guilds and cooperatives are no longer present in Ukraine. The sector is not consolidated and lacks discussions regarding the future of the sector with participation of all stakeholders.

There are two key national unions: the National Union of Masters of Folk Art of Ukraine¹⁷ and the National Union of Artists of Ukraine¹⁸. Both have central and regional offices. These unions are financed through membership fees as well as from the state budget, since they have a 'national' status¹⁹ and act as government agencies for the attestation (certification) of masters and all the while organize exhibitions and discussions. According to the focus group, it was beneficial to be a member of National unions in the past; however, nowadays the benefits for members are not perceived as extensive. Previously, membership granted possibilities to participate in state orders for crafts products and use state or municipal craftsmen places; however, such state orders and venues are absent now. It is worth mentioning that there is a monopoly of the National Union of Master of Folk Arts of Ukraine in the attestation / certification of craftspeople.

The more active role in the promotion of crafts, but in a wider context than folk crafts is played by the Handicraft Chamber of Ukraine²⁰. The Chamber is less known among craftsmen than the two

¹⁶ <https://ich.unesco.org/en/lists>

¹⁷ According to MinCulture, the number of members of this Union is about 800-1000, <https://www.facebook.com/NacionalnaSpilkaMajstrivNarodnogoMistectvaUkraini/>

¹⁸ <https://nuau1938.wixsite.com/>

¹⁹ The procedure for the provision of status 'national' to creative unions is defined by the CMU, <https://zakon.rada.gov.ua/laws/show/1015-98-%D0%BF#Text>

²⁰ <http://ukrrp.org/en/>

aforementioned national unions. It is financed predominantly through different projects, including Creating Europe. In particular, within the latter, the Chamber has organized the Crafting Business Makers School²¹, which was the first online business school for craftsmen and designers with courses on marketing, digital skills and entrepreneurship. The Chamber is active in dialogue with key stakeholders, including the government, on state policies in crafts and state employment centers²², on the re-qualification programs for craftsmen. Moreover, the Chamber is currently working on the creation of a platform for craftsmen (in broader term than folk craftsmen): #WeCreate²³ - which is a space, that provides courses, training, lectures, and networking opportunities.

There are also several designer associations,²⁴. The surveyed designers believe that they could play a stronger role, with two thirds of respondents stating that designers' associations should be responsible for the approval of qualifications and competences framework.

A market for the craftspeople

There is a lack of demand and markets for craft sales. In the dying years of the Soviet Union and throughout the 1990s in Ukraine, the craftspeople were often selling their products in special state or municipal owned art salons / stores, which, according to interviews and the focus group, were considered a great type of support from the state to the craft sectors in the country. However, such stores no longer exist in most regions. As a result, craftspeople often start building their own distribution system online through social media (primarily Facebook and Instagram) and messaging apps (like Viber) pointing out that this distracts them from their artisanal activities. Some also sell their goods on Etsy with part of the craftspeople selling all their products abroad, primarily through Etsy. Those who sell their products abroad have limited participation in everyday lives of the crafts community and have no interest promoting crafts in the country and sharing their experience.

Another distribution channel of selling crafts is through private stores and galleries. However, this is rather expensive. Another possibility to sell goods is through shops in public museums: however, interviewed persons and craftsmen stress that museums are not very motivated to have goods sold in their shops as they fear losing at least a part of their allocated budget.²⁵

At the same time, museums often act as good promoters of crafts by organizing exhibitions, master classes, festivals and fairs, as well as conferences and discussions. One of the most well-known museums that promote crafts is Ivan Honchar Museum (of the Kyiv City Administration).²⁶ Moreover, there are a few other large museums and centres that contribute to promotion of crafts including but not limited to All-Ukrainian center of embroidery and carpet weaving and National Museum-Reserve of Ukrainian Pottery in Opishne.

²¹ <https://www.facebook.com/cbmsua/>

²² However, the state employment centers provide typically training to unemployed individuals, which complies with the legislation. At the same time, they might have better equipment than VET schools.

²³ <https://wecreate.ua/>

²⁴ Development of design sector in Ukraine, Research conducted by the PPV Knowledge Networks on the basis of survey, interviews and discussions, funded by the Ukrainian Cultural Fund, https://www.ppv.net.ua/uploads/work_attachments/Ukrainian_Design_Monitoring_PPV_2019_UA.pdf

²⁵ Public museums are budget entities financed through either state or local budgets or both simultaneously. They are eligible to raise financing through different means, including sells of arts and crafts. However, some heads of museums are afraid that in case of good own earnings they will receive lower budget financing.

²⁶ <https://www.facebook.com/honcharmuseum/>

There are also local examples on emerging digital platforms and magazines promoting urban cosmopolitan culture.²⁷ Some craftsmen succeed in finding regular customers in other countries. According to one of the potters,²⁸ they need special certificates (primarily food certificates for pottery products) from the EU; and their partners take care of those.

There are also traditional and very important fairs for craftspeople, where they come and sell their products, make important connections with individuals, private businesses and partners. However, some fairs, like the previously very popular National Sorochynsky Fair²⁹ saw a slightly diminished importance: the focus group stated that it stopped being the place for meetings and discussions for craftsmen and also became rather expensive (there is no price difference for companies and individual micro craftsmen). At the same time, other modern fairs emerged (e.g., Vsi Svoi³⁰) bringing crafts objects closer to the customer; however, some craftspeople stress that participation in some of fairs is still rather expensive.

Nevertheless, fairs are traditionally the essential market for craftsmen. As a result, during the Covid-19 pandemic and several lockdowns, the earnings of craftsmen declined substantially, and a mitigation strategy was to promote their products through social media³¹.

Employment in crafts and design

Craftspeople might be employees or work independently. The evidence shows that most of the craftsmen work independently. For the latter, they work either informally or be registered as private individual entrepreneurs (FOPs). In Ukraine, there is no clear definition on family businesses in crafts: the craftsmen can either register a company, or the head of household might register as a FOP and hire other family members or work informally.

Even though, there is little information on the distribution of craftspeople according to the types of employment, the interviews and focus groups revealed that there is a wide perception that most craftspeople work informally. According to the register of private entrepreneurs³², the number of entrepreneurs registered with the main type of activity in “Individual artistic activity” totals 4.4 thous. persons, several types of activities in production of ceramic products totals 1.0 thous. persons. Around 1.5 thous. entrepreneurs work in the sector “Manufacturing of other types of products”, which includes craftsmen. About 11.1 thous. entrepreneurs selected “Specialised activities in design” as their key activity (but this group includes graphical designers and interior designers). Moreover, interviews indicated that some craftsmen register as private entrepreneurs declaring their activity in retail sales rather than in craftsmanship. Still, all these numbers are lower than those estimated by the MinCulture

27 <https://www.culturepartnership.eu/upload/editor/2017/Research/171205%20Creative%20Industries%20Report%20for%20Ukraine.pdf>

28 <https://ukrainer.net/slovyansk/>

29 <https://yarmarok.in.ua/>

30 <https://markets.vsisvoi.ua/>

31 <https://rukotvory.com.ua/info/vriatuvav-internet-maystry-pro-te-yak-vyzyvaly-pid-chas-karantynu/>

32 <https://nais.gov.ua/m/ediniy-derjavniy-reestr-yuridichnih-osib-fizichnih-osib-pidpriemstv-ta-gromadskih-formuvan>

number of masters of folk art, amateur art, as well as masters of fine, and decorative arts in Ukraine at approximately 30,000-40,000 people³³.

More information is available on the design sector (which does include a broader number of individuals than craftspeople) as the Ukrainian Cultural Fund financed a special study on its development³⁴: the study is based on the requests for statistics, online interviews, in-depth interviews and focus group discussions. This study shows that designers often work as freelancers and are not happy about the idea of becoming employees in a company: 70% of self-employed designers work informally. Moreover, it is estimated that about one third of designers who *de facto* work for agencies are employed unofficially.

Social protection of craftsmen depends on their status: employees and FOPs have social protection, while informal workers do not have that right (e.g., in the form of unemployment benefits). During lockdowns, the Government announced twice some payments to FOPs; however, the respective types of economic activities did not include those where craftsmen might appear, except for retail trade.

Little is known on the share of women in crafts. Even though, the anecdotal evidence suggests (e.g., the ceramist group in the Facebook) that the share of women is not low.

Current and emerging skills demand in the sector

Formal education in the crafts sector is provided by a number of VET schools and several tertiary education establishments. Traditionally, VET schools were opened in places where materials and masters were present. Just to mention several schools: VET school in Reshetileve (pottery), Myrgorode College (primarily known for ceramics), Opishne College, Slovyansk Ceramics College, Kosiv VET School of Applied and Decorative Arts, High Artistic VET school in Vinnitsa, Lutsk High VET school, Uzhgorod College of Arts by name of Erdely, Ukrainian National Academy of Fine Arts and Architecture, Zakarpattia Academy of Arts.

However, the reviews of some of these VET schools show that they have poor material bases. The need for modernization of VET schools was raised by participants of the focus group as well as interviewed people. Moreover, there is currently no stimulus for craftsmen to transfer knowledge and reach students in VET schools. At the same time, there is no apprenticeship programs for crafts. Dual VET system are still under discussion, while the recognition of informal qualifications is only in the early stages of introduction.

There is little information on the skills of craftspeople. However, the interviews and focus group indicate that the group of craftsmen is not unique. While some of them graduated from professional craft educational facilities, others became craftsmen after short courses and then long hours of practice. Furthermore, some mentioned, that now it is much easier to learn new techniques due to lessons and master classes available on YouTube, while some concepts could be checked on

33 Source: Draft Concept of State Targeted Program for Folk arts and Crafts development for 2021-2025, <https://mkip.gov.ua/files/pdf/%D0%9A%D0%BE%D0%BD%D1%86%D0%B5%D0%BF%D1%86%D1%96%D1%8F%20%D0%94%D0%A6%D0%9F%2002.03.2021.pdf>

34 http://uaculture.org/wp-content/uploads/2020/01/232708_analitychnyj-zvit_monitoryng-rozvytku-dyzajnu-v-ukrayini.pdf

Pinterest and other resources. Still, informal training seems to be the most frequent form of education for craftspeople.

However, the crafts sector's development is partially explained by innovations and changes in conditions. In particular, ceramics and pottery became more developed due to higher availability of materials (when "you can order clay to any place you want" without needing to go and dig clay yourself) and innovations such as already prepared high quality glaze. However, the problem is that businesses supplying materials are sometimes informal, and, thus, craftspeople cannot receive documents proving their costs or the justification for paying a higher price.

Moreover, craftsmen use more electric technologies, than before. It is said that one of the biggest bills faced by ceramists and potters is the electricity bill, which should be paid fully in a timely manner regardless of possible problems in sales and lack of cash flow.

Digital skills became important for craftsmen during recent years to promote their products in social media. Many craftsmen act as their own social media marketing (SMM), while others hire another person for this. Digital skills became essential during lockdowns related to Covid-19 as online sales remained the only way to generate income.

Example from the design sector

The available study for the design sector revealed that on average only a quarter of the respondents working in the sector stated that they have sufficient business skills, while almost a half said that they at least partially have entrepreneurial skills.³⁵ About 14% of designers who work as freelancers said that they do not have such skills.

Most designers do not have high level of formal education in designing. However, the authors of the report stress that they were not able to find comprehensive information on the educational establishments that prepare designers, and their tutors' profiles.

Designers mostly rely on informal training. Overall, this seems to be true for all crafts. This is explained by a narrow specialisation of informal training, which complies better with the needs of designers than formal education. Also, according to designers informal training is based on experience through practice, which is more useful. Designers are not only interested in professional training, but also in topics such as communication with clients and costing / pricing, which are not typically a part of the formal education.

According to the study,³⁶ key problems in the formal education of designers include a weak technical base, use of outdated technologies, mismatch of the curricular and market requirements. The deficiencies of informal training include low quality of training materials, orientation for quick results (most trainings are short), and the fragmented nature of the knowledge received.

Overall, designers say that their development is hampered by a lack of required education in their field as well as business and communication skills, lack of financing, and absence of state support. Some designers consider state support in export promotion as a necessity.

35 https://www.ppv.net.ua/uploads/work_attachments/Ukrainian_Design_Monitoring_PPV_2019_UA.pdf

36 https://www.ppv.net.ua/uploads/work_attachments/Ukrainian_Design_Monitoring_PPV_2019_UA.pdf

There were several Technical Assistance projects that were aimed at the promotion of entrepreneurship skills of craftspeople:

- Rounds of training for entrepreneurs in the creative industries "Creative Enterprise Ukraine", organized by the British Council in Ukraine, for the craft sector.
- The project "Development of traditional folk crafts as a driver of entrepreneurship and self-employment in the border communities of Ukraine and Belarus" ("Craft it!"), implemented under the Territorial Cooperation Program of the Eastern Partnership and funded by the European Union in support of Eastern Partnership initiatives³⁷.

However, the MinCulture stresses that only a small number of craftsmen participated in such training and, thus, there is a need for a systemic decision in the form of regular classes available for craftsmen organised by official authorities (state or local).

THE NATIONAL APPROACH TO CRAFTS AND DESIGN

Laws and policies for the crafts and design sector

The Parliament approved the "Law on Folk Arts and Crafts" (Про народні художні промисли) in 2001³⁸ to regulate legal, organizational, and economic relations in the field of folk arts and crafts, define the status of subjects in folk arts and crafts, the principles of their activities and aims to protect, revive, preserve and develop folk arts and crafts as an important component of the spiritual culture of the Ukrainian people. According to the Law, the arts and crafts are defined as creative and productive activities, the purpose of which is to create artistic products for decorative and consumer purposes, carried out on the basis of collective and hereditary development of folk-art traditions in a particular area in the creative work of masters of folk arts and crafts. According to the law, both physical and legal entities can be involved in crafts production. The Law declares the programs supporting craftsmanship in the country (including tax and credit privileges), which mostly remained unfulfilled, likely due to the lack of strong leadership, absence of crafts development in government priorities as well as the regular low implementation rate of many planned actions.

The Ministry of Culture is the main policy making entity in the area of craftsmanship, while the State Agency of Arts and Arts Education (*Arts Agency*) is responsible for the implementation of respective policies. Still, the Ministry of Education and Science is responsible for the curricular approval in all types of educational establishments.

At the end of October 2020, the Ministry of Culture announced the initiation of processes targeting the elaboration of state programs of crafts development during the 2021-2025³⁹ period in response to the request from the President of Ukraine⁴⁰. The Action Plan for the support of culture, development of

37 <https://mkip.gov.ua/files/pdf/%D0%9A%D0%BE%D0%BD%D1%86%D0%B5%D0%BF%D1%86%D1%96%D1%8F%20%D0%94%D0%A6%D0%9F%2002.03.2021.pdf>

38 <https://zakon.rada.gov.ua/laws/show/2547-14?lang=uk#Text>

39 <https://zakon.rada.gov.ua/laws/show/1001-2020-%D0%BF#Text>

40 <https://zakon.rada.gov.ua/laws/show/329/2020#Text>

creative industries and tourism⁴¹, which was approved in February 2021, also envisaged the elaboration of the Concept of State Targeted Program on Crafts development, the elaboration of the Program, as well as introduction of amendments to the “Law on Folk Arts and Crafts”.

In March 2021, the MinCulture presented the Draft Concept of the Crafts State Targeted Program for public discussion. According to the Concept, state policy in the field of folk arts and crafts aims to provide legal, organizational and economic conditions for the protection, revival, preservation and development of folk arts and crafts as an important component of the culture.⁴² Moreover, Ukraine follows provisions of the ratified Convention for the “Safeguarding of the Intangible Cultural Heritage” (2003) and The Convention on the “Protection and Promotion of the Diversity of Cultural Expressions” (2005).

According to the Draft Concept⁴³ the crafts sector is currently in a critical situation. In particular, some crafts are disappearing, because of a failure to transition between different generations of craftsmen. The authors of the draft Concept define the following reasons for this:

- The number of craft masters with knowledge of unique techniques is on a downward trend (the amendments to the key Law on Folk arts and crafts are to be elaborated, e.g. the discussion relates to the number of crafts to be defined and the suggested number of crafts varies from current 16 crafts to 24 or even 52, including subcategories).
- Craftsmen often lack entrepreneurial, digital, and marketing skills and are not always interested in entrepreneurial activity.
- There are few possibilities of transferring unique technologies and art techniques from masters to others⁴⁴.
- Some craftsmen do not understand the positive value of innovations as a means of increasing competitiveness.
- Craftsmen face a lack of sufficient demand.
- The topic of folk crafts is not a part of the informational system of the country.

Therefore, the MinCulture and the Agency of Arts and Arts Education see the need for the state’s support of crafts as an essential policy.

Overall, the draft concept envisages six major actions to promote crafts development:

1. Amendments to the legislation (primarily the Law on Folk Arts and Crafts) to promote crafts development.
2. Building on the entrepreneurship skills of craftspeople (there is an idea to conduct trainings in entrepreneurship, which might be conducted in collaboration with some NGOs).
3. Introduction of mechanisms to make real folk crafts recognizable (during the meeting, the MinCulture representatives said that they are thinking about introducing some kind of trademark, which should be then treated as recognition of a quality product).
4. Promotion of crafts in Ukraine and abroad.

41<https://zakon.rada.gov.ua/laws/show/84-2021-%D1%80#Text>

42<https://mkip.gov.ua/files/pdf/%D0%9A%D0%BE%D0%BD%D1%86%D0%B5%D0%BF%D1%86%D1%96%D1%8F%20%D0%94%D0%A6%D0%9F%202.03.2021.pdf>

43<https://mkip.gov.ua/files/pdf/%D0%9A%D0%BE%D0%BD%D1%86%D0%B5%D0%BF%D1%86%D1%96%D1%8F%20%D0%94%D0%A6%D0%9F%202.03.2021.pdf>

44 The Draft concept lacks the clarification of this situation. However, it seems to be explained by several factors, including: absence of interest of new generation to continue a particular craft, lack of possibility of old craftsmen to transfer knowledge (they sometimes live in rural area and have little skills to find followers), or lack of desire to train somebody else.

5. Enhancement of distribution channels through organization of fairs and craft holidays.
6. Safeguarding unique techniques and technologies of crafts production.

The MinCulture plans to elaborate a register of craftspeople in Ukraine to have a better understanding of the sector and its needs. To encourage craftsmen registration in the register, there is an idea that those included will be eligible for some type of state support, including training for entrepreneurship activities and other needed skills, provision of grants, etc. However, the Ministry and the Arts Agency currently do not have a finalized vision on the procedure of attestation (certification) of craftsmen to be included into the Register. Moreover, the criteria for craftsmen to enter the register are not yet defined.

Additionally, the development of the crafts sectors will be part of the Strategy of Creative Industries Development, which is currently under development by the MinCulture.⁴⁵ The Strategy is said to envisage the creation of creative hubs, which would allow training and education, mentors programs, pitching, etc.

The MinCulture and the Arts Agency plan to conduct an image festival of folk arts and crafts as part of the creative industry sector. This festival is to be regular and act as a platform for debates in the area of crafts, networking discussions, exchange of experience.

There is currently no legislation that protects the crafts sector from cheap imports or factory-made replicas. However, the MinCulture is looking at the possibility of providing certified masters with a possibility to use their trademarks on the products they produce, which would then offer them some protection from competitors and benefits from the higher prices of their products. In particular, there is an idea to define and promote settled geographical indications (meaning, the Association Agreement between Ukraine and the EU)⁴⁶. However, the question on how to measure the uniqueness of a particular craft and who will define that standard for now remains open and will be discussed further.

The economics of crafts

The data for the crafts sector is limited. The annex presents some data for the sector of culture overall, indicating that this sector is not a large contributor to economic activity.

The crafts sector is part of the creative industries, which appeared in the focus of Government policies in 2020. Unfortunately, there is a lack of data for the crafts sector. As a result, the MinCulture initiated the discussion on creating the register of craftsmen. The criteria and procedures for the craftsmen to be included into the register is still to be discussed. In particular, it is not clear whether the decision for inclusion will be taken by the National Union of Masters of Folk Arts. The register not only allows to know more about craftsmen but is also planned to be used for the provision of state support to respective individuals. The support might be provided in different forms, including training and the provision of premises, which is still to be discussed.

⁴⁵ <https://www.facebook.com/MKIPUkraine/posts/2876245362500629>

⁴⁶ "A geographical indication (GI) is a sign used on products that have a specific geographical origin and possess qualities or a reputation that are due to that origin. In order to function as a GI, a sign must identify a product as originating in a given place. In addition, the qualities, characteristics or reputation of the product should be essentially due to the place of origin. Since the qualities depend on the geographical place of production, there is a clear link between the product and its original place of production.", Definition from WIPO, https://www.wipo.int/geo_indications/en/

On the request of the MinCulture, the Kyiv School of Economics carried out research on the importance of creative industries.⁴⁷ Even though it revealed the lack of data for crafts and limited data for some other sectors, the broad importance of all creative industries is clear: 3.9% of gross value added, 3.8% of total employment, 30% of exports of services, 30% annual average growth during last 3 years, multiplier of every UAH 1 invested at UAH 1.9-3.2 of GDP. At the same time, the largest contribution to the statistics of creative industries is made by the IT sector (54% of gross value added and employment), advertisement, marketing and PR (17% and 12%, respectively). The contribution of design⁴⁸ is only at 1.4% of gross value added and 9.2% of employment; however, this sector shows strong rates of growth in terms of value added.⁴⁹

The MinCulture believes that traditional folk crafts have the potential of a “substantial contribution to the GDP of Ukraine not only through higher production and sales, but also due to the development of tourism”. In particular, it stresses that Kosiv ceramics, Black-smoked non-irrigated ceramics, Slavic, Bubniv and Opishnyansky ceramics, Petrykivsky and Samchykivsky paintings, Krolevets overblown weaving, Klembiv embroidery, Transcarpathian wickerwork, Carpathian lacemaking, Reshetylivska embroidery are the heritage worth promoting⁵⁰.

Drivers of change in the crafts and design sector

Green transition currently does not seem to impact crafts, which was indicated in several interviews. It could be explained by the fact that greening is still relatively new concept for Ukraine. But this factor might become a driver for change in the future.

Many craftsmen benefited from possibility to use Facebook and Instagram to promote their own products and increase sales, especially with the quarantine measures imposed as a result of their fight against Covid-19. Nevertheless, fairs and festivals maintain a vital role in crafts sales. In order to explore new opportunities and increase sales, craftspeople need more digital, marketing, communication skills and business skills, as in the case of the latter, to correctly price products. Extension of the market is also improved by better approximation of materials due to faster and easier shipments, which also increases and facilitates sales of products to customers not only in Ukraine, but also abroad. For the latter, some craftspeople state that they lack knowledge of export regulation.

Innovations come in the form of new machines and materials. However, while all craftspeople seem to appreciate new materials, not all craftsmen welcome innovations in the form of using new machines (e.g. when one talks about 3D printers). However, in the case of Ukraine there is also a need for this type of new equipment as there is a very limited availability partially due to the lack of financing, while equipment in many VET schools remains outdated.

While there are possibilities to receive grants, scholarships, or participate in trainings financed from donors; however, they are limited. The Draft Concept of the Crafts State Targeted Program envisages the introduction of some form of state support for craftspeople, which is still to be debated. Only

47 <https://kse.ua/ua/kse-research/kreativni-industriyi-vpliv-na-rozvitok-ekonomiki-ukrayini/>

48 However, here design includes not only design of cloth, footwear, and accessories, but also manufacturing design, graphical design and interior design. The fashion has lower contribution to economic parameters; but according to national accounts of Ukrstat fashion includes only manufacturing of jewelries.

49 <https://kse.ua/ua/kse-research/kreativni-industriyi-vpliv-na-rozvitok-ekonomiki-ukrayini/>

50 <https://www.facebook.com/MKIPUkraine/posts/2324526294339208>

registered and certified craftspeople will be eligible for such support; however, the procedure of certification is still to be discussed and settled.

Craftspeople and designers rely on informal training in the form of short courses, master classes as well as useful crafting information on YouTube and other Internet resources. However, their number is often excessive, and they are of questionable reliability and quality. Currently, the MinCulture and the State Agency of Arts and Arts Education is discussing with stakeholders the need for streamlining the market of informal training as well as introduction to some regular training courses and a change in curriculum in VET schools. Nevertheless, craftsmen require certain digital skills to take part in online training.

There seems to be a transitional phase from Soviet-type unions of masters to more western-type associations of craftsmen. However, most craftspeople are not covered by such associations. However, they create networks in the form of several professional groups in Facebook, where they ask for professional advice, exchange experience, share information on trainings, etc. Such networking requires that craftspeople should be digitally literate and possess communication skills. It is worth mentioning that the survey of designers indicated that at least part of this group is ready for bigger responsibilities of association by setting professional standards and qualification /competences frameworks.

Currently folk arts and crafts are in the focus of MinCulture and the State Agency of Arts and Arts Education. They are eager to change policies in the field, to receive information on the sector, and to introduce state support in different forms to craftspeople. This might include trainings as well as some additional grants. Such focus on crafts should also drive the growth of sector. Moreover, the MinCulture also considers crafts as an additional stimulus for the development of tourism.

Lastly, during the meetings all stakeholders stressed the importance to have the 2nd phase of this project to be conducted in Ukraine and their readiness to cooperate.

ANNEX 1. LIST OF STATISTICS

Some statistics: for aggregate sector of culture, sports, etc.

	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019
GDP	4.1	5.5	0.2	0.0	-6.6	-9.8	2.4	2.5	3.4	3.2
Arts, sports, entertainment and recreation	-11.5	9.2	25.8	14.2	-6.5	-13.0	-1.6	0.7	2.0	3.7

	Code NACE. Rev.2	Years	Total	Including	
				enterprise	FOPs

Number of business entities by type of economic activity, units

Total (without banks)	2015	1974318	343440	1630878
	2016	1865530	306369	1559161
	2017	1805059	338256	1466803
	2018	1839593	355877	1483716
	2019	1941625	380597	1561028
Arts, sports, entertainment and recreation R	2015	14887	2089	12798
	2016	13873	1705	12168
	2017	13045	1926	11119
	2018	13797	2135	11662
	2019	15168	2351	12817

Number of persons employed of business entities by type of economic activity

Total	2015	8180,0	5889,7	2290,3
	2016	8108,3	5801,1	2307,2
	2017	8141,0	5812,9	2328,1
	2018	8532,5	5959,5	2573,0

	2019	9017,8	6407,5	2610,3
Arts, sports, entertainment and recreation R	2015	48,8	31,3	17,5
	2016	46,1	28,0	18,1
	2017	45,1	26,6	18,5
	2018	49,4	26,7	22,7
	2019	50,9	27,8	23,1

Turnover of business entities by type of economic activity, UAH m

Total	2015	5556540,4	5159067,1	397473,3
	2016	6726739,8	6237535,2	489204,6
	2017	8312271,9	7707935,2	604336,7
	2018	9966804,5	9206049,5	760755,0
	2019	10524112,8	9639730,6	884382,2
Arts, sports, entertainment and recreation R	2015	6955,5	4995,1	1960,4
	2016	7691,5	4921,4	2770,1
	2017	10552,4	6688,3	3864,1
	2018	13119,1	7786,6	5332,5
	2019	14948,4	8050,8	6897,6

Production value of business entities by type of economic activity, UAH m

Total	2015	3449879,7	3215287,9	234591,8
	2016	4217825,8	3884617,6	333208,2
	2017	5328975,4	4872748,1	456227,3
	2018	6207687,6	5626457,3	581230,3
	2019	6981863,8	6301412,2	680451,6
Arts, sports, entertainment and recreation R	2015	9258,7	7616,6	1642,1
	2016	10639,8	8138,0	2501,8
	2017	12053,0	8199,7	3853,3
	2018	17041,6	11719,7	5321,9
	2019	19865,3	12996,6	6868,7

	Share in the number of companies. %	Share in turnover. %	Share of average value of assets. %	Share of employees. %	Share of capital outlays. %	Share of state sector in the sector. %
Total	0.5	7.6	13.8	11.9	7.6	8.3
Arts, sports, entertainment and recreation	1.7	6.5	33.3	24	6	14.3

Working Draft

ANNEX 2. TYPES OF CRAFTS

LIST of types of productions and groups of products of folk art crafts⁵¹:

I. Types of production

Carpet weaving

Artistic weaving

Artistic embroidery

Knitted and lace products

Artistic wood processing (carving)

Production of folk art attire (historical costume)

Artistic ceramics, pottery

Production of artistic glass

Artistic casting, blacksmithing

Jewellery

Artistic furniture

Artistic stone processing

Artistic processing of bone and horn

Artistic skin treatment

Decorative painting

Artistic weaving from plant materials (vine, straw)

Porcelain, faience

⁵¹

Source: CMU resolution <https://zakon.rada.gov.ua/laws/show/283-2002-%D0%BF#Text>

II. Product groups

1. Carpet products

Carpets, carpets, carpets, carpets, scorts, wall mats, patches, mats, carpets, throws on furniture, bedbugs, bedbugs, upholstery, etc.

2. Artistic weaving

Towels, bedspreads, paths, table frames, porters, interior fabrics, panels, decorative fabrics, row, blankets, blankets, shoulder pads, furniture caps, platyped fabrics, decorative paths, home-made fabrics, side fabrics, painted fabrics, pillowcases, coupon fabrics for clothes, sofa pillowcases, edges, ties, veretates, stocks,

3. Artistic embroidery

Embroidered clothes, embroidery of interior-ritual fabrics, embroidered hats - notes, eyes, handkerchiefs, ribbons, men's hats, shoulder embroidery - women's and men's shirts, embroidery of outerwear - casings, sleeveless sleeves, sweatshickers, yupki, google, mants, keptara, hearts, embroidery on towels, table towels, pillowcases, napkins, napkins, tracks, embroidery

4. Knitted and lace products

Clothing - keptari, gonna, coat-whistles, lace hats, capped (tied socks), napkins, curtains, bedspreads, lace blouses, women's sets, collars, tablecloths, etc.

5. Artistic processing of wood

Sculpture, decorative products (souvenirs), carved furniture, decorative vases, children's toys, wooden dishes (carved, cooper, precise, fucking, bowls, villagers, mortars, salad bowls, oilers, spoons, effigies, scoops, buckles, barrels, tseberki, horses, skippers, oil bowls, barrels, barrels, hats, mugs, sweets, taktsi, kitchen boards, sets for bulk products, sets for spices, etc.), breadcry, decorative tables, women's jewelry, boxes, powders, towel hangers, wall decorations, writing sets, musical instruments, chests, shelves, frames, artistic baguette, iconostasis, cult church products, decorative elements of architecture, etc.

6. Folk art attire (historical costume)

Bekeshi, yupki, gully, ghouls, hoods, kerets, kyrei, kobenyaki, sweaters, keptara, casings, shushunki, stocks, hats, hoodies, clappers, boats, eyes, mants, wrappers, magpies, seredas, cutlery, shirts, skirts, bangs, chugainki, sharovary, waist clothing, summer clothes, summer clothes, etc.

7. Artistic ceramics, pottery

Sculpture, utensils (smoked, non-tinted, watering) - kumantsi, bowls, make-up, carafes, muzzles, decorative vases, fireplaces, decorative tarel, decorative layers, candlesticks, children's clay toy, flowerpots, decorative tiles, chimneys, etc.

8. Production of artistic glass

Cargs, mugs, corkskins, barley, glasses, sulyses, carafes, eggplants, bottles of art, decorative toy, candlesticks, villagers, necklace, beads, sculpture, etc.

9. Artistic casting, blacksmithing

Sticks, cradles, buckles, bars, scales, buttons, rings, belts, wallets, bags, stickers, stilts, clases, horse-stitch art details, sculpture, decorations, balcony grilles, decorative window bars, gates, door locks, forged fences, flugers, metal spires, candlesticks, chests, smokers, cult crosses, commemorative tombs, souvenirs

10. Jewelry

Tableware, decorative weapons, pendants, brooches, boxes, small plastic, earrings, necklace, necklace, rings, beaded products (gerdany, silage, ties), belts, bracelets, pendants, clothing details, collars, ribbons, chains, decorative products, jewelry, etc.

11. Artistic furniture

Tables, beds, sofas, benches-sofas, armchairs, cabinets, donkeys, chairs, benches, bowls, shelves, chests, per poles, baby cradles, wooden chandeliers, jewelry, etc.

12. Artistic stone processing

Carved memorabilia, table lamps, vases, ashtrays, caskets, decorative sculpture, decorative plastic of small shapes, decorations, stone details of architectural structures, etc.

13. Artistic processing of bone and horn

Sculpture of small forms, decorative plakets, drinks sets, pads for knives, combs, buttons, ashtrays, boxes, decorative and used products, jewelry, etc.

14. Artistic skin treatment

Shoes, outfits, bags, folders, belts, wallets, decorations for clothes, purses, flats, bags, jewelry, etc.

15. Decorative painting

Painting on wood (painted furniture, decorative dishes, souvenirs, etc.), painted chests, painting on metal (decorative dishes, souvenirs, etc.), painted toy, etc.

16. Artistic weaving from plant materials

Wicker furniture (tables, armchairs, cabinets, beds, chairs, shelves, standard beds, children's beds), baskets, flower stands, bags, hats, dishes, paths, slippers, sculptural products, decorative panels, souvenirs, jewelry, etc.

17. Porcelain, faience

Sculpture, dining sets for liquid dishes, cutlery sets for bulk products, bowls, plates, dishes, glasses, scoops, herrings, saucers, villagers, vases, cups, decorative elements for interior decoration, etc.

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