

Art craftsmanship development drivers in Ukraine: ethnicity and cultural heritage protection dimensions.

“My hands hurt, my eyes sometimes hardly see, but all this work resulted in a beautiful product that was worth it.” An interviewee

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Abstract

Over the past 30 years, Ukrainian culture has been undergoing a second round of resilience testing. By the early 2000, the state artistic unions that used to create artworks in Soviet Ukraine had almost all disappeared. In the 20 years of transition to a market-based economic order, a new type of artist has emerged, working individually or creating micro or small enterprises that not only draw inspiration and motifs from the historical cultural heritage but also create a contemporary Ukrainian ethnic culture and products of a high quality and big demand in the Ukrainian society. Our qualitative exploratory study of 10 craftworkers leads to a three-dimensional conceptual model that identifies them as Art craftsmanship development drivers in Ukraine Connection with Cultural heritage, Entrepreneurial and craft mindset, and marketing actions.

Keywords: cultural heritage, entrepreneurship, craftsmanship, national identity

Literature Review

Why is ethnicity so important in Ukraine? Cultural heritage, encompassing both tangible and intangible elements necessitates preservation to maintain its relevance in evolving social and economic contexts (Zaman, 2015; Butkovska, 2012). Ethno-symbolism, as articulated by Smith (2009), emphasizes the analysis of communities, ideologies, and identities through their symbolic resources—traditions, memories, values, myths, and symbols—which constitute the cultural heritage of populations. Smith posits that myths and symbols, referred to as the ‘myth–symbol complex,’ are crucial for understanding the long-term persistence of ethnic identities. These cultural elements provide frameworks for understanding and aspirations, fostering a sense of common ethnic identity and belonging to a cultural community of presumed common ancestry. Ethno-symbolism thus regards ethnic identities and communities as essential for the formation and persistence of nations

For Geertz (1993), Ethnicity is seen as a fundamental and universal aspect of human behavior: ethnic ties, characterized by their emotional depth, are more robust than class or professional links. This dynamic cultural identity constantly evolves through interactions with other identities, forming a fluid concept of inclusion and exclusion at ethnic borders (Némery *et al.* 2008).

Consequently, during times of conflict, such as the ongoing war in Ukraine, folklore and ethnicity become vital tools for communication. Recent Ukrainian publications highlight the symbolic significance of the Ukrainian language as a form of resistance against invasion (Gergalo-Dabek, 2024). Additionally, ethno-design has emerged as a crucial factor in consolidating Ukrainian society (Syvash, 2023).

The exploration of Ukrainian art craftsmanship reveals a rich diversity of traditions and techniques specific to different regions. Authors like Yamborko (2022), Melnychuk and Dutka (2022), Rohotchenko (2021), Reva and Sviatnenko (2023), Blyzniuk and Vakulenko (2020) have documented various traditional crafts, such as carpet weaving in Kosiv and Krolevets, blacksmithing, embroidery, stamp decorating, and paper cutting. These studies highlight the significance of preserving these techniques, which continue to thrive in contemporary Ukraine.

How to be an entrepreneur in Ukraine? Say's early 19th-century insights identified the entrepreneur's role in driving innovation and societal progress, contributing to the common good and enhancing the well-being of disadvantaged populations. The author considers the entrepreneur as an intermediary between knowledge production and its industrial application (Messeghem & Torrès, 2015). Theories of entrepreneurship, emerging since the 1970s, provide diverse perspectives on the role of entrepreneurs. They act as “engines of innovation”, fulfilling social missions and contributing to the common good, notably by improving the well-being of the most disadvantaged (Marchesnay, 2009). Entrepreneurs in the arts and crafts sector play an essential role in promoting innovation and societal progress. Cultural nationalist intellectuals also play a major role in the definition and revitalization of ethnic communities (Smith, 2009). According to the author, these people often resurrect ancient myths, symbols, and memories, contributing to nation-building alongside political nationalism, or as an alternative when political efforts fail.

This literature review aims to address our research question: What motivates craftspeople in Ukraine to become entrepreneurs to promote cultural heritage?

Methodology

The interpretation of the meaning craftsmen give to their production means that no song can be dissociated from its region, its history, or its language. To understand the deep meaning of Ukrainian craftsmanship, we adopted a hermeneutic approach. As observers, we were stakeholders in the reality we were observing during our studies of a traditional cultural practice (Denzin, 1989).

Our field survey followed two protocols: a) Long interviews with a sample of 10 entrepreneurs with different types of production, to understand their representations and motivations (see list of interviews in appendix). To do this, we used interview guides listing a number of open-ended questions. b) Observations and field notes to assess the different environments and gradually validate our constructs. Husserl suggested bracketing phenomenological researchers to help them set aside their preconceived notions and take a clean and clear view of the phenomenon (Creswell, 2007). Bracketing is an acknowledgment by researchers of their own experience with a phenomenon spurred by reflection and journaling (van Manen, 1997). So, we completed this work by keeping a personal diary of our intimate relationships with art objects.

The first stage of our sample selection was carried out via Google for “Ukrainian ethnic brands” to establish an initial list of potential respondents. We then considered objective criteria from the scientific literature on ethnic art and crafts: marketing and sales activity (logo, brand name, unique style, presence on social media and YouTube (visibility, clients...), more than 5 years of activities. Finally, we refined this sampling base from our subjective point of view: modern aesthetics intrinsic to contemporary art, high quality of performance, and link with Ukrainian cultural heritage (culture) natural material. We selected 10 craftsmen representative of Ukrainian culture and contemporary art, highlighting traditional craftsmanship. See Appendix 1.

To conduct such qualitative interviews we use open-ended questions as van Manen (1997) and Smith J. (2009) suggested to explore the participant’s experience. The interviews ranged in length from 45 minutes to 90 minutes. We recorded the interviews and also took a few notes. We used the following set of topical questions:

1. How did you start producing your art items (products)?
2. How and where did you learn your techniques? Who taught you the technique?
3. Describe the first item you can be proud of and what you felt back then.
4. Can you imagine doing another job instead of what you're doing now? What can it be?
5. Describe the most important moments of your life you experienced in your work.
6. How do your products make your customers feel?
7. Recommend please an artist like you with whom you could possibly work together

We performed a content analyse on complete transcriptions of the interviews and we validated with, photographs and field notes. We aimed to induce the social representations associated with “ethnic product”. Because social representations are cognitive constructs, the people interviewed were able to express them orally (Bergadaà & Lorey, 2015). These constructs have both affective and normative dimensions that are elaborated as the result of collective experiences, from cultural transmission to the desire to express political opinions. Our analysis of social representations (Jodelet, 1994) allowed us to determine the relationships that exist between the cultural object and the person (the entrepreneur).

These mental representations are the result of shared, collective activity. According to Becker (1989), interaction, cooperation, and sometimes conflict, occur between groups of actors to produce a cultural object that will be received by an audience. Hence, the reality appropriated by an individual and the individual’s group is integrated into that individual’s value system, which is based on his or her history, and social and ideological situations. Our analyses of the interviews showed that Ukrainians often define themselves in terms of identity-related issues that distinguish them from others, rather than those that unite them with others.

Results of the content analyse

The historical experience of preserving valuable things and passing them on to future generations is being restored in Ukraine. Remembering how many cultural artifacts were taken out of Ukraine during World War II, how many were taken to Moscow and St. Petersburg during the Soviet era, and how many are being destroyed now, Ukrainians are beginning to collect valuable heritage items in private

collections both in Ukraine and abroad: *"If we don't remember who we are and where we come from, how can we raise our children and teach them values that we don't hold ourselves to? Yes, time always pushes for innovation, but we should not forget our roots. Traditional designs of our products are not something new, they are the heritage of our great-grandparents. It is a heritage that can be passed down from generation to generation with great value."* (Respondent 10)

From the content analysis, we induce five dimensions: Connection with cultural heritage and intention to protect, Craftsman and entrepreneur traits of artists, Marketing activities of art "ethnopreneurs", Ethnicity and national identity formation intention, and Pride of being Ukrainian. From the verbatims collected from our respondents, we have derived a conceptual model that we will develop below. It comprises three dimensions common to all our respondents each of which is articulated around two to three roots.

A/ Connection with Cultural heritage

All our respondents identify themselves at the level of their social identity as being connected with cultural heritage through three essential links: the *epiphanic revelation* they have had of their role, the awareness that they are *guardians of tradition*, and their *mission to protect traditional culture*.

• The epiphanic revelation

Right after the collapse of the Soviet Union in the 1990s when the diaspora received the possibility of going to Ukraine the query for authentic traditional items of national costume started. Many Ukrainian immigrants were hunting for the traditional old and authentic samples and were bringing them abroad. At the same time, local connoisseurs and specialists in ethnography tried to save those elements of cultural heritage in Ukraine. The revelation of the importance of the cultural artist may have appeared suddenly, for example visiting ethnographic museums. *"We spent time volunteering in the Ivan Honchar Museum and we discovered a huge cultural treasure that we didn't know before"* (Respondent 8). But the majority of our respondents were involved in this volunteering quest from the student times and they have met enthusiastic professors during studies. *"There was a professor in the Academy [of Arts] who gave lectures at the museums of ethnography. I was only one among 25 students, who was interested in spending time in the dusty premises of the museum, but I was amazed to learn how rich our culture is. Since then I knew that I wanted to work with traditional art."* (Respondent 6).

At this time, they didn't know they were preserving heritage and its presence in Ukraine. It was just an adventure and competition between friends to find the oldest, the most beautiful and the most rare embroidered shirt. But now many of them are in private collections. In 10-15 years from these collections, new interpretations of ethnic products will be born: *"I had an agreement with local dealers of authentic objects wearing Adidas suits at this time that they would call me when they found valuable items from local inhabitants. At first, they did not realize what treasures they were holding in their hands, what priceless things they were finding in attics in the heavy wooden chest. There were crumpled, dirty, almost rags. I learned how to restore them and bring them back to life."* (Respondent 9).

• Guardians of tradition

Ukraine, in particular its western part, has well preserved its intangible cultural heritage. But for decades this was manifested in particular in the work of unknown craftsmen living in small villages and towns, and the opportunity to see their products occurred during tourist trips and the purchase of souvenirs or in the museums. In recent years, elements of traditional art and craft have begun to appear in the work of contemporary designers from big cities and folk elements have acquired a new reading in their collections. Their products began to appear on fashion defiles and in the streets in combination with modern clothes and gained strong attention from modern Ukrainian customers. They see themselves as having a duty to remember. *"Once a person called me from a small ethnographic museum in East Ukraine and proposed to take as a gift 3 authentic shirts of the same region that he already has in his museum collection. He knew that I possessed my collection of around 30-40 traditional authentic*

embroidered shirts. And he knew that I would keep them in good condition and wouldn't sell them. I will use ornaments and elements in my newly made clothes and will show them to the world. One day I dream of opening a private museum" (Respondent 2).

A wool blanket manufacturer says *"In the Soviet times, when everything Ukrainian was aggressively denigrated, it was a shame to work openly as a weaver. Women hid their looms in sheds and worked there. The craft had devalued so much that no one thought it was possible to make money. Now one of our social missions is to teach weaving and promote the development of this craft. By involving the region's craftsmen in our production we help to reduce labor migration. (Respondent 8)*

• **Protectors of the Ukrainian culture**

The aforementioned stories of respondents show the importance of the initial desire to protect cultural heritage for the launch of entrepreneurial ways of working and to be engaged. Motivated by their clear and articulate mission, designers found an opportunity to earn money on cultural heritage and for the sake of cultural heritage at the same time. Culture entrepreneurs collaborate intensively both with museums and craftsmen to support culture development. Understanding the strong and weak features of craftsmen and artists they mix them in the teams for better results and create for them the best work conditions for optimal achievements.

Connoisseurs and "nationalist cultural intellectuals" (Smith) form a new ethnic identity of Ukrainians by opening for the Ukrainians themselves and the world the real essence of the nation. : « *Now, it is most important to show everyone that this is not Sharovar (Kitsch) culture, not Russia not something that we have forgotten and lost, it is important to show the world that we are very cool and that we are in love with our country and this is a genetic love that has been eradicated, unfortunately. (Respondent 6)*

It's hard to say at this stage of the study whether the particular conditions of the war have reinforced this sense of responsibility or not, but the artists in our sample who work with old techniques such as painting stamps on cloth have a firm intention to protect the cultural heritage of their work: *"I need more money for my projects. I want to establish an art residency and invite different artists and a lot of people with families. I was told to buy old houses in the village, repair them and start organizing retreats with art workshops. I don't have enough resources for that now, but I'm looking for ways of doing that."* (Respondent 3)

B/ Entrepreneurial and craft mindset

All our respondents identify themselves in their business as entrepreneurs connected with a craft mindset through three essential links: a specific apprenticeship, a trial-and-error approach and humility in front of economic necessities

• **A specific apprenticeship**

Our respondents studied the techniques of embroidery, sewing, lace, and cutting paper, either at school or at grandmother's house: « *I can't say that I got any aesthetic pleasure from what I saw in my childhood because at that time It was a trend for synthetic things. I understood it later. In the Academy of Arts, while studying traditional techniques* » (Respondent 7). Some of the respondents had an experience of study at the Academy of Arts, and then they realized the level of mastery and expertise of uneducated Ukrainian women of the 19th and 20th centuries being capable of manually wove fabric and woolen blankets, genuinely combine colors, and know how to sew, cut and embroider. Many people studied at the Academy of Arts, but not all of them continued to work with traditional folk art: *"I was a pediatrician and had a small family business for costume rent. In 2014 I decided that I needed to do more for Ukraine. I remember while traveling abroad I heard a lot of arrogance in the attitude of other Europeans towards us Ukrainians. I decided that I wanted to make sure that we were thought of as a*

strong and talented nation. I decided to produce high-quality souvenirs based on traditional art. » (Respondent 8).

What they found was different from what they saw in the Soviet period of Ukrainian history. Instead of grotesque and peasant style, they found a talented work, difficult to replicate mastery and elegant European aesthetic. The more they discovered, the more information they wanted to bring to other Ukrainians and the world. They wanted to discover more about what was hidden from them: *« Then we wanted to get to know more and more about these embroidery techniques, about the meaning of symbols used on "vyshyvanka" (embroidered shirt). Why is embroidery from one region of Ukraine different from another region' style? asked herself Respondent 1 and after the research and museum consultation launched a new collection «* (Respondent 1).

• A trial-and-error approach

The particular traits of craftwork are building quality things to last lifetimes, working slowly to achieve his standard of perfection, perpetual learning and practicing. The craftsman and the entrepreneur are both associated with an inherent combination of knowledge of material nature and tools usage, the connection between head and hands, and the worker's attitude: *« It's so interesting to watch something come out of nothing. At first, there is only fabric, then the image of the future product as a whole appears. And then the hard work continues, and not everything always turns out as imagined. You have to recreate with your hands what your brain sees. I started sewing. I worked a lot with my hands. »* (Respondent 10).

And as in all arts and crafts, apprenticeship is a lifelong process. This is what clearly distinguishes the artisan from the art craftsmanship (Author, 2005). The experimentation with the materials and ingredients to achieve needed results for the final purpose characterizes respondent 3, who repeatedly tells about her scientific talent. *"An artist colleague showed me how to use oil paints. Studying sacred art allowed me to find the right combination of ingredients. I've experimented a lot. Added my insights and now I can use it and it works perfectly. My hard work helped me. I experimented a lot. I was looking for something that would be commercially viable and dry quickly »* (Respondent 3).

No matter what skills culture and art entrepreneurs possess we can make a parallel between their aspiration to become better skilled and qualified: *« I'm studying all the time. One day I discover an old ornament and technique, and the next day I will learn how to sell abroad. Managing people requires knowledge of psychology, and developing iconic products requires technological expertise. I'm not sure that I am perfectly good at finance and marketing. I'm curious about everything that can help me realize my dream. (Respondent 1)*

The trial-and-error approach always works for a master. Our craftsmen used what they could get to do the work. Sometimes it is books from the library in bed black and white presentation, but the desire to create and act is bigger than those obstacles. *"In an attempt to revive traditional ornaments, the design was based on photographs of "lizhnyks"(woolen carpets) found in historical books from libraries. This was followed by a period of testing when we tried different colors, sizes of products, and the size of patterns until we finally reached the gold standard.' (Respondent 8)*

• Humility / economic necessities

The people we interviewed are artisans, but above all, they are entrepreneurs, for without financial resources they could not practice their craft. Their success is therefore measured first and foremost, like any entrepreneur, by the financial results generated by their activity. Designers and artisans have begun to replicate antique items in modern copies or implement traditional elements in new designs and combinations. Hence, this project requires significant resources. They generally need to invest their own money in their beloved hobby and they need to earn money on that to reinvest in the next collections: *"I have tons of new ideas. However, my ideas are costly for my organization. I learn to stop dreaming and creating and allow the previous good ideas and products to become perfect and be*

presented on the market” (Respondent 4). But when they succeed, they feel a great sense of satisfaction. A woman entrepreneur, working with craftsmen and designers, is happy to see her high expertise in business. “I feel immensely satisfied when I can earn money and pay my employees on time. When I see that I have made the right decisions and learned how to run my business because there were years when I had debts and did not know how to move forward. But I never gave up and looked for opportunities to continue my business » (Respondent 4).

Being Ukrainian in the current situation requires having humility that is not appropriate to the entrepreneurial and crafty temper of our respondents. Seldom do women artists during motherhood take up a hobby for additional income and gradually it becomes their profession and source of living. *“I started actively working with "vytynanka" (cutting-paper) in 2007, when my third child was born, when it was quite difficult to do sculpture (I am a sculptor by education). I had to suspend my career as a sculptor because motherhood duties took a lot of time at home - the desire to realize myself creatively did not leave me and I turned to my childhood hobby - cutting-paper. Thus, we can say that "vytynanka" saved my creativity" (Respondent 5). Another of our respondents told us: « When my shop went bankrupt, I went to Poland to earn money to pay off the rent and pay for the materials, and to the craftsmen and designers. I worked in a bridal salon. I saw how things could be done better and faster. I tried to suggest it, but the owner of the salon did not listen to me. Only in the last week did she let me do everything on my own and was surprised by my technique and expertise. She offered me a higher salary and a better position, but I didn't agree. I know that we, Ukrainians, are much more skillful and resourceful than other nations. And I will never go abroad again for an unqualified job.” (Respondent 3).*

C/ Marketing actions

All our respondents identify their success with two major levers: their empathy with their customers and their strength in communication via social media.

- **Empathy with clients**

They listen to the clients, tailor products to the client’s needs, and establish and control standards. It seems also to be in connection with the thoughts of Sennett (2008) on art and craft differences, when the craftsman outward turned to his community, the artist inward turned upon himself. In this context the community is represented by clients and mass products in marketing must pay attention to the client's needs and expectations. For example, an ambitious artist, who emphasized at the beginning of the interview, that she is a creator, not craftswoman, shared how she added an innovative aspect to her execution in search of better functionality *“It's easier for me to work with paper when I make "vytynanka" (cutting-paper decorations), but to make them last longer, I chose a synthetic material. It's harder to work with, it's not as suitable for cutting and requires more effort, but it's worth making the vytynanka's life cycle longer” (Respondent 4).*

Craftsmen understand their clients and feel their attitude. High prices for the masterpiece of art entrepreneurs serve as a starting point to tell the story of hard work, the long process of manufacturing, the uniqueness of each piece of work, the high quality of the materials, and the final quality piece of art. Hence the client segment: educated people, who can feel the importance of the cultural value of the work rather than comparing functionality and cost of production *« Some customers save up for several months to buy my embroidered shirt. It was the same in the old days. Such a shirt could be the only one in the wardrobe and it was very expensive and valued. I can't set a lower price because it takes 2-3 months of handmade work to make one shirt. I respect the work of my craftsmen. « (Respondent 2)*

- **Communication via social media.**

To succeed in the challenge of preserving and developing their art, craftsmen-entrepreneurs need to be well-versed in modern communication techniques. This is not a problem in Ukraine, where the tradition has always been to be up-to-date with new technologies.

Generally speaking, culture entrepreneurs use at least 3 communication channels: Website, Facebook, and Instagram. Artists mostly use social networks and do not invest in WEB site development. The champions in communication are the wool carpet and blankets production firm that was established by people from the business sphere so their communication channels are well promoted: Facebook page has 13 thousand and Instagram page 67 thousand followers. The website is professionally developed, has English and Ukrainian versions, and is perfectly designated for both local and international audiences.

But even with a more modest digital presence than the toy manufacturer has (Instagram page has 10 thousand and Facebook 15 thousand readers, the website also works for presentation and sales) they know their clients. *“We know a lot about our customers by conducting many surveys and interviews. They love our products because they are warm and genuine, and they feel them as their own. We invest a lot in promoting our products on the website, we make expensive pictures, pay an enormous sum of money to the photographer, and then our clients say our toys are even better than on the site”* (Respondent 7).

This power of communication via social networks has been further strengthened by the effects of war. To achieve goals and dreams entrepreneurs' souls look for better options and craftswomen upgrade their skills by perpetuating practice and experimenting. This behavior pattern works in promoting their business. Even those who used to exhibit in brick-and-mortar stores now prefer the interactivity of modern marketplaces: *“First years I was working blindly, I didn't know how to find money for the next collection. But then I understood that I needed to organize a master class. I asked my daughter to launch an Instagram account but with making pictures I managed myself. Then I even enrolled in a digital marketing course. Now I'm thinking how to be presented on Etsy to sell abroad and fix bigger prices’* (Respondent 3).

Discussion

Our exploratory research began with the question of what and who drives the creation of high-quality traditional objects with a distinct Ukrainian character and identity. We sought to understand what inspires artists to maintain their unique style while adapting their vision to meet consumer expectations.

The common characteristics of our interviewees are boundless and tireless diligence (hardworking), a sense of beauty, exquisite aesthetics, and high manual dexterity. One of the motivations for working in the field of cultural heritage and constantly deepening knowledge and techniques is the desire to find the answer to the question of "who we are", and "what we are", to find our roots and show the world the Ukrainian essence through masterpieces. Our respondents enjoy their professional occupation and live entirely on it. Their motivation for entrepreneurial activity is to generate resources to increase the scale of their projects and increase the number of Ukrainian artistic products. They say they work because they want to support our culture by investing in it.

All of our respondents were clear about the importance of Ukrainian characteristics and the roots of their products. However, culture entrepreneurs follow the traditions more strictly, and artists are more creative in the usage of traditional elements and symbols. Protection of Cultural heritage serves as a motivation for the active search for suitable ways to deliver art objects to the audience (intention to serve Culture) and push artists to use marketing and entrepreneurial approaches, to make copies of old heritage objects. to create private collections, to organize schools of old techniques

The products of our craftswomen are distinguished by the high quality of materials and workmanship. As a result, they can be passed down to children, which is a testament to the sustainability of this type of activity. Although our respondents did not use the term sustainability, they spoke instead of the commonly accepted markers of sustainable products, such as naturalness and health properties of materials, ecological materials, timeless design, the ability to use things often and for a long time without losing their look, functionality, and comfort.

In addition to the quality of the products, all of them bear signs of Ukrainian identity integrated into modern cut, shape and functionality. In the context of technological innovation, not all of our respondents follow traditional handmade techniques, some use machine embroidery, modern dying methods add new synthetic materials, and some follow a more traditional handmade method. Visual traditional symbols, traditional manufacturing techniques, names and shapes of products create clear associations with Ukrainian ethnic identity, and in this way, craftsmen create material evidence of otherness. They create a confirmation of our difference from the Russian and sometimes global narrative about the kinship of the two peoples.

The clients of our artists are not really consumers, but partners in the development of cultural heritage and promoters of Ukrainian identity. The first time they buy a product, they fall in love with its beauty and quality and then start researching the history of the technique of its manufacture, start learning and want to create similar products themselves. They become connoisseurs and ambassadors of the whole modern ethnic art movement. One of the main avenues for future research will be to survey customers to understand the underlying reasons for their attachment to these cultural products, and perhaps to consider them as levers for strengthening the marketing efforts of entrepreneurs. The Ukrainian diaspora currently living abroad could also be mobilized.

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Appendix 1: List of the ten artists and cultural entrepreneurs interviewed

n	Age/Gender	Craft field	Work organization type
1	Female/48/2 children/single (Natalya Yarosh, Swarga)	Vyshyvanka; Machine Embroidery on dresses, shirts and blouses	Brand mass production, museum cooperation, exhibition of traditional items, medium size enterprise of 25 employees, website and physical shops
2	Female/35/2 children/married (Krystyna Rachytska)	Handmade embroidery and different old techniques on different clothes, handmade necklaces, accessories manufacturing	Premium limited tailored production on demand atelier, designer's defile, facebook. instagram as a shop, referenced customer acquisition, 40 employees
3	Female/55/2 children/single (Oksana Sokol)	Vybiyka. Handmade stamp decoration, wool and wooden necklaces tailored clothes manufacturing/	limited tailored production on demand, designer's defile. Facebook, Instagram as a place of sale, master-class organization, customer acquisition by recommendation, sometimes outsourcing up to 5 part-time employees
4	Female/52/3 children/1 grandson/single (Khrystyna Patyk, Zerno)	Diverse traditional techniques and types of clothes; Machine Embroidery on dresses, shirts, skirts, blouses. Jewelry, accessories	Branded hybrid mass and tailored production in cooperation with designers, museums and craftsman, medium size enterprise of 15 employees, website and physical shops available
5	Female/43/3 children/married (Daria Alyoshkina)	Main art object - handmade "vytynanka" (cutting-paper decoration) handmade	Premium limited tailored production on demand, designer's defile, sales via Facebook, Instagram, references customer acquisition, workshop for technique acquisition, clients are from business segment

6	2 Female/35/married (Gunia Project)		Premium limited tailored production on demand, in cooperation with designers, museums and craftsmen, medium size enterprise of 15 employees WEB site, shops in Ukraine and abroad, facebook. instagram,
7	Female/52/3 children (Victoria Kolodiy, Koza Dereza)	Manufacturing of traditional toys and decorations with the traditional but updated techniques	Brand mass production of traditional hand made toys, museum and outsourced craftsmen cooperation, medium size enterprise from 30 up to 70 employees, website and physical shop
8	Female/40/ children/married (Daryna Furmanyuk, Gushka)	Craftswoman and entrepreneur, founder of the small social business of ethnic wool carpet weaving in order to gain money for the art residence development,	Premium limited production on demand, in cooperation with designers, museums and craftsmen. Medium size enterprise of 10 employees. WEBSITE, facebook, instagram all three channels. Sales in Ukraine and abroad. 10 employees,
9	Female/50/2 children Ethno gallery (Roksolyana Shymchuk)	Different craft objects and products presented in the gallery.	Marketplace for the artists, craftsmen, craftswomen, and designers working using ethnic clothes and elements of decor, collector of old authentic object of cultural heritage
10	Female/43/2 children (Oksana Boriychuk Necklaces)	Artist and designer, owner of the small boutique of her hand-made necklaces.	Website and physical shop, 10 employees