August 2026

Ukrainian Crafts in Times of Crisis

Situation Analysis and Policy Proposals



European Crafts Alliance

Co-funded by the European Union

A study commissioned by the European Crafts Alliance and developed by the Ukrainian Maker Association, in partnership with MZ Hub Research

'Ukrainian Crafts in Times of Crisis: Situation Analysis and Policy Proposals' is a study commissioned by the European Crafts Alliance and developed by the Ukrainian Maker Association, in partnership with MZ Hub Research, August 2026.

European Crafts Alliance
europeancraftsalliance.org
info@europeancraftsalliance.org

Ukrainian Maker Association
makerua.org

Visual Identity & Brand Architecture:
Form built. Type set. Greens anchored, 2026
Conceived and designed by Maarten van Maanen & Daniel Maarleveld

Cover: Heartstrings, 2026, 23cm x 14cm, glass, blowing glass.
Artists: Oksana Koklonska, Bevan Taka. Photo: Alina Kravchenko.

Co-funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency. Neither the European Union nor the granting authority can be held responsible for them.

Acknowledgements

We would like to thank the European Crafts Alliance for the opportunity to conduct this study and for their guidance throughout the CraftsNet project.

We are grateful to the European Union for co-funding this research.

We would like to thank Masiyenko/Zagryvenko Hub (MZ Hub) Research for their partnership in conducting this study and their contribution to its research design and analysis.

We sincerely thank all the craftspeople who took part in this study - the anonymous survey respondents, the participants of the in-depth interviews, and the case-study contributors - for generously sharing their time, experience, and personal stories, often under extremely difficult circumstances.

We would also like to thank the representatives of state institutions, cultural organisations, professional associations, and civil society organisations across the craft sector's ecosystem who took part in the expert interviews and generously shared their time, insights, and expertise on the sector's needs and challenges.

We are also grateful to the craftspeople who kindly shared photographs of their work for use in this report.

A special thank you goes to Oksana Koklonska (S_KLO), Anastasiia Liakhova (THIRTEEN Candle Studio), Oksana Sokol (Oksana Sokol Art), Mykola Velychko (MyKolo), and Katrusya Chorna (Demian's Pottery Workshop) for allowing us to tell their stories and share their experience as part of this study's case studies.

We are grateful to Joint Stock Company (JSC) “Ukrposhta” for their support as an informational partner of this study.

UKRPOSHTA

Photo Credits

Page 7: Textile wall decor, carpet-embroidery technique by Lehit Decor. © Vira Khalikova, 2026.

Page 10: Beaded gerdan by Hannusia. © Anna Kocherhina, 2026.

Page 17: Thimbles by J.Myron, silver. © Yuliia Myronchuk, 2025.

Page 23: Ceramic cups by MyKolo. © Mykola Velychko, 2026.

Page 42: Light blue flower by S_Klo, 14cm x 14cm, glass. ©Oksana Koklonska. Photo: Alina Kravchenko. 2026

Page 55: Temin by J.Myron, silver, morion, moissanites, rhodium. © Yuliia Myronchuk, 2025.

Page 59: Lila flower by S_Klo, 14cm x 14cm, glass. ©Oksana Koklonska. Photo: Alina Kravchenko. 2026; Heart in Heart by S_Klo, glass, wood, 28×26×10. © Oksana Koklonska, Bevan Taka. Photo: Bevan Taka. 2026; In S_Klo studio ©Oksana Koklonska. Photo: Alina Kravchenko. 2026; Light blue flower by S_Klo, 14cm x 14cm, glass. ©Oksana Koklonska. Photo: Alina Kravchenko. 2026

Page 62: “Kyiv” by THIRTEEN Candle Studio @ Anastasiia Liakhova, 2025

Page 66: Traditional Ukrainian clothing decorated with “*vybiyka*” (traditional block-printing technique), by Oksana Sokol Art. © Oksana Sokol, 2026.

Page 69: Ceramics by MyKolo. © Mykola Velychko, 2026.

Page 73: Ceramics by Demian's Pottery Workshop. © Demian's Pottery Workshop, 2026.

Page 75: Ceramics by Demian's Pottery Workshop. © Demian's Pottery Workshop, 2026.

Page 82: ARHAÏKA (silver, rhodolites, gold plating) by J.Myron. © Yuliia Myronchuk, 2026.

Page 88: DEGENERATION by S_Klo, glass, wood, 28×26×10 © Oksana Koklonska, Bevan Taka. Photo: Bevan Taka, 2026

Page 105: Demian's Pottery Workshop. © Demian's Pottery Workshop, 2026.

Page 108: Traditional Ukrainian clothing decorated with “*vybiyka*” (traditional block-printing technique), by Oksana Sokol Art. © Oksana Sokol, 2026.

Page 113: “Kyiv” by THIRTEEN Candle Studio @ Anastasiia Liakhova, 2025

Table of Contents

1. Introduction and Context 7
   1.1 Purpose and Objectives of the Study 8
   1.2 Analytical Approach: Three Comparison Groups 9
   1.3 Report Structure 9

2. Methodology 10
   2.1 Research Design 11
   2.2 Desk Research and Online Survey 12
   2.3 In-depth Interviews 13
   2.4 Case Studies 14
   2.5 Sample Characteristics 14
   2.6 Methodological Limitations 15

3. Current State of the Ukrainian Craft Sector 17
   3.1 Definition, Boundaries and Professional Self-Identification of Craftspeople 18
   3.2 Institutional Ecosystem: Key Actors in the Craft Sector 19
   3.3 SWOT Analysis of the Ukrainian Craft Sector 21
   4.1 Professional Profile of Ukrainian Craftspeople 24
   4.2 Physical Production Infrastructure and Continuity of Craft Activity 27
   4.3 Human Capital and the Transfer of Craft Knowledge 29
   4.4 Access to Production Resources and Sales Channels 31
   4.5 Income and Economic Resilience of the Craft Sector 34
   4.6 Regulatory Environment for Craft Activity 37
   4.7 Mental Health and Psychological Wellbeing 40

5. Support Practices and Mechanisms of Professional Resilience 42
   5.1 Effective Models of Support for Craftspeople 43
   5.2 Professional Networks and Institutional Development of the Sector 48
   5.3 Trajectories of Professional Adaptation of Ukrainian Craftspeople Under Full-Scale War 50

6. Case Studies 55
   Case Study 1. Restoring Craft Activity After Forced Displacement: The Experience of Oksana Koklonska 56
   Case Study 2. Adapting a Craft Business to a New Market: The Experience of THIRTEEN Candle Studio, Anastasiia Liakhova 60
   Case Study 3. Oksana Sokol: Reviving a Traditional Craft Through Research, Education, and Intergenerational Transfer 63

Case Study 4. Returning to Craft After Military Service: The Experience of Mykola Velychko 67
Case Study 5. Family Pottery Workshop: From Relocation to Recovery in Ukraine 70

7. Priority Needs of Ukrainian Craftspeople 75
7.1 What Craftspeople Have Been Working On Over the Past Year 76
7.2 The Most Important Needs Today 78
7.3 Priorities for the Near-Term Future 79

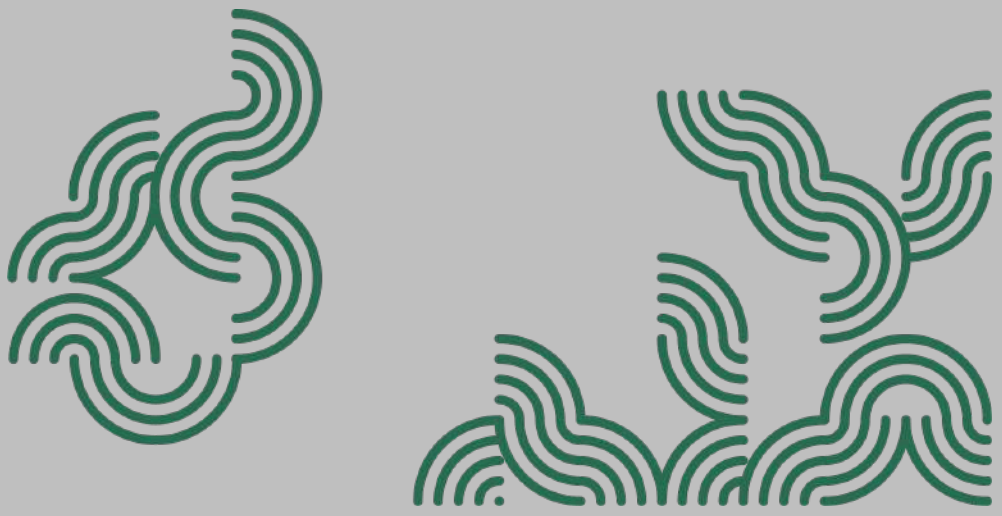
8. Policy Recommendations for Strengthening the Resilience of the Ukrainian Craft Sector 81
8.1 Recommendations for Ukrainian Government Authorities 83
8.2 Recommendations for European Institutions and Professional Networks 85
8.3 Recommendations for Donor Organisations and International Support Programmes 86

9. Resilience Toolkit 88
9.1 Education and professional development 89
9.2 Financial support 91
9.3 Organising a craft business 93
9.4 Selling on the domestic market 96
9.5 Entering international markets 98
9.6 Working and building a career abroad 100
9.7 Continuity of craft activity during the full-scale invasion 102

10. Conclusions 105

References 108

Appendix 113



1. Introduction and Context



1.1 Purpose and Objectives of the Study

This study was prepared by the Ukrainian Maker Association (UMA) for the European Crafts Alliance (ECA) as part of the *CraftsNet* project, co-funded by the European Union (EU). UMA is a Ukrainian civil society organisation that supports the development of maker and craft communities. It brings together maker spaces and individuals and facilitates knowledge and experience exchange, networking, access to resources, and the development of maker and craft initiatives. Its purpose is to provide a systematic evidence base on the current state of the Ukrainian craft sector under conditions of full-scale invasion and to develop practical recommendations for strengthening its long-term resilience. The study is intended to provide an evidence base for shaping policies and support programmes that reflect the real needs of Ukrainian craftspeople.

Despite the craft sector's substantial contribution to preserving cultural heritage, developing small enterprise, supporting local economies, and fostering international cultural cooperation, the Ukrainian craft sector remains under-researched, particularly in the context of the full-scale invasion. A review of thirty-nine Ukrainian and international publications (see References list) confirmed this gap: most of the available literature focuses on the cultural sector in general, the creative industries, or intangible cultural heritage, while comprehensive studies of the contemporary Ukrainian craft sector are practically absent. Reliable data are still lacking even on the sector's basic characteristics - its scale, structure, and the number of craftspeople - as well as on their professional profile, economic models, market access, support programmes, and resilience factors.

The literature review findings are consistent with the results of expert interviews. Representatives of government, civic, cultural, and professional institutions repeatedly emphasised that craftsmanship has not yet been established as a distinct object of state policy, statistical accounting, or systematic research.

Russia's full-scale invasion of Ukraine since 2022 fundamentally changed the conditions in which the craft sector operates: the destruction of production infrastructure, forced relocation, disrupted logistics chains, shrinking domestic demand, mobilisation, staff shortages, power outages, and constant psychological strain have all significantly affected craftspeople's professional practice. In the fourth year of the war, these challenges remain part of everyday reality, yet it is still not sufficiently understood which factors determine the sector's resilience and which support mechanisms are most effective. This study addresses precisely these questions.

To achieve this goal, the study pursues the following objectives:

- To analyse the current state of the Ukrainian craft sector both within Ukraine and among craftspeople who relocated to European Union countries following the full-scale invasion;
- To identify the key challenges affecting craftspeople's professional activities, economic resilience, and access to markets, resources, and development opportunities;
- To examine practices that have enabled professional continuity, mutual support, and other resilience strategies developed in response to the challenges of the war, with a view to identifying approaches that could be scaled up;

- To develop evidence-based policy recommendations and a practical Resilience Toolkit for organisations supporting the development and resilience of the craft sector in Ukraine.

1.2 Analytical Approach: Three Comparison Groups

The study's analytical framework is based on a comparison of three groups of craftspeople:

- Those who remained in Ukraine;
- Internally displaced persons (IDPs);
- Those who relocated to European Union countries after the start of the full-scale invasion.

This distinction is applied consistently throughout the report. However, the sample is uneven: most respondents are craftspeople who did not relocate, while IDPs and craftspeople abroad are represented in much smaller numbers. This limitation is considered when interpreting comparative results.

1.3 Report Structure

The report is structured to progress logically from an analysis of the existing evidence base to the results of the study's own empirical research and practical recommendations.

- Section 2 - Study methodology: design, data collection and analysis methods, sample characteristics, and limitations.
- Section 3 - Situation analysis of the craft sector based on desk research and expert interviews: approaches to defining the sector, ecosystem features, key trends, and gaps in the evidence base.
- Section 4 - Results of the empirical study: craftspeople's professional profile, working conditions under war, key challenges, and adaptation practices.
- Section 5 - Support practices and mechanisms for sector resilience: successful models and approaches to development amid prolonged crisis.
- Sections 6–7 - Priority needs of craftspeople and the policy recommendations built on them, addressed to public authorities, international partners, and donor organisations.
- Section 8 - Resilience Toolkit: a practical tool for strengthening the sector's resilience.

"Craftsmanship always seems to fall 'between' different sectors. It is discussed as part of culture, the creative industries, or small business, but it is almost never treated as a distinct field with its own needs and challenges."

- *Yulia Savostina, Expert on Intangible cultural heritage, Founder of "Made in Ukraine" (Expert Interview, 2026)*

2. Methodology



2.1 Research Design

The study uses a mixed-methods research design that combines a systematic literature review (desk research), semi-structured in-depth interviews, an online survey, and case studies. The combination of secondary-source analysis and primary data collection supports a comprehensive analysis of the current state of the Ukrainian craft sector and enables triangulation, cross-checking data from different sources to strengthen the robustness of the findings.

Primary data were obtained from two respondent groups:

- Craftspeople and experts;
- Representatives of state institutions, professional associations, civic and cultural organisations, and other institutions connected to the development of the craft sector.

The study was designed to cover three groups of craftspeople: those who continue to work in Ukraine, internally displaced persons (IDPs), and those who relocated to EU countries after the start of the full-scale invasion.

Group	Target number	Share
Craftspeople who remained in Ukraine (no relocation)	60–80	~40%
Internally displaced craftspeople (IDPs)	45–60	~30%
Craftspeople who relocated to EU countries	45–60	~30%

Table 1. Planned structure of the online survey sample

The distribution above reflects the planned sample structure under the study design and does not estimate the actual distribution of Ukrainian craftspeople by place of residence or displacement status. Because reliable data on the sector's size and structure are lacking, the actual sample composition may have differed from the plan. Section 2.5 presents the sample characteristics.

Method	Main purpose	Data source	Main contribution to the study
Systematic literature review	Analyse the existing evidence base and identify research gaps	39 sources	Situation analysis of the craft sector and identification of knowledge gaps
In-depth interviews	Analyse craftspeople's professional experience and expert assessments	28 interviews	In-depth understanding of experience, challenges, and sector development processes

Method	Main purpose	Data source	Main contribution to the study
Online survey	Quantitative assessment of craftspeople's characteristics, challenges, and needs	211 (167 completed questionnaires)	Quantitative description of key patterns within the sample
Case studies	In-depth analysis of individual experience	5 case studies	Analysis of adaptation strategies and resilience-building

Table 2. Research methods and their analytical function

2.2 Desk Research and Online Survey

The first stage of the study was a systematic literature review (desk research). The analysis included 39 Ukrainian and international sources, published mostly between 2022 and 2025: academic publications , analytical reports from international organisations, studies by state and civic institutions, strategic documents, sector overviews, and materials from professional associations (see References list). The analysis covered eight thematic areas:

- The definition and boundaries of the craft sector;
- The sector's current state;
- The impact of the full-scale war;
- Key challenges and barriers;
- Support mechanisms;
- Development opportunities;
- Consumer behaviour;
- Research gaps.

The review findings formed the basis for the situation analysis and for developing the guides used for the in-depth interviews and the online survey questionnaire. This ensured consistency between the study's stages and focused empirical data collection on the topics with the greatest knowledge gaps.

An online survey of craftspeople was conducted to gather information on the sector's current state. The questionnaire took approximately 10–15 minutes to complete, and covered socio-demographic characteristics, features of craft activity, the impact of the war on professional activity, economic aspects of the work, access to support programmes, professional development needs, psychological wellbeing, and expectations for the sector's development.

Thematic block	Main questions
Socio-demographic profile	Age, gender, education, place of residence, displacement status
Craft activity	Type of craft, experience, form of employment, work organisation
Impact of the full-scale war	Changes in professional activity, relocation, losses, security challenges
Economic activity	Income sources, sales channels, sales, entry into new markets
Support and professional development	Participation in grant programmes, training, professional networks, assessment of available support
Challenges and needs	Main barriers, support needs, priority areas for assistance
Psychological wellbeing	Self-assessment of emotional state and the war's impact on professional activity
The future of craft activity	Expectations for the development of one's own activity and of the craft sector overall

Table 3. Main thematic blocks of the questionnaire

Because no official registry or statistical classification exists for Ukrainian craftspeople (Ministry of Culture and Strategic Communications of Ukraine, 2025), purposive sampling was used. Respondents were recruited through the Ukrainian Maker Association (UMA)'s professional networks, partner organisations, open professional communities, social media, participant referrals, and with support from JSC "*Ukrposhta*". The sample is not statistically representative, and the results are interpreted with this limitation in mind. Section 2.5 presents its actual characteristics.

2.3 In-depth Interviews

We conducted 28 semi-structured in-depth interviews with two categories of respondents: 12 craftspeople and 16 experts. The expert sample included representatives of government institutions, international and civic organisations, professional associations, cultural and museum institutions, educational establishments, digital platforms, and independent professionals whose work relates to the development, support, or study of the craft sector.

The craftspeople's sample included representatives of various craft disciplines, including ceramics, jewellery, glass, traditional weaving, textile, block printing (*vybiyka*), upcycled clothing design, leatherwork, blacksmithing, and candle-making. The sample covered craftspeople who continue to work in Ukraine, internally displaced persons, and those who relocated to EU countries or returned to Ukraine after a forced stay abroad.

Interviews followed a semi-structured guide to ensure comparable responses while allowing individual participant experiences to be explored in depth. Primary attention focused on changes in the sector since 2022, craftspeople's professional challenges and needs, assessment of support mechanisms, and adaptation practices.

2.4 Case Studies

The report includes five case studies representing different craft disciplines, professional trajectories, and experiences of working under war. They cover craftspeople who continue working in Ukraine, as well as those who relocated to EU countries.

Each case describes the craftsperson's professional path, key challenges, decisions made, and adaptation practices, allowing individual experience to be presented and illustrating the processes underlying the identified trends. The practical strategies and decisions described in these cases - such as how individuals rebuilt production, found new markets, or adapted their business models - were also used as a source of real-world examples when developing the Resilience Toolkit.

2.5 Sample Characteristics

The study is based on data from 167 fully completed craftspeople questionnaires, as well as 44 partially completed questionnaires in which respondents provided information about themselves and their craft practice. In total, the analysis covers data from 211 questionnaires. For each indicator, the report states the actual number of respondents (n) who answered the relevant question.

	Total	Not relocated	IDPs	Relocated abroad
Gender (n)	169	121	23	16
Men	18%	16%	17%	19%
Women	79%	83%	74%	81%
Non-binary	1%	0%	4%	0%
Prefer not to say	3%	1%	4%	0%
Age (n)	169	121	23	16
Under 30	21%	19%	38%	20%
31–45	45%	42%	38%	73%
46–60	29%	33%	24%	7%
61+	6%	6%	0%	0%

Table 4. Socio-demographic profile of the sample

Most respondents are women (79%), while men make up 18%, non-binary respondents 1%, and 3% did not indicate their gender. The largest age group is 31–45 (45%), followed by 46–60 (29%) and under 30 (21%); 6% are over 60.

By displacement status, 72% of respondents live in the same community as before the full-scale invasion, 14% are internally displaced, 9% are abroad (respondents named Germany, Poland, Spain, Portugal, and Moldova), and 2% are serving in the Armed Forces of Ukraine or the Territorial Defence Forces. These groups - respondents who were not relocated, internally displaced persons, and those who relocated abroad - are used throughout the report to examine differences in craftspeople's experiences and adaptation trajectories.

Section 4.1 examines respondents' professional profiles, including craft disciplines, experience, education, pathways into craft skills, and the nature of their practice.

2.6 Methodological Limitations

Despite using a mixed-methods design, the study's results should be interpreted in light of several methodological limitations. These relate to the study's conceptual boundaries, the absence of an official registry of Ukrainian craftspeople, sample formation, and participant recruitment methods. These limitations do not diminish the analytical value of the findings, but they do define the limits of their generalisability.

Absence of a generally accepted definition of the craft sector

Ukraine currently has no officially established definition of the craft sector or unified criteria for classifying individual activities within it (RES-POL, 2024, *Intangible Cultural Heritage in Ukraine*; Kyiv International Institute of Sociology, 2023; Cabinet of Ministers of Ukraine, 2021). The study used a working definition developed from an analysis of Ukrainian and international literature (Davis et al., 2023; Oboznenko & Bergadaà, 2022). Accordingly, the boundaries of the population studied were determined by the conceptual framework adopted and may not coincide with approaches used in future research or in official statistics.

Absence of an official registry and a non-probability sample

Because no official statistics or unified registry of Ukrainian craftspeople exist, it is not possible to reliably estimate the size or structure of the sector or to form a probability sample. Another complicating factor is the full-scale war itself, which has led some craftspeople to temporarily or permanently cease their activity, change occupation, or change their place of residence, further complicating the definition of the target population. In light of this, the study applied purposive sampling, and its results should therefore be regarded as analytical and indicative rather than statistically representative of the entire population of Ukrainian craftspeople

Features of participant recruitment

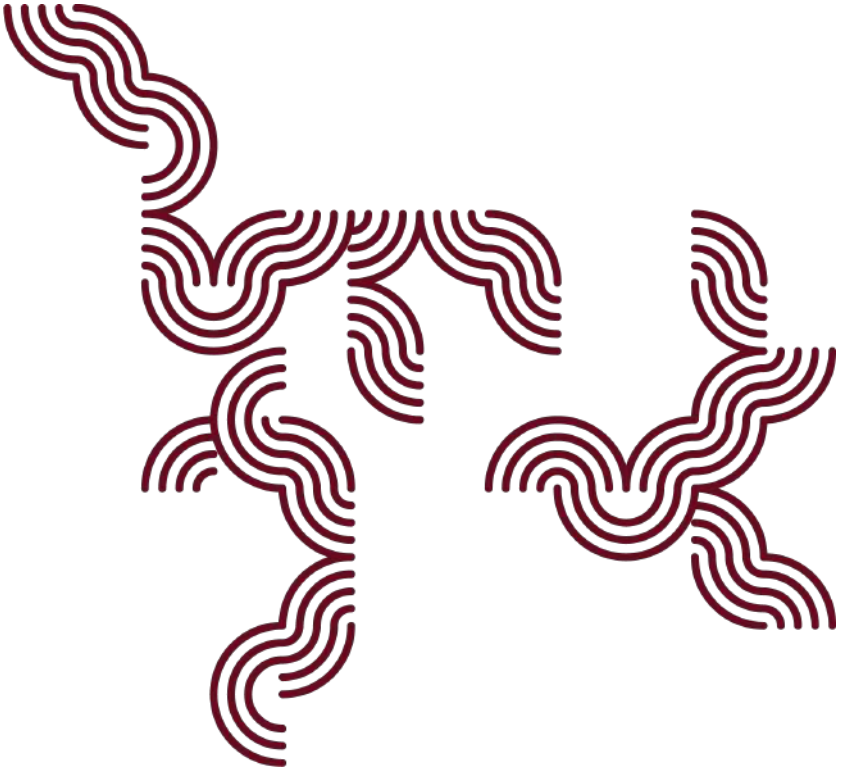
Participants in the online survey and in-depth interviews were recruited through the professional networks of the Ukrainian Maker Association (UMA), partner organisations, open professional communities, social media, and participant referrals. This approach enabled us to reach craftspeople from different regions of Ukraine and EU countries, but it may have resulted in insufficient coverage of those who work outside professional networks, do not use digital communication channels, or have temporarily ceased professional activity.

Self-selection bias

Participation in the study was voluntary, so craftspeople who actively engage with the professional community, are open to communication, and have the opportunity to take part in research initiatives were more likely to participate. Accordingly, craftspeople who work more in isolation or have limited access to professional networks may be underrepresented.

Incomplete questionnaires

Some respondents did not answer every question in the questionnaire, so the number of responses (n) varies by indicator. For each question, all available valid responses were used, and the relevant sections of the report state the actual number of respondents whose data were used in the calculations.



3. Current State of the Ukrainian Craft Sector



3.1 Definition, Boundaries and Professional Self-Identification of Craftspeople

The study's findings show that Ukraine still lacks a shared definition of the craft field that is used consistently by craftspeople themselves, state institutions, and the professional community. This uncertainty is not merely terminological but also institutional, affecting craftspeople's professional self-identification, statistical accounting of the sector, professional representation, and policy development.

During the in-depth interviews, experts repeatedly noted that Ukraine has not yet developed a shared understanding of who can be considered a craftsperson, and that different participants in the field define its boundaries differently. Craftspeople themselves most often identify through a specific trade or activity; a potter, jeweller, weaver, blacksmith, designer, or another type of practitioner. The term "craftsperson" (*remisnyk*), by contrast, is used far less often and has no clear professional boundaries. Representatives of state and cultural institutions mostly operate with the concept of "folk arts and crafts" (*narodni khudozhni promysly*) (Law of Ukraine "On Folk Arts and Crafts," No. 2547–III, 2001), historically associated with preserving cultural heritage and traditional techniques. This approach does not cover a significant part of the contemporary craft field, including original design, upcycling, military-themed craft, and work with new materials and digital technologies.

The results of the online survey confirm this pattern. When asked *"How do you primarily identify yourself?"*, respondents used a wide range of professional self-identifications.

	Total	Not relocated	IDPs	Relocated abroad
Total (n)	169	121	23	16
Craft producer	18%	17%	22%	6%
Decorative and applied arts artist	16%	16%	26%	6%
Folk artisan	14%	18%	0%	0%
Craftsperson	12%	12%	9%	13%
Designer	12%	9%	22%	31%
Entrepreneur	12%	12%	9%	19%
Maker	9%	9%	9%	19%
Other	7%	7%	4%	6%

Table 5. How Ukrainian craftspeople identify themselves

Most often they called themselves craft producers (18%), decorative and applied arts artists (16%), folk artisans (14%), craftspersons (12%), designers (12%), entrepreneurs (12%), and makers (9%). This distribution confirms that different models of professional self-identification coexist in the sector, none of which is dominant.

Institutional uncertainty is also evident in the state system for classifying economic activities. Craft activity has no separate category in the KVED (Classification of Economic Activities). Craftspeople therefore register their activity under a range of different codes depending on their line of work. The closest match is KVED 90.03, "*Individual artistic activity*" (State Committee of Ukraine for Technical Regulation and Consumer Policy, 2010), but it does not cover the diversity of the contemporary craft field and does not allow for reliable statistics on its scale, structure, and economic contribution.

Thus, the absence of a shared definition of the craft field is not only a conceptual but also an institutional problem. It limits statistical accounting of the sector, professional representation, and policy development. This uncertainty also substantially shapes the sector's current institutional ecosystem, examined in the next subsection.

3.2 Institutional Ecosystem: Key Actors in the Craft Sector

The study's findings show that the Ukrainian craft field operates with the involvement of a broad range of state, civic, educational, commercial, and international organisations. The study identified more than 60 organisations whose work is fully or partly connected to supporting the craft field (Ukrainian Makers Association, 2026). Representatives of the main categories of these organisations were included in the in-depth interviews, making it possible to describe the structure of the institutional ecosystem and the nature of interaction between its participants.

At the same time, the diversity of organisations does not mean that a coherent system for developing the sector exists. As shown in Section 3.1, the lack of a clear definition of the crafts also affects its institutional structure. Despite the existence of professional associations, sector associations, and other organisations, the findings point to limited integration of the ecosystem: interaction between its participants remains irregular, and accumulated expertise and resources do not always become a shared asset of the sector.

The question of professional representation deserves particular attention. Ukraine has a number of professional associations and sector organisations working on the development of the craft sector, accumulating expertise, and representing Ukrainian craftspeople internationally. At the same time, the study's findings show that their role in forming a shared institutional ecosystem remains limited.

During the interviews, participants mostly mentioned the organisations they cooperate with directly, while even institutions with many years of experience and international activity were almost never mentioned in descriptions of the ecosystem. This points to limited mutual visibility among sector participants and an insufficient level of coordination between them.

Category of actors	Main function	Main challenges
State institutions	Policy-making, funding, protection of cultural heritage	No single body responsible for the development of the craft field
Educational and museum institutions	Education, knowledge transfer, popularisation of crafts	Mostly operate autonomously, without systematic interaction with each other
Professional associations and creative unions	Representation of specific professional communities, professional development	Limited openness, narrow reach, and lack of sector-wide coordination
Online platforms and marketplaces	Promotion and sale of craft products	Oriented mainly toward commercial activity rather than sector development
Offline venues (fairs, festivals, galleries, shops)	Sale of products, popularisation of crafts, professional networking	Interaction is mostly event-based and does not ensure long-term coordination
Donor programmes and international organisations	Funding, training, international partnerships	Support is mostly project-based and time-limited
Diaspora initiatives	Popularisation of Ukrainian craftsmanship abroad, support for international contacts	Fragmentation and dependence on local initiatives
Research and expert organisations	Analysis, research, advocacy	Lack of systematic monitoring and regular data collection on the sector

Table 6. Key actors in the institutional ecosystem of the craft sector

In the absence of strong representative institutions, part of the function of professional interaction has been taken on by horizontal cooperation networks; fairs, festivals, local communities, museum initiatives, online platforms, and diaspora networks. It is these networks that today create opportunities for professional exchange, sharing experience, and popularising craft products.

At the same time, such interaction is largely informal - most initiatives arise around individual projects or events and depend on grant funding or the personal involvement of participants. They therefore cannot fully replace stable mechanisms of professional representation.

The Ukrainian craft sector also lacks systematic data and coherent monitoring. During the interviews, no state institution or professional association was able to provide a well-founded estimate of the number of active craftspeople. Despite the number of

organisations operating in the field, they largely work autonomously, limiting coordination, professional representation, data collection, and coherent state policy development.

3.3 SWOT Analysis of the Ukrainian Craft Sector

The SWOT analysis below summarises the findings of the situation analysis of the Ukrainian craft sector and reflects its key strengths and weaknesses, opportunities, and threats. It serves as an analytical basis for the conclusions and recommendations that follow.

Strengths	Weaknesses
Rich tradition of crafts and intangible cultural heritage	Absence of a clear definition and institutional recognition of the craft sector
High cultural value of crafts and their role in shaping national identity	Absence of comprehensive state policy for the sector's development
High level of adaptability and resilience among craftspeople	Limited integration and coordination among key ecosystem actors
Well-developed horizontal networks of cooperation and mutual support	Lack of reliable data on the scale and structure of the sector
Diversity of craft practices and high creative potential	
Opportunities	**Threats**
Integrating the craft sector into Ukraine's post-war recovery policies	Prolonged impact of the war on the cultural sector
Using craft practices in psychosocial support programmes, veteran reintegration, and support for those affected by the war	Destruction of cultural infrastructure
Integration into European support programmes, professional networks, and international partnerships	Loss of human capital due to war and migration
Strengthening coordination among existing organisations and developing joint representation of the sector	Continued low level of coordination and institutional visibility for the sector
Using digital platforms to develop business and reach international markets	Risk of losing individual craft practices and bearers of traditional knowledge

Table 7. Strengths and Weaknesses, Opportunities and Threats

The SWOT analysis shows that the Ukrainian craft sector combines significant cultural and creative potential, high adaptability among craftspeople, and well-developed horizontal cooperation networks with systemic institutional constraints. These include the lack of a shared definition and institutional recognition of the sector, limited

integration and coordination among key ecosystem actors, and a lack of reliable data on the sector's scale and structure.

At the same time, the in-depth interviews and existing research alike point to the craft sector's significant potential for Ukraine's post-war recovery. In particular, craft practices may play an important role in psychosocial support programmes, veteran reintegration (Kerr et al., 2020; Chmelyk, 2025), and support for other groups affected by the war. Additional opportunities are opened up by integration into European support programmes, the development of international partnerships, and wider use of digital platforms for business development and access to international markets.

"Usually, you need to come through someone you already know. It is quite a closed community, and there is quite a lot of mistrust to outsiders. For newcomers, it is not always easy to get access."

— Yulia Filipieva, Arts Manager, British Council Ukraine (Expert Interview, 2026)

4. Experience and Key Challenges of Ukrainian Craftspeople



This section presents the results of the empirical study of Ukrainian craftspeople, based on the online survey and the in-depth interviews. Whereas the previous section analysed the craft sector at the institutional level, the focus here shifts to the people who make up the sector, including their professional trajectories, working conditions, economic activity, access to resources, interaction with the regulatory environment, and the impact of the full-scale invasion on their professional activity.

The subsections that follow present, in turn, the key aspects of Ukrainian craftspeople's professional experience and show how the full-scale invasion has changed the conditions of their work, professional development, and economic activity. Combining the quantitative results of the online survey with the qualitative data from the in-depth interviews makes it possible not only to characterise the main trends but also to explain how they manifest in craftspeople's everyday professional experience.

4.1 Professional Profile of Ukrainian Craftspeople

Before analysing how the full-scale invasion has affected the professional activity of Ukrainian craftspeople, it is important to outline their socio-professional profile. The study's findings show that the contemporary Ukrainian craft sector brings together people with diverse educational and professional trajectories, work experience, specialisations, and styles of craft practice. This subsection presents a socio-professional portrait of Ukrainian craftspeople, which serves as the starting point for the subsequent analysis of their professional experience under the full-scale invasion.

Pathways into the profession

The study's findings show that contemporary Ukrainian craftsmanship is characterised by a diversity of professional trajectories. For most craftspeople, craft is not a profession acquired through formal education but a new direction of professional fulfillment taken up after obtaining a different education or professional experience.

The largest share of respondents (53%) hold a higher-education degree in a field unrelated to craft, while roughly a quarter (23% completed higher education directly in a craft-related field. At the same time, the large majority (79%) said they learned their craft on their own. Nearly a quarter trained directly under master craftspeople (25%), 20% took specialised courses or masterclasses, and only 18% obtained a relevant education at specialised institutions. For 14% of respondents, craft passed down within the family.

The in-depth interviews reveal different pathways into the profession. Some interviewees came to craft after many years working in other fields. For instance, Mykola Velychko worked as a journalist and photographer before taking up pottery, while Oksana Koklonska worked as a documentary film director. For them, craft gradually turned from a passion into their main professional activity. Other interviewees, meanwhile, followed a more traditional educational trajectory. Maria Kalyniak, for example, obtained a professional education at the Kosiv Institute of Applied and Decorative Arts and went on to study at the Lviv National Academy of Arts.

These findings show that today's Ukrainian craft sector brings together both those trained through the formal educational system and those who came to craft after building a career in another field. This reflects the open character of the sector, in which different models of professional formation coexist.

What craftsmanship means to practitioners

The study's findings show that for most Ukrainian craftspeople, craft activity carries meaning that extends well beyond its economic function. It combines professional fulfilment, creative self-expression, personal motivation and cultural significance, and for some practitioners it also serves an important psychological function.

Respondents most often defined craft as a form of creative self-expression and the realisation of their own potential (65% said this fully matched their experience). Almost half (44%) see it as a way of coping with psychological tension and stress, while for a third (34%), it is primarily a source of income. A further 31% fully associate their craft activity with preserving Ukrainian traditions and culture, and 24% see it primarily as a hobby.

Comparing respondent groups shows that the meaning craftspeople attach to their activity partly depends on their displacement experience. For internally displaced persons (IDPs), craft is more often a means of creative self-realisation (70%) and psychological support (52%), and is markedly more likely to be seen as a hobby (39%, compared with 24% among all respondents). In contrast, among craftspeople who relocated abroad, far fewer fully associate their work with preserving Ukrainian traditions and culture (13% compared to 31% overall). Given the small number of respondents in these subgroups, these results should be interpreted with caution, but they may indicate that displacement experience affects how craftspeople make sense of their own professional activity.

The in-depth interviews confirm these findings. Regardless of professional trajectory, most interviewees describe craft not merely as producing goods or a source of income, but as an important part of their professional identity and a way of realising their personal values. For many, craft activity is also linked to preserving cultural heritage, transferring knowledge, and supporting local communities, underscoring its multidimensional significance in the contemporary Ukrainian context.

Craftsmanship is…	Total	Not relocated	IDPs	Relocated abroad
Total (n)	211	121	23	16
Art; a means of self-expression and realising my creative potential	65%	68%	70%	56%
A way to relieve psychological tension and cope with stress and mental strain	44%	44%	52%	44%
My business and a source of income	34%	36%	39%	31%
My contribution to preserving Ukrainian traditions and culture	31%	35%	39%	13%
My hobby; something that brings me joy, but I do it more for myself than for others	23%	24%	39%	6%

Table 8. What Craftsmanship Means to Ukrainian Craftspeople

The nature of contemporary craft practice

The results of the online survey show that contemporary Ukrainian craft is marked by a pronounced authorial and creative approach. Respondents most often describe their activity as creating original, authorial works (74%), adapting tradition to a contemporary context (51%), and experimenting with new forms and materials (51%). Only 25% define their practice primarily as reproducing existing traditions.

These findings show that for most Ukrainian craftspeople, tradition serves less as an object to be reproduced than as a source of inspiration for creating new, original work. Contemporary craft practice thus combines the preservation of cultural heritage with creative interpretation, innovation, and the adaptation of tradition to the present day.

Comparing respondent groups reveals certain differences. Among craftspeople who relocated to EU countries after the full-scale invasion began, the smallest share define their activity as reproducing tradition (13%), while the majority describe it as creating original work or adapting tradition to the present. Given the small number of respondents in this subgroup, these results should be interpreted with caution, but they may point to differences in how craftspeople position themselves professionally in a new professional and market environment.

The study's findings show that today's Ukrainian craft sector brings together both experienced practitioners and those who took up craft relatively recently. Almost half of respondents (46%) have practiced craft for more than nine years, and two-thirds (65%) began their professional activity before the start of Russia's full-scale invasion of

Ukraine. At the same time, a third of respondents (33%) have worked in the craft sector since 2022.

Comparing respondent groups reveals notable differences in professional experience. Among craftspeople who remained in their communities, 47% have practised craft for more than nine years, compared with 35% of internally displaced persons and 25% of those who relocated to EU countries. At the same time, 30% of craftspeople who remained in their communities started their craft activity after 2022, compared with 51% of internally displaced persons and 56% of those who relocated to EU countries. This suggests that internally displaced and internationally relocated craftspeople include a larger share of practitioners who entered the craft sector after the full-scale invasion, while those who remained in their communities are more likely to have longer-established craft practices.

How long have you been engaged in this type of craftsmanship?	Total	Not relocated	IDPs	Relocated abroad
Total (n)	211	121	23	16
Since the beginning of 2026 (within the past year)	3%	3%	4%	6%
Since 2025 (1–2 years)	7%	6%	4%	19%
Since 2022 (3–4 years)	23%	21%	43%	31%
Since 2020 (5–6 years)	11%	12%	13%	13%
Since 2018 (7–8 years)	8%	10%	0%	0%
Before 2018 (9 or more years)	46%	47%	35%	25%
Hard to say	2%	1%	0%	6%

Table 9. Length of Experience in Craft

These findings show that the contemporary Ukrainian craft sector brings together masters with long professional experience and those who took up craft only after the full-scale invasion began. This reflects the heterogeneity of contemporary Ukrainian craftspeople's professional trajectories, which is important to bear in mind when analysing their working conditions, economic activity, and professional challenges.

4.2 Physical Production Infrastructure and Continuity of Craft Activity

One of the defining features of craft activity is its direct dependence on physical production infrastructure. Unlike many other professions in the creative sector, craft requires constant access to production space, specialised equipment, tools, and

materials. It is precisely this dependence that has largely determined the nature of the full-scale war's impact on the working conditions of Ukrainian craftspeople.

This feature is clearly evident in the in-depth interviews.

The results of the online survey confirm this dependence. Overall, 75% of respondents carry out their craft activity at home: 48% have a dedicated workspace, and a further 27% use whatever space is available in their home. Among craftspeople who relocated to EU countries after the start of the full-scale war, this share rises to 87%, indicating an even greater concentration of production in the home space after relocation.

Separate production premises such as private workshops, garages, or specialised studios, are used considerably less often, especially among relocated craftspeople.

Where do you carry out your craft activities?	Total	Not relocated	IDPs	Relocated abroad
Total (n)	211	121	23	16
At home; I have a dedicated workspace	48%	43%	57%	56%
At home; wherever there is free space	27%	31%	13%	31%
A fully equipped own or rented workshop/studio, etc.	15%	17%	9%	6%
Garage / own small private workshop, separate premises	14%	12%	26%	0%
Rented specialist premises / room /apartment	8%	8%	9%	6%
Rented space in a workshop	2%	3%	0%	0%
A designated room in state/municipal premises with the owners consent	2%	0%	9%	0%
Other	4%	2%	0%	13%

Table 10. Craft Production Locations

"A craftsperson is not mobile. If a designer grabs a laptop and leaves, they can keep working just fine. A craftsperson can't just leave. They'd have to declare a full evacuation to get out with their materials."

- Oksana Hordiichuk, Senior Lecturer, Department of Decorative Arts, Kosiv State Institute of Decorative and Applied Arts (Expert Interview, 2026)

For internally displaced craftspeople, restoring professional activity often depended not only on finding new housing but also on the ability to rebuild production infrastructure from scratch. The in-depth interviews show that after relocating, many craftspeople transported equipment and materials, set up new workshops, and searched for premises suitable for production. Restoring professional activity was thus inseparable from rebuilding the material base of the craft.

A particular challenge to production continuity has come from Russia's massed attacks on Ukraine's energy infrastructure. For many types of craft, the production process depends on the uninterrupted operation of energy-intensive equipment including kilns, sewing machines, woodworking machinery, and other specialised tools. Study participants reported that regular power outages forced production to stop, disrupted production schedules, added extra costs, and delayed order fulfilment.

The war has also affected staffing conditions in the craft sector. According to the online survey, 18% of respondents reported that their partners, colleagues, or employees were mobilised for military service and could not be replaced. A further 8% said that the risk of their own mobilisation creates additional uncertainty for their professional activity, given the absence of deferral mechanisms for people working in craft. The in-depth interviews show that for small craft workshops, where production processes often depend on a few employees or partners, losing even one specialist can significantly limit production capacity or lead to the temporary suspension of specific areas of activity.

These findings show that in the fourth year of the full-scale war, ensuring continuity of production remains one of the main challenges for Ukrainian craftspeople. Dependence on production space, the need to rebuild material infrastructure after displacement, power-supply disruptions, and staff losses all directly affect the ability to maintain stable production and professional activity.

4.3 Human Capital and the Transfer of Craft Knowledge

One of the defining features of the craft sector is that professional knowledge and skills are transferred mainly through practical experience, mentorship, and informal learning. Unlike many other professions, where formal education is the main path to qualification, in craft, professional competence is built primarily through prolonged practice and direct interaction with experienced practitioners. This is precisely why the continuity of knowledge transfer is one of the key conditions for the sector's reproduction.

The results of the online survey show that Ukrainian craftspeople are not only bearers of professional knowledge but also active participants in its transfer. Almost half of respondents (46%) teach others in various formats: running masterclasses (30%), providing individual instruction (21%), teaching at educational institutions / hobby clubs (12%), or passing on knowledge in other forms (6%). This shows that teaching is an important part of the professional practice of a significant proportion of Ukrainian craftspeople and one of the key mechanisms for reproducing the sector.

The level of involvement in knowledge transfer differs between respondent groups. Internally displaced craftspeople are the most actively engaged in teaching: 26% run masterclasses, and a further 26% teach individually. By contrast, almost seven in ten

craftspeople who relocated to EU countries (69%) do not teach others at all. Given the small number of respondents in this subgroup, these results should be interpreted with caution, but they may point to the difficulty of resuming teaching activity after relocation.

Do you teach your craft to others?	Total	Not relocated	IDPs	Relocated abroad
Total (n)	211	121	23	16
Yes, I run workshops/masterclasses	30%	32%	26%	25%
Yes, I teach individually on request	21%	22%	26%	13%
Yes, I teach at educational institutions or hobby clubs	12%	11%	13%	6%
Yes, in another format	6%	7%	9%	13%
No, I do not teach	52%	49%	48%	63%
Prefer not to say	2%	2%	0%	0%

Table 11. How Craftspeople Transfer Their Craft Knowledge

The in-depth interviews help explain why continuity of knowledge transfer matters so much for the craft sector. They show that the full-scale war affects not only individual craftspeople's working conditions but also the mechanisms by which professional competencies are reproduced. Mobilisation, forced displacement, emigration, and the shrinking of professional communities make the long-term mentorship needed to master many traditional crafts more difficult. Narrowly specialised disciplines are especially vulnerable, where the number of people holding unique competencies is limited and training a new generation of masters takes many years.

One example is traditional wooden architecture and the restoration of architectural heritage. A representative of the Klymentii Sheptytskyi Museum of Folk Architecture and Life in Lviv ("*Shevchenkivsky Hai*") noted that training specialists in traditional wooden construction and restoration techniques is a lengthy process, while the number of masters with these specialised skills in Ukraine remains limited.

This example illustrates that the continuity of craft knowledge depends not only on access to formal education, but also on the existence of professional communities that preserve specialised knowledge and facilitate its transmission to future generations.

These findings show that the human capital of the Ukrainian craft sector is reproduced primarily through mentorship, practical learning, and professional communities. At the same time, the full-scale war creates risks to the continuity of this process, as it affects

not only individual craftspeople but also the mechanisms for transferring professional knowledge on which the sector's long-term resilience depends.

4.4 Access to Production Resources and Sales Channels

The study's findings show that the full-scale war has significantly affected Ukrainian craftspeople's access both to production resources and to sales markets. The main challenges have been disrupted supply of raw materials, limited availability of specialised equipment, logistical difficulties, and shrinking opportunities to sell products on domestic and international markets. Although these processes are interconnected, they create distinct types of challenges for the craft sector.

The results of the online survey confirm that the full-scale war has affected Ukrainian craftspeople not only through disrupted access to resources and markets, but also through increased uncertainty and pressure on their time and energy. Respondents most often reported uncertainty about whether craftsmanship could continue to be a source of income (63%) and a lack of time and energy for craft activity due to other tasks and needs, such as spending more time with family or dealing with other survival-related circumstances (61%). Other widespread challenges included competition from mass production (56%), shortages of materials and supply disruptions (44%), shrinking demand for their products (45%), legal restrictions on purchasing materials and equipment (32%), difficulty selling products abroad (27%), and damage to or loss of production premises due to the war (14%).

"Traditional knowledge is passed from master to master. Written descriptions appeared relatively late, and they usually do not contain all the details of the technology, the small things that a master knows and that are difficult to put into a textbook."

— Serhii Tsypyshev, Deputy Director for Research, Klymentii Sheptytskyi Museum of Folk Architecture and Life in Lviv (Expert Interview, 2026)

How has Russia's full-scale invasion of Ukraine affected your craft practice?	Total	Not relocated	IDPs	Relocated abroad
Total (n)	169	121	23	16
Uncertainty has increased – doubts about whether craftsmanship can continue to be a source of income	63%	63%	55%	83%
Lack of time/energy for craftsmanship due to other tasks and needs (e.g. needing to spend more time with family or other survival circumstances)	61%	61%	64%	83%
High competition from mass-produced goods, cheap imported souvenirs, stamped products, etc.	56%	52%	55%	67%
Demand for craft products has decreased	45%	41%	55%	83%
There is a shortage of materials for production, supply disruptions due to the closure of businesses that previously supplied these materials	44%	39%	64%	17%
Laws and regulations in force during martial law restrict the ability to purchase materials/equipment	32%	29%	27%	17%
Laws and regulations in force during martial law restrict the ability to sell goods abroad	27%	29%	18%	0%
Craft partners or colleagues/staff have been mobilised and cannot be replaced	18%	15%	27%	33%
Demand for craft products has increased	17%	15%	36%	0%

How has Russia's full-scale invasion of Ukraine affected your craft practice?	Total	Not relocated	IDPs	Relocated abroad
The place where you produce goods was damaged by the war: partially or fully destroyed, requires repair, cannot be restored, or was lost	14%	9%	36%	33%

Table 12. Impact of the Full-Scale War on Craftspeople's Professional Activity

The in-depth interviews shed further light on the different ways in which access to raw materials has been affected by the war. The nature of these challenges varies considerably across craft sectors. For pottery producers, access to high-quality ceramic clay from Sloviansk, one of Ukraine's major ceramic production centres, has been disrupted by damage to extraction infrastructure, interruptions to local production, and the relocation of production facilities (Donetsk Regional State Administration, 2025; 2026). In weaving, interviewees reported difficulties in accessing quality linen following the disruption of established supply channels, increasing reliance on alternative sources. For traditional thatched-roofing techniques, the shortage of suitable raw materials is linked primarily to longer-term changes in agricultural production, which have reduced the availability of straw of the required quality. Across these different cases, disruptions in access to suitable raw materials create additional costs and logistical challenges for craftspeople and may threaten the continuity of some craft practices.

For some traditional crafts, production equipment is also a critical resource. New weaving looms, for instance, are practically no longer manufactured in Ukraine, while purchasing equipment abroad is costly. As a result, craftspeople and relevant institutions are forced to look for second-hand equipment, which often comes from people who have stopped practising the craft. This shows that for certain traditional crafts, access to specialised equipment is becoming one of the key factors in their long-term viability.

Alongside production resources, the full-scale war has significantly complicated logistics and access to markets. Regular Russian attacks on Ukraine's transport and postal infrastructure cause delivery delays, disrupt logistics routes, and increase the risks of transporting both materials and finished products. Additional difficulties arise for international shipments, since the ability to send certain categories of craft products depends on the rules of specific logistics operators and on requirements for international shipping of different product categories. Representatives of the logistics sector note that much of this difficulty stems not from legal restrictions but from differences in international carriers' rules and insufficient awareness of export procedures.

Access to international markets also remains uneven. The interviews show that Ukrainian craftspeople's success in reaching foreign markets depends not only on product

quality but also on having professional contacts, experience working with international platforms, and knowledge of export mechanisms. Respondents described local and diaspora fairs, specialised online platforms, and professional networks as environments to which access is often built through personal recommendations. This makes it harder for new entrants to reach international markets. While some Ukrainian producers already demonstrate successful examples of large-scale export, most small craft businesses (in the respondents' assessment), lack sufficient experience, information, and professional contacts to make full use of international sales channels.

Shrinking domestic demand also remains a significant challenge. Respondents noted that falling purchasing power among the population and general economic uncertainty have noticeably reduced the number of orders for craft products. For many producers, this drop in demand has been one of the most keenly felt economic consequences of the full-scale war.

These findings show that the full-scale war has disrupted not only production processes but the functioning of the entire value chain in the craft sector; from access to raw materials and equipment to the sale of finished products on domestic and international markets. This demonstrates that the resilience of the craft sector depends not only on the ability to produce goods but also on the functioning of the supply, logistics, and sales systems that connect production to consumers.

4.5 Income and Economic Resilience of the Craft Sector

The study's findings show that the economic resilience of Ukrainian craftspeople under the full-scale war is uneven and shaped not only by the structure of their income but also by their ability to sustain regular professional activity. For some craftspeople, craft remains their main source of income, while for others it provides only part of their income or has no commercial character at all. Forced displacement, the need to combine craft with other employment, additional living costs, and uncertainty about future income all affect the economic resilience of craft activity.

The results of the online survey show that for 32% of respondents, craft is their only source of income, while 21% do not earn income from craft at all and practise it for enjoyment or donate their earnings to charity. For the remaining respondents, craft provides only part of their income. Thus, for most respondents, craft is not their sole economic foundation but functions as one of several components of their income structure.

Changes in craft income

The survey also shows that craft income has changed considerably since 2021. Among respondents who had already started crafting before 2022, 44% reported some decrease in craft income, including 31% who reported a significant decrease.

How has your crafting income changed compared to 2021 (before the full-scale invasion)?	Total	Not relocated	IDPs	Relocated abroad
Total (n, started crafting before 2022)	169	121	23	16
Increased significantly	3%	4%	9%	0%
Increased somewhat	19%	22%	27%	0%
No change	14%	17%	9%	0%
Decreased somewhat	13%	8%	27%	17%
Decreased significantly	31%	30%	18%	67%
I wasn't crafting at the time	2%	2%	0%	0%
Hard to say	18%	17%	9%	17%

Table 13. Changes in Craft Income Since 2021

These figures show that the impact of the war varies across different groups. Craftspeople who relocated abroad were the most likely to report a significant decrease in craft income, with 67% reporting such a decline. Among internally displaced craftspeople, the pattern was more mixed: 27% reported that their income had increased somewhat, while 27% reported a somewhat decrease and 18% a significant decrease.



The role of craft in overall income

The role of craft in respondents' overall income also varies considerably between groups.

For you, craftsmanship is…	Total	Not relocated	IDPs	Relocated abroad
Total (n)	211	121	23	16
My only source of income; it brings 100% of my earnings	32%	35%	35%	31%
It brings up to 75% of all my income sources	6%	9%	0%	0%
It brings 50–75% of all my income sources	5%	5%	4%	13%
It brings 25–50% of all my income sources	11%	13%	9%	13%
It brings less than 25% of all my income sources	16%	12%	30%	13%
Not a source of income at all; I do it for enjoyment or donate/charity any earnings	21%	19%	22%	25%
Hard to say	8%	7%	0%	6%

Table 14. Contribution of Craft to Respondents' Overall Income

The data show a particularly uneven income structure among internally displaced craftspeople. Among IDPs, 52% either receive less than 25% of their total income from craft or do not earn income from craft at all, compared with 31% among those who have not relocated and 38% among those living abroad. At the same time, 35% of IDPs reported that craft remains their only source of income, the same proportion as among those who have not relocated. This suggests that displacement affects craftspeople differently: for some, craft remains their main livelihood, while for others its role in the overall income structure has become very limited.

Among respondents for whom craft is not their only source of income, 64% have another job and 39% rely financially on a partner or spouse. Dependence on a partner's support is particularly common among displaced craftspeople: 53% of IDPs and 55% of those living abroad reported this. Combining craft activity with other employment or family support is therefore a common way of maintaining financial stability.

At the same time, these findings suggest that craftspeople's economic resilience depends not only on the structure of their income, but also on their ability to sustain

regular craft activity under wartime conditions. The interviews further illustrate how wartime and household responsibilities affect craftspeople's capacity to continue working, as time and energy are increasingly diverted to other priorities. Economic resilience therefore needs to be understood not only in terms of income levels, but also in terms of the ability to maintain professional activity and adapt to changing circumstances.

Economic consequences of displacement

For internally displaced craftspeople, the financial burden is further compounded by relocation-related costs. Respondents described situations in which they had to pay for housing or production premises in two cities simultaneously, rebuild workshops, repurchase equipment, transport materials, and gradually establish a new client base. The loss of an established customer base and professional contacts also required them to develop new sales channels and adapt to a new economic and regulatory environment.

The experience of craftspeople who relocated to EU countries reveals a different configuration of economic challenges. In a number of countries, state support programmes help people start or resume their own business, but they do not always account for the specifics of transitioning from social assistance to self-employment. Respondents described examples of programmes with a gradual reduction in social benefits as income rises, as well as situations in which even a small income from craft activity led to a loss of eligibility for social support. This creates additional economic uncertainty for craftspeople seeking to resume professional activity after forced displacement.

Overall, the study's findings show that the economic resilience of Ukrainian craftspeople during the full-scale war is determined not only by the structure of their income but also by their ability to sustain continuous professional activity. For some craftspeople, craft remains their main source of earnings, while for others its financial role has significantly diminished, particularly after displacement. Combining craft activity with other employment or family support is a common model of economic resilience, while relocation, additional costs, and uncertainty about future income make restoring economic independence more difficult.

4.6 Regulatory Environment for Craft Activity

The study's findings show that the regulatory environment remains an important factor affecting craftspeople's ability to operate officially. At the same time, the nature of regulatory challenges differs significantly depending on the country in which craftspeople work. In Ukraine, the main difficulties relate to legalising activity, regulatory uncertainty, and the specifics of regulation for certain crafts. For Ukrainian craftspeople operating in EU countries, the key challenges are adapting to a new administrative environment, meeting local regulatory requirements, and overcoming the language barrier.

The results of the online survey show that in Ukraine, 42% of respondents operate as sole traders (individual entrepreneurs), while a further 37% work individually without any

legal form. Other organisational and legal forms are considerably less common. Among respondents who relocated to EU countries, however, 19% have already registered a business in their country of residence, which may indicate that some Ukrainian craftspeople are gradually integrating into local economic systems.

Does your craft activity have any organisational/legal form?	Total	Not relocated	IDPs	Relocated abroad
Total (n)	211	121	23	16
Sole trader (individual entrepreneur)	42%	49%	43%	31%
No, I work individually without any legal form of organisation (always last)	37%	35%	35%	31%
Educational institution (national, municipal, community, etc.)	3%	2%	9%	0%
Registered business or other organisational form abroad	3%	1%	0%	19%
Non-governmental organisation (NGO)	2%	2%	4%	0%
Limited Liability Company (LLC)or other legal form for commercial organisations	1%	1%	0%	0%
State institution	1%	0%	4%	6%
Other	4%	5%	4%	6%
Hard to say / don't know	6%	6%	0%	6%

Table 15. Organisational and Legal Forms of Craft Activity

Despite a fairly high rate of official registration shown by the online survey, the in-depth interviews show that legalising craft activity comes with a range of practical difficulties. Respondents noted that the complexity of administrative procedures, fear of additional scrutiny, and insufficient understanding of legal requirements can discourage formal business registration even when craftspeople are willing to operate legally.

Some challenges relate to the specifics of regulation for particular crafts. These are most pronounced in jewellery-making, where respondents pointed to the complexity of accounting, taxation, and precious-metal hallmarking requirements (Law of Ukraine No. 637/97-BP, 1997; Ministry of Finance Order No. 780, 2015), as well as a lack of specialised guidance on applying current legislation. Similar difficulties were noted among blacksmiths, who reported that the absence of a clear professional status and ambiguous interpretation of legislation regarding certain products create legal uncertainty and increase the risks of operating officially.

For Ukrainian craftspeople working in EU countries, regulatory challenges take a different form. Once registered, the main difficulties relate to bookkeeping, tax reporting, and dealing with state institutions. The in-depth interviews also show that language difficulties are an additional barrier, complicating understanding of administrative procedures, obtaining advice, and communicating with public authorities. Some respondents also reported difficulties using Ukrainian bank accounts for international financial transactions, creating additional administrative obstacles to operating.

The results of the online survey add to these observations, although the relevant block of questions was addressed to a small group of respondents who carry out craft activity abroad. All respondents in this group said the language barrier makes it difficult to sell products in their country of residence. Most also said that after relocating, they effectively had to build their business from scratch, and some reported difficulties with the recognition of professional qualifications and navigating the requirements of local legislation (UNHCR, 2026).

How has Russia's full-scale invasion of Ukraine affected your craft practice? (relocated abroad)	Relocated abroad
Total (n)	6
The language barrier makes it difficult to sell your products in the country where you currently reside	100% (6 respondents)
You had to build your business from scratch abroad	83% (5 respondents)
Difficulty in having craft qualifications recognised abroad	67% (4 respondents)
Laws and regulations of the country where you currently reside make it difficult for a foreigner like you to practise craftsmanship	33% (2 respondents)

Table 16. Regulatory and Professional Barriers for Craftspeople Relocated Abroad

These findings show that regulatory barriers affect the ability to operate officially both in Ukraine and abroad, but take a different form in each context. In Ukraine, the key challenges remain the complexity of legalising activity, regulatory uncertainty, and the specifics of regulation for certain crafts. For Ukrainian craftspeople in EU countries, the determining factors are adapting to a new administrative environment, meeting local regulatory requirements, the language barrier, and the need to integrate into a different system of business regulation.

4.7 Mental Health and Psychological Wellbeing

One of the cross-cutting findings of the study is the close link between the psychological wellbeing of Ukrainian craftspeople and their ability to continue their professional activity under the full-scale war. Although psychological wellbeing was treated as a distinct analytical dimension of the study, respondents almost never described it in isolation from economic instability, professional uncertainty, and other consequences of the war. Instead, they saw their psychological state as directly linked to their ability to work, earn income, apply their professional skills, and preserve their professional identity.

Despite the diversity of individual life circumstances, the in-depth interviews reveal a shared mechanism behind this psychological burden. Respondents described experiences linked to constant danger, forced displacement, the loss of workshops and clients, combining professional activity with military service, and a prolonged sense of uncertainty about the future. The interview analysis shows that economic difficulties, professional challenges, and psychological experiences rarely exist separately, but instead form an interconnected set of factors that reinforce one another.

The results of the online survey confirm these findings. Specifically, 41% of respondents said it has become emotionally harder to practise their craft and to develop and realise new creative ideas since the full-scale war began. At the same time, 67% said craft helps them cope with emotional strain, and 39% said their craft activity has increasingly taken on a volunteering character since the war began, becoming a way to support others.

How has Russia's full-scale invasion of Ukraine affected your craft practice?	Total	Not relocated	IDPs	Relocated abroad
Total (n)	169	121	23	16
Craftsmanship has become a source of psychological recovery, overcoming mental strain and emotional relief	67%	70%	73%	100%
It has become emotionally harder to practise your craft and to come up with and realise ideas	41%	38%	45%	50%
Craftsmanship has turned into volunteering (a way to help and donate rather than earn)	39%	37%	45%	67%

Table 17. Craft, Psychological Wellbeing, and Volunteering During the War

These findings show that the full-scale war has significantly affected the psychological wellbeing of Ukrainian craftspeople. At the same time, the study shows that for many of them, craft has become an important resource of psychological support, helping them cope with emotional strain, maintain a sense of stability, and sustain professional activity.

The in-depth interviews help clarify the mechanisms behind this process. For many respondents, craft activity has become a way of restoring a sense of control over their own lives amid constant uncertainty. Working with one's hands, being able to create a tangible result of one's own labour, and continuing professional activity all help sustain a sense of competence, usefulness, and continuity in one's life path. For many craftspeople, their profession has become not only a source of income but also an important factor in preserving psychological resilience.

At the same time, for some respondents craft has become a way of supporting others, through involvement in volunteer initiatives, helping local communities, and maintaining social ties. This shows that during wartime, craft serves not only an economic but also an important social function, which strengthens its significance as a resource for psychological support.

This role of craft takes on particular significance for certain groups who have lived through the most intense experiences of the war. According to the online survey, 2% of respondents identified as participants in combat operations as a result of Russia's full-scale invasion of Ukraine, while 94% reported having no military experience and 4% preferred not to say.

Although veterans and combatants make up a small share of the sample, the in-depth interviews allowed for a closer look at the role of craft in psychosocial support and reintegration for this group. Respondents who work with veterans and service members noted that craft activity helps restore a sense of personal capability, focuses attention on a specific process, and, in their observation, helps reduce emotional strain. This suggests that craft can play an important role as one of the tools of psychosocial support and reintegration for particular population groups.

Overall, the study's findings show that the psychological wellbeing of Ukrainian craftspeople is inseparably linked to their ability to continue professional activity under the full-scale war. For many respondents, craft combines economic, social, and psychological functions: it sustains professional identity, strengthens social ties, and helps them cope with the effects of prolonged stress. This underscores the inseparable relationship between psychological wellbeing, the ability to continue professional activity, and the preservation of craft practice under the full-scale war.



5. Support Practices and Mechanisms of Professional Resilience



Despite the large-scale challenges caused by the full-scale war, the study identified a wide range of practices and mechanisms that help Ukrainian craftspeople sustain their professional activity, adapt to new conditions, and develop their own businesses. These include individual adaptation strategies as well as external forms of support, including the activity of professional networks, intermediary organisations, grant programmes, digital platforms, and infrastructure initiatives. Analysing these mechanisms makes it possible to identify approaches that already demonstrate effectiveness today and that could be factored into future support programmes for the craft sector.

5.1 Effective Models of Support for Craftspeople

The interviews show that craftspeople need different types of support at different stages of their professional activity. These include access to markets, advisory support, professional development, production infrastructure, and financial resources. At the same time, the survey shows that many available support opportunities remain poorly known and are not widely used.

Access to advisory and intermediary support

The results of the online survey show that access to advisory and intermediary support remains limited. Only 18% of respondents were aware of services providing legal, financial, or marketing support, or assistance with promotion and sales, while 78% had never heard of such services. Among those who were aware of them, only 30% had actually used them.

	Total	Not relocated	IDPs	Relocated abroad
Aware of such services (n)	170	121	23	16
Yes	18%	19%	13%	6%
No	78%	78%	87%	75%
Hard to say	5%	3%	0%	19%
Have used such services (n, of those aware)	30	23	3	1
Yes	30%	35%	33%	0%
No	60%	61%	67%	0%
Hard to say	10%	4%	0%	100%

Table 18. Awareness and Use of Advisory and Intermediary Support Services

The main barriers are related less to a lack of interest than to concerns about the effectiveness and conditions of such services. Half of respondents questioned

whether these services would actually increase sales or promotion (50%), while 48% were concerned about high costs or commissions. Other common concerns included uncertainty about whether their rights would be protected (37%), fear of fraud (29%), and concerns about the quality of legal or financial advice (28%).

	Total	Not relocated	IDPs	Relocated abroad
Total (n)	169	121	23	16
Uncertainty that the service will actually increase sales or promotion; doubt about effectiveness	50%	53%	39%	44%
Reduction of my own earnings; high cost of their help; the service will take too large a share of sales (high commission)	48%	46%	52%	56%
Not confident that my rights will be protected in the event of a conflict	37%	37%	30%	38%
Fear of fraud; that the service will take money and not deliver the promised support	29%	31%	22%	25%
Fear of hidden fees, additional commissions, or fine print in the contract	28%	31%	30%	13%
Fear of losing autonomy: that a certain style, format or price for my products will be imposed on me	28%	25%	35%	25%
Distrust of the quality of legal/financial advice; fear of receiving unqualified support	28%	29%	17%	25%
Fear that the service will have too much control over my sales or finances	23%	23%	17%	25%
Fear of dealing with official contracts, taxes or government bodies	18%	18%	17%	13%
Fear of having to give up my own promotion and sales channels	7%	8%	0%	0%
Other	5%	3%	13%	6%
Hard to say	10%	11%	9%	6%

Table 19. Concerns About Working with Advisory and Intermediary Support Services

These findings suggest that support providers need to build not only awareness but also trust. Clear information about costs, responsibilities, expected outcomes, and terms of cooperation can help reduce the barriers that currently prevent craftspeople from using available services.

The interviews further suggest that comprehensive support can be particularly valuable. For many craftspeople, the greatest benefit comes from combining market access with practical business advice and entrepreneurial skills rather than providing these services separately.

One example is the digital platform Create4U, which combines a marketplace with advisory and professional-development support. It helps craftspeople promote and sell their products while also providing practical assistance and operates without commissions for veteran and volunteer businesses.

> *"About 90% of craftspeople don't want to sell their products. They want to create, and they want someone else to sell them."*
>
> *- Maksym Maksymenko, Founder, Create4U (Expert Interview, 2026)*

A similar model is provided by the Lviv-based shop *Shchos Tsikave* ("Something Interesting"), which supports partner craftspeople not only through sales but also with business registration, bookkeeping, paperwork, and other administrative procedures. According to respondents, this type of ongoing support has helped most of the shop's partners formalise their activity.

Together, these examples suggest that support can be particularly effective when it accompanies craftspeople through several stages of professional development rather than addressing a single problem in isolation.

Flexible financial instruments and grant support

Financial support remains an important element of the support ecosystem, particularly for small-scale and self-employed craftspeople. Interviewees emphasised that small grants can be more accessible and useful than large funding programmes because they involve a lower administrative burden and can address specific practical needs.

The interviews also highlighted the value of grants provided in the form of services rather than direct funding.

" Small grants can work very well for people who work independently. Even €1,000 can make a meaningful difference for a very small craft business."

— Yulia Filipieva, Arts Manager, British Council Ukraine (Expert Interview, 2026)

These may cover professional photography, branding, design, marketing, or other specialised services that individual craftspeople may not be able to afford. Such instruments can simultaneously provide practical assistance and strengthen skills that fall outside the craftsperson's core expertise.

At the same time, participation in grant programmes remains limited. Only 20% of survey respondents had previously applied for grants, scholarships, or similar support programmes, while 75% had no such experience. Awareness is also relatively low: only 27% knew of grant programmes, while 73% were not aware of any.

	Total	Not relocated	IDPs	Relocated abroad
Aware of grant programmes (n)	173	121	23	16
Know some	27%	26%	35%	13%
Not aware of any	73%	74%	65%	88%
Have applied for support programmes (n)	173	121	23	16
Yes	20%	20%	35%	6%
No	75%	75%	61%	94%
Hard to say	5%	5%	4%	0%

Table 20. Awareness of and Experience with Grant Programmes

For those considering applying, the main barriers are the perceived complexity of the process.

	Total	Not relocated	IDPs	Relocated abroad
Total (n)	171	121	23	16
High requirements – fear of not meeting the eligibility criteria	41%	47%	30%	25%
Complexity of the application process	38%	42%	26%	19%
Complexity of financial reporting on funds spent	35%	38%	35%	25%
Requirement to be legally registered (e.g. as a sole trader or other legal form)	27%	27%	35%	25%

	Total	Not relocated	IDPs	Relocated abroad
The grant amount will be insignificant and won't help	20%	24%	13%	0%
Grants do not cover living expenses – they are only given for production	16%	16%	9%	19%
Inability to participate in the grant because I am abroad	9%	2%	0%	81%
Other	12%	10%	22%	13%
Hard to say	9%	8%	13%	0%

Table 21. Concerns About Applying for Support Programmes

The most common concerns were fear of not meeting eligibility requirements (41%), the complexity of applications (38%), and the complexity of financial reporting (35%). Requirements for formal registration were also a barrier for 27% of respondents.

Some barriers are more pronounced among particular groups. Internally displaced craftspeople were more likely than respondents overall to identify formal registration as an obstacle (35% compared with 27%). For craftspeople living abroad, the main barrier was their inability to participate in Ukrainian support programmes: 81% reported that being abroad prevents them from taking part in many competitions.

These findings point to a need not only for more funding, but for simpler and more accessible funding mechanisms. Smaller grants, service-based support, simpler application procedures, and clearer eligibility requirements could make existing programmes more accessible to microbusinesses and self-employed craftspeople.

Support for production infrastructure

Financial assistance is not always sufficient to enable craftspeople to resume or sustain their activity. For many crafts, access to equipped workshops, tools, and production space is an equally important form of support. This is particularly relevant for craftspeople who were forced to relocate or lost their own production capacity.

The interviews identified Studio Ukraine in Berlin as an example of this model. By providing Ukrainian craftspeople with access to workshops and production facilities, it helped some practitioners resume their work after displacement while reducing the financial burden of establishing a new workspace.

Cultural institutions as sales and professional support channels

For practitioners working with traditional crafts, cultural institutions can provide an additional form of support. Museums, fairs, festivals, and other cultural events offer access to audiences already interested in traditional crafts and cultural heritage.

These venues can be particularly valuable for small-scale producers because they provide opportunities for sales, networking, and visibility without requiring the same level of investment in marketing as independent commercial promotion. Participation can also help craftspeople build professional connections and develop longer-term demand for traditional products.

Overall implications for support programmes

The findings point to the need for a more accessible and better-connected support ecosystem for Ukrainian craftspeople. Financial assistance is important, but its impact is likely to be greater when combined with practical advice, market access, production infrastructure, and professional networks. Improving awareness of existing opportunities, simplifying access, and reducing administrative barriers should therefore be key priorities for future support programmes.

5.2 Professional Networks and Institutional Development of the Sector

The study's findings show that professional networks, knowledge-sharing mechanisms, and institutional interaction are key components of the Ukrainian craft sector's professional resilience. At the same time, the interviews suggest that the key challenge is not the absence of professional organisations, but insufficient coordination between them, limited exchange of knowledge and data, and the lack of stable mechanisms to represent the sector's interests.

Professional networks and craftspeople's participation in communities

The online survey results show that most craftspeople (62%) are not members of any formal or informal professional association. At the same time, 21% take part in informal professional communities, while 16% are members of formal organisations. Interest in professional interaction also remains notable: 31% of respondents expressed interest in joining a formal association, while 26% expressed interest in joining an informal professional community.

	Total	Not relocated	IDPs	Relocated abroad
Total (n)	211	121	23	16
Yes, a formal association or union (mostly National Union of Folk Art Masters of Ukraine)	16%	19%	9%	6%
Yes, an informal association or group of craftspeople	21%	17%	26%	38%
No, not a member of any association	62%	61%	61%	63%
Hard to say	4%	4%	4%	0%

	Total	Not relocated	IDPs	Relocated abroad
Interest in joining (n)	140	79	15	10
Yes, rather yes - formal association or union	31%	32%	47%	30%
Yes, rather yes - informal association or group	26%	25%	27%	40%
No, not interested	16%	19%	13%	0%
Hard to say	36%	33%	27%	40%

Note: percentages for this question may exceed 100%, as respondents could select more than one option.

Table 22. Craftspeople's Membership in Professional Associations and Interest in Joining

These findings show that low formal membership does not mean an absence of demand for professional interaction. The interviews suggest that existing forms of cooperation do not always match craftspeople's preferences and needs.

Some respondents place a high value on professional autonomy and prefer horizontal forms of cooperation, viewing centralised professional associations as a potential constraint on their independence. At the same time, other study participants stressed the need to strengthen coordination among existing organisations and to develop mechanisms for knowledge exchange, sector-wide data accumulation, and more systematic representation of the craft sector's interests.

The study also shows that craftspeople's professional connections today are formed mainly through horizontal, personal contacts rather than institutional networks. According to the online survey, 42% of respondents personally know between 1 - 10 craftspeople working in the same discipline, while only a small share report knowing more than 50 craftspeople in their field.

	Total	Not relocated	IDPs	Relocated abroad
Total (n)	211	121	23	16
None	8%	8%	9%	0%
1–10	42%	43%	43%	63%
11–30	24%	24%	17%	19%
31–50	10%	9%	13%	6%
51–80	3%	3%	4%	6%
81–100	1%	0%	4%	0%

	Total	Not relocated	IDPs	Relocated abroad
More than 101	3%	2%	9%	0%
Hard to say	9%	11%	0%	6%

Table 23. Number of Craftspeople Personally Known in the Same Discipline

This pattern suggests that interaction within the sector is based mainly on personal contacts and local communities rather than on developed institutional mechanisms.

Intermediary organisations as part of the institutional ecosystem

Under these conditions, intermediary organisations play an important role, complementing the existing institutional support ecosystem (the categories of such actors are set out in the Table 6 in Section 3.2). They help craftspeople to address a range of practical tasks that are difficult to handle individually. They can serve as an entry point into the professional community for newcomers, provide information about training and funding opportunities, help establish partnerships, and create opportunities for professional cooperation.

For many craftspeople, such organisations have become platforms for sharing experience, finding professional contacts, and developing new partnerships. In a fragmented ecosystem, they therefore perform an important coordinating function, helping spread knowledge and strengthen interaction among different sector participants.

International professional networks

International professional networks and partnerships play a distinct role in strengthening the sector's professional resilience. The interviews show that since the start of the full-scale invasion, these networks have become for many Ukrainian craftspeople a source not only of support but also of new opportunities for professional development.

Participation in international exhibitions, residencies, professional programmes, and partnership projects has helped expand professional contacts, reach new markets, exchange experience, and integrate the Ukrainian craft sector into the European professional environment. At the same time, such partnerships have increased the international visibility of Ukrainian craft and created opportunities for longer-term professional cooperation.

5.3 Trajectories of Professional Adaptation of Ukrainian Craftspeople Under Full-Scale War

The full-scale war created shared challenges for Ukrainian craftspeople, but their professional experiences have been shaped in different ways by where they were located after the invasion began. Analysis of the in-depth interviews and online survey

results shows that craftspeople who remained in their communities, internally displaced persons, and those who relocated to EU countries encountered different barriers and developed different approaches to sustaining their professional activity. At the same time, common patterns can be identified across these groups. Regardless of location, professional resilience was closely linked to the ability to adapt to changing conditions, maintain professional activity, find new buyers and sales channels, and build new professional connections.

Market adaptation and transformation of sales channels

The survey results show that Ukrainian craftspeople have gradually diversified both their customer base and sales channels. Consumers living in Ukraine remain the main buyers, reported by 75% of respondents. At the same time, 45% sell to Ukrainians who went abroad after the start of the full-scale invasion, while 35% work with foreign buyers. This indicates that, alongside the continued importance of the domestic market, some craftspeople have expanded their customer base internationally.

The structure of buyers differs across groups. Among craftspeople who remained in Ukraine, consumers living in Ukraine are the dominant customer group (82%). Among those who relocated abroad, foreign buyers (69%) and Ukrainians who left Ukraine after the full-scale invasion (63%) are more prominent. Given the small number of respondents in this group (n = 16), these figures should be treated as indicative rather than representative. Nevertheless, they are consistent with the interviews, which describe a reorientation towards international markets among some craftspeople following relocation.

	Total	Not relocated	IDPs	Relocated abroad
Total (n)	211	121	23	16
People currently living in Ukraine	75%	82%	91%	31%
Ukrainians who went abroad after the full-scale invasion	45%	45%	52%	63%
Foreigners abroad	35%	31%	26%	69%
Ukrainian diaspora (emigrated long ago)	29%	28%	30%	38%
Businesses	13%	16%	9%	0%
Civil organisations and foundations	12%	12%	17%	6%
State and municipal institutions	5%	3%	4%	0%

Other	7%	8%	4%	6%
Hard to say	6%	6%	0%	13%

Table 24. Types of Buyers of Ukrainian Craft Products

The same pattern can be seen in sales channels. Instagram is the most widely used channel, reported by 65% of respondents, followed by local fairs and exhibitions (45%) and Facebook (30%). International online marketplaces, classifieds, and online stores are used by 21% of respondents. Their use is somewhat more common among craftspeople who relocated abroad (31%), although the small sample size limits the conclusions that can be drawn from this difference.

	Total	Not relocated	IDPs	Relocated abroad
Total (n)	211	121	23	16
Instagram	65%	69%	70%	56%
Trade fairs/exhibitions within my city/region	45%	46%	48%	31%
Facebook	30%	31%	22%	13%
Trade fairs/exhibitions outside my region	24%	26%	26%	13%
International online marketplaces, classifieds, online stores	21%	21%	13%	31%
Offline shops	16%	17%	13%	6%
Own website	13%	14%	17%	0%
Ukrainian online marketplaces, classifieds, online stores	12%	13%	0%	0%
TikTok	12%	11%	13%	13%
International exhibitions	7%	6%	9%	6%
Other	12%	12%	22%	13%
Hard to say	6%	5%	0%	13%

Table 25. Sales Channels Used by Ukrainian Craftspeople

Overall, these results suggest that market adaptation has involved diversification rather than a complete shift away from the Ukrainian market. For craftspeople who remained in Ukraine or were internally displaced, domestic buyers continue to play a central role, while those who relocated abroad more often combine Ukrainian customers with local and international buyers.

Craftspeople's plans to return to Ukraine

For craftspeople who relocated abroad, professional planning remains closely connected to the security situation in Ukraine. Among the 16 respondents abroad, 25% plan to return after the war ends definitively, while another 25% plan to return when they consider the security situation sufficiently safe. A further 25% have not yet decided, while 19% do not currently plan to return. Only 6% plan to return soon regardless of how the war develops.

Given the small number of respondents, these results should be interpreted with caution. They nevertheless illustrate the high degree of uncertainty surrounding the longer-term professional trajectories of craftspeople who relocated abroad. For many, decisions about where to continue their professional activity remain directly linked to developments in Ukraine's security situation.

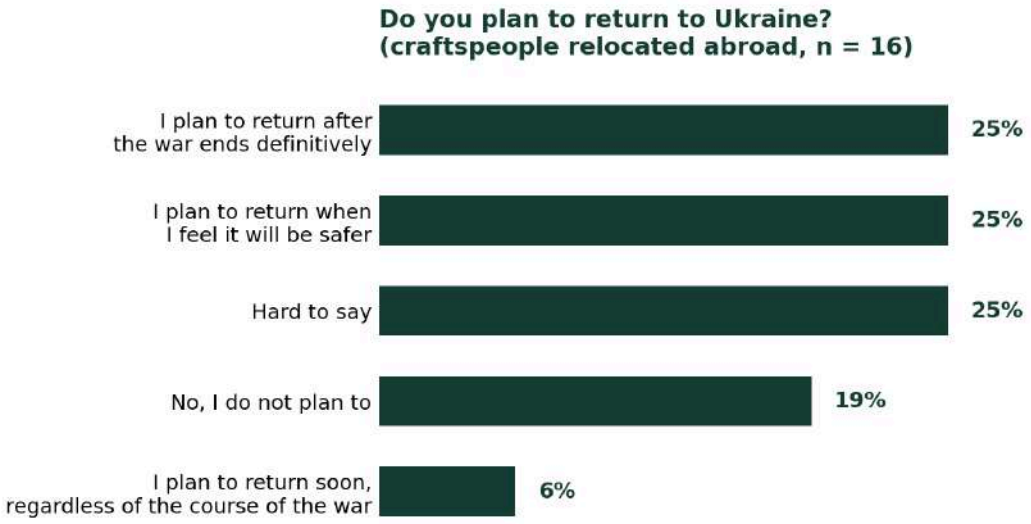


Figure 1. Plans to Return to Ukraine Among Craftspeople Relocated Abroad

Summary of professional adaptation trajectories

The study's findings show that professional adaptation was rarely a linear process. Some craftspeople initially continued working in their communities, later relocated within Ukraine, and in some cases subsequently moved abroad. Professional trajectories therefore changed in response to security conditions, personal circumstances, and opportunities to restore or develop economic activity.

Three broad trajectories can be identified:

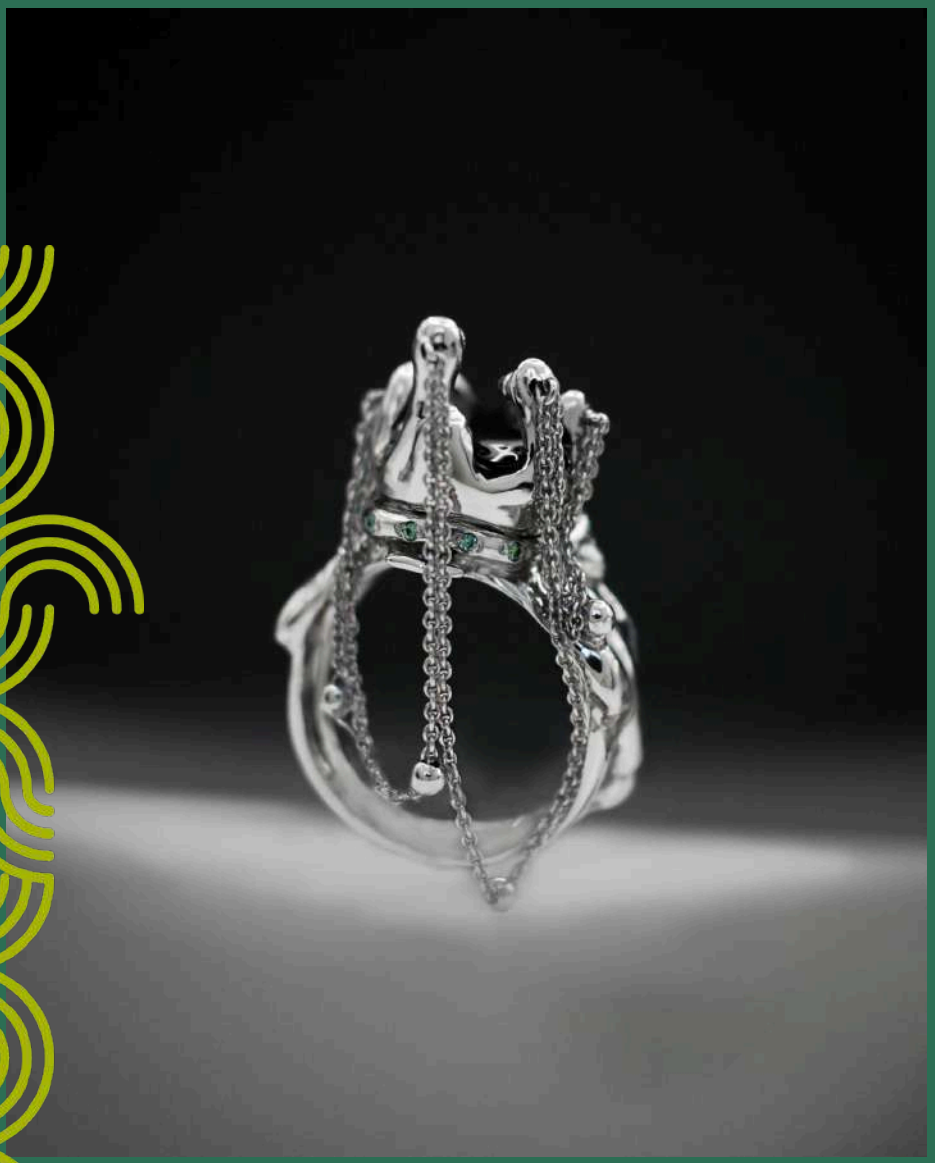
Aspect	Remained in Ukraine	Internally displaced	Relocated to EU countries
Main challenges	Security risks, power-supply disruptions, shrinking demand, limited access to materials	Loss of workshops, equipment and client base; rebuilding activity in a new location	Language barriers, business legalisation, bureaucratic procedures, adapting to a new market
Key adaptation trajectory	Continuing activity under war conditions	Restoring activity after forced displacement	Integration into a new economic and professional environment
Sales markets	Mainly Ukrainian market, online sales, gradual recovery of local demand	Combination of Ukrainian and local markets; building a new client base	Local and international buyers; development of international online sales
Key support resources	Grant programmes, local professional networks, community and volunteer support	Grant programmes, host communities, partnerships with local organisations	Professional contacts, Ukrainian diaspora, local business ecosystems, international professional networks
Main adaptation strategies	Diversifying activity, combining production with teaching, finding new sales channels	Rebuilding production, forming new partnerships, adapting the business model	Adapting products and marketing to the new market, studying consumer demand, developing new business strategies

Table 26. Professional Adaptation Trajectories of Ukrainian Craftspeople by Displacement Status

The three trajectories differ in their specific challenges, but they share several underlying mechanisms of adaptation. Craftspeople have had to adjust their sales channels, rebuild professional networks, make use of available support, and modify their business models in response to changing circumstances. Access to production infrastructure and markets, as well as professional and social connections, has been particularly important in determining how quickly activity could be restored or developed.

Overall, the study does not point to a single model of professional adaptation under full-scale war. Instead, it shows several interconnected trajectories shaped by location, available resources, and individual circumstances. Despite these differences, craftspeople across all three groups demonstrate significant capacity to adapt their professional practices and maintain craft activity under prolonged wartime conditions.

6. Case Studies



The case studies below illustrate how the support mechanisms, professional networks, and individual adaptation strategies described in the previous subsections play out in practice. They show different models of developing craft activity under the full-scale war and reflect the diversity of Ukrainian craftspeople's experience - from preserving traditional crafts and social entrepreneurship to developing international cooperation and building new business models.

Case Study 1: Oksana Koklonska (S_KLO)

- Craft: Glass Art
- Location: Kharkiv, Ukraine → Prague, Czech Republic → Kyiv, Ukraine
- Theme: Restoring production after forced displacement

Case Study 2: Anastasiia Liakhova (THIRTEEN Candle Studio)

- Craft: Scented Candles
- Location: Kyiv → Kyiv, Ukraine → Berlin, Germany
- Theme: Adapting business models to new international markets

Case Study 3: Oksana Sokol

- Craft: Traditional Vybiyka
- Location: Lviv, Ukraine
- Theme: Reviving heritage through research & education

Case Study 4: Mykola Velychko (MyKolo)

- Craft: Pottery
- Location: Starokostiantyniv, Khmelnytskyi region, Ukraine
- Theme: Veteran reintegration & community building

Case Study 5: Demian's Pottery Workshop

- Craft: Family Pottery
- Location: Ukraine → Germany → Carpathians, Ukraine
- Theme: Family business resilience & starting over

Case Study 1. Restoring Craft Activity After Forced Displacement: The Experience of Oksana Koklonska

Craft discipline:	Glass Art (glass jewellery)
Brand:	S_KLO
Status:	Individual entrepreneur
	(FOP- Ukrainian individual entrepreneur status)
Location(s):	Kharkiv, Ukraine → Prague, Czech Republic → Kyiv, Ukraine
Additional activity:	Documentary film director

Before the full-scale invasion, Oksana Koklonska worked in her own workshop in Kharkiv, Ukraine, creating original glass jewellery using the lampwork technique. On the first day of the invasion she left the city, and later evacuated to Prague, Czech Republic. Her workshop, equipment, and materials remained in Kharkiv. The move was initially considered temporary, but her stay in the Czech Republic lasted nearly a year and a half.

After relocating, Oksana did not intend to put her craft practice on hold for long: she looked for workshops, reached out to colleagues, and tried to find a way to continue working. However, lampwork requires a specially equipped space, with ventilation, gas equipment, and a kiln,and finding such a space proved far more difficult than expected. According to Oksana, the professional glass art community in the Czech Republic is fairly closed -most workshops operate privately, and access to them is based mainly on long-standing professional connections. Without her own premises or an established network of contacts, continuing to work was practically impossible, and opening a new workshop for the sake of a temporary stay in another country made little practical sense. Her craft practice was put on hold.

Even so, this period was partly used to prepare for future work. While in the Czech Republic, Oksana travelled to the Crystal Valley, a major glassmaking region in northern Bohemia, to purchase around 70 kilograms of glass, which she then shipped to Ukraine. This stock of materials later became the basis for rebuilding her workshop after her return.

Returning to Ukraine did not mean returning to pre-war working conditions. After relocating to Kyiv, Ukraine, she had to set up a workshop from scratch, while still maintaining housing in Kharkiv. According to Oksana, rent in the capital turned out to be three to four times higher than in Kharkiv, so a significant share of resources went not toward development, but toward restoring the very possibility of working.

One of the biggest challenges remains power outages: glass work depends entirely on electricity, and during outages the ventilation, oxygen concentrator, and kiln cannot operate. In winter months, the lack of heating in the workshop compounds the problem - production effectively stops for several months each year. For energy-dependent

crafts, such outages mean not household inconvenience, but a direct loss of the ability to work.

> *"No electricity - I'm blocked."*

The war remains present in the workspace itself: a few weeks before the interview, a fragment of a Russian missile went through the workshop window.

Despite these circumstances, the craft remains a source of stability for Oksana: working with glass allows her to maintain a familiar rhythm of life under wartime conditions.

> *"When you see this small fragment, you realise this is exactly what kills people."*

International opportunities remain an important part of her professional development. Oksana has trained in furnace glassworking (a glassblowing technique in Sweden), participates in international art projects, and prepares work for exhibitions. At the same time, she notes that much of the available support is oriented primarily toward brand development and business scaling, making it difficult for individual craftspeople to meet such criteria.

> *"I'm not a brand. I am a craftsperson."*

Analytical conclusion

Oksana Koklonska's experience shows that restoring energy-dependent crafts after forced displacement depends not only on personal motivation or financial resources. It requires a new production space, repeated investment in equipment, access to materials, stable energy supply, and inclusion in international professional networks. At the same time, the craft itself becomes a factor of personal resilience, helping to preserve professional identity and a sense of control over one's own life. The case also demonstrates that existing support programmes do not always account for the specific needs of individual craftspeople, whose work is oriented not toward business scaling but primarily toward restoring the conditions for continuous production.

"I couldn't find a place where I could work. This craft requires a real workshop, not just a table or a corner."

- Oksana Koklonska, glass jewellery designer, founder @S_KLO (Case Study, 2026)








SKL

Case Study 2. Adapting a Craft Business to a New Market: The Experience of THIRTEEN Candle Studio, Anastasiia Liakhova

Craft discipline:	Original scented candles
Brand:	THIRTEEN Candle Studio
Status:	Private enterprise
Location(s):	Kyiv, Ukraine → Berlin, Germany

Before the full-scale invasion, THIRTEEN Candle Studio was already an established Ukrainian brand of artisanal scented candles. The company worked with retail stores, fulfilled corporate orders, and produced goods on a private-label basis. The brand's founder, Anastasiia Liakhova, gradually turned her own passion for perfumery and object design into a professional craft business.

The full-scale invasion fundamentally changed the company's trajectory. In March 2022, Anastasiia left for Germany with her young child, and within a month began gradually relocating production to Berlin. At first, candles were made literally in an apartment, while equipment and materials were shipped from Ukraine in separate batches. For a time, production in Ukraine continued in parallel, but as activity in Germany developed, it became clear that working in two markets at once without a constant presence was practically unsustainable. By the end of 2024, the brand had fully shifted its focus to the European market.

Unlike many craftspeople, the main challenge for THIRTEEN Candle Studio was not relocating production as such, but the need to understand the new market, its consumers, and its business rules almost from scratch.

"What I did in Ukraine meant nothing here."

The first months of working in Berlin effectively became a market research phase. At fairs and markets, the founder not only sold products but systematically gathered information on customer preferences, gifting habits, attitudes toward scents, and expectations from the product. These observations became the basis for revising the fragrance collection to fit the specifics of the German market.

In parallel, she worked on mastering the local business infrastructure: registering a business entity, launching an online store, setting up sales through the online marketplaces, and beginning to participate in local craft markets. The next stage was moving production into a specialised e-commerce coworking space, which provided production space, storage infrastructure, and logistics support. This created the conditions for a gradual shift from predominantly retail sales toward working with corporate clients.

According to Anastasiia, the decisive factor in the business's development was not so much access to funding as social capital; professional contacts, referrals, and people's

willingness to share information and open up new opportunities. It was through personal connections that a network of clients and partners gradually formed, becoming the foundation for the brand's development in Germany.

At the same time, some of the biggest barriers remained bureaucratic procedures, finding accounting support, and understanding local business rules. In Anastasiia's view, for craftspeople entering a new market, access to practical information is often far more valuable than financial assistance; how to register a business, organise accounting, find relevant consultants, and integrate into the local entrepreneurial ecosystem.

Over several years, THIRTEEN Candle Studio's business model gradually transformed. While in the initial stage the main sales channels were craft markets and charity events in support of Ukraine, the brand later shifted toward the corporate segment. Today the company works with international companies and florist studios, and produces branded candles for the concert tours of international artists in Germany, Austria, and Switzerland.

Despite her successful development in Germany, Anastasiia continues to take part in events organised by the Ukrainian community in Berlin. For her, this is less a business activity than a way to support Ukraine and maintain professional ties with the Ukrainian community.

Analytical conclusion

The experience of THIRTEEN Candle Studio shows that relocating a craft business to another country requires not only rebuilding production, but above all adapting to a new economic and consumer environment. Key factors in successful integration were systematic study of the local market, willingness to revise the product and business model to fit new consumers' needs, and the use of professional contacts and entrepreneurial networks. At the same time, the case shows that for craftspeople entering international markets, practical support in legal procedures, accounting, entrepreneurial skills development, and integration into local business ecosystems can be no less important than direct funding.

"I had to adapt to the market. This is a path you have to walk yourself."

- Anastasiia Liakhova, founder THIRTEEN Candle Studio (Case Study, 2026)




КИЇВ


КИЇВ

Case Study 3. Oksana Sokol: Reviving a Traditional Craft Through Research, Education, and Intergenerational Transfer

Craft discipline:	'*vybiyka*' - a traditional textile printing technique using oil paints and carved Boiko-style[1] stamps
Brand:	Oksana Sokol
Status:	Individual entrepreneur (FOP- Ukrainian individual entrepreneur status)
Location(s):	Lviv, Ukraine;
Additional activity:	Klymentii Sheptytsky Museum of Folk Architecture and Rural Life in Lviv, Ukraine; guest lecturer at Uniwersytet Ludowy Rzemiosła Artystycznego, Wola Sękowa, Poland.

Oksana Sokol's professional path began in 1992, when, while working with a book on sacred garments, she first came across the concept of '*naboika*', block-printed textile. Her interest in this nearly lost technique of decorating fabric with carved wooden stamps later grew into years of research and practical work aimed at reviving traditional '*vybiyka*'.

More than twenty years passed before she took up the craft in practice. Working at the museum and researching historical textiles, she returned to the subject with increasing frequency. After her first '*vybiyka*' workshop in 2015, Oksana began independently reconstructing the technology, experimenting with pigments, solvents, and paint recipes. Historical sources contained almost no practical descriptions of the process, so most solutions had to be worked out on her own.

One of the main results of years of experimentation was an improved historical recipe for oil paints: while traditional mixtures could take over a week to dry, Oksana managed to significantly reduce this time without compromising print quality, making the technology suitable for modern practice.

> *"I tried so many solvents. So many... It's the kind of formative process that's hard, because later it gives you the push for everything that follows."*

The workshop developed without any external financial support. Oksana invested her own funds in materials, equipment, and research, combining her craft practice with other paid work.

[1] Boiko refers to the cultural traditions of the Boiko people, an ethnic and cultural group traditionally inhabiting the Carpathian region of western Ukraine.

"Just so it wouldn't die out."

Years of experience finding solutions independently became one of the factors of resilience during the full-scale war. After 2022, work became more difficult due to air raid alerts, the workshop's relocation, and power outages. During one of the moves, dozens of packages of fabrics, stamps, and materials had to be evacuated. Yet even power outages did not bring work to a complete halt: when the iron needed to fulfil an order for Canada stopped working due to a blackout, Oksana heated a pot of water on a gas stove and used it in place of the iron. A video of this, filmed by chance, later spread widely on social media.

After the start of the full-scale invasion, the workshop increasingly took on an educational function alongside its production role. According to Oksana's estimate, the number of people wanting to learn increased by roughly 80–90% over the past year. Participants in the training programmes include students, artists, internally displaced persons, people seeking a new profession, as well as veterans and other groups for whom learning the craft became an opportunity to gain new professional skills.

Training has become one of the workshop's core activities. Among the students were women who lost their homes because of the war and started their own businesses after training, as well as veterans for whom the craft became a way of returning to active life.

"He found himself in it… It's his."

At the same time, Oksana continues to work at Klymentii Sheptytskyi Museum of Folk Architecture and Rural Life in Lviv, teach, take part in international educational programmes in Poland, and research other historical '*vybiyka*' techniques. She has repeatedly applied for grant funding, but none of her projects has received it. Despite this, the workshop continues to develop through her own investment, professional work, and the training of new craftspeople.

Today the workshop is gradually becoming a family endeavour: her daughter Sofiia has joined its development, producing wooden stamps based on museum samples and managing the workshop's presence on social media.

Looking to the future, Oksana speaks not only about developing her own workshop. She is working on a concept for a craft education space in the ethnographic region of Ukraine, where children and adults could learn about '*vybiyka*', weaving, pottery, and other traditional crafts in a setting close to historical craft workshops. For her, preserving the craft means not only reproducing the historical technology, but also creating the conditions for its further development and transmission to future generations.

Analytical conclusion

Oksana Sokol's experience shows that reviving traditional crafts is a long-term process combining research, practical experimentation, entrepreneurial activity, and knowledge transmission. Key factors of professional resilience include accumulated expertise, the ability to independently improve technologies, combining production with educational activity, and active engagement with the professional community. At

the same time, the case demonstrates that preserving and developing traditional crafts requires systematic support not only for production, but also for research, educational programmes, and mechanisms of intergenerational transmission of craft knowledge as part of intangible cultural heritage.

"A person comes in, at first afraid they won't manage. And then they see the result, and their eyes start to light up."

- Oksana Sokol, founder @Oksana Sokol Art (Case Study, 2026)









Case Study 4. Returning to Craft After Military Service: The Experience of Mykola Velychko

Craft discipline:	Pottery, '*Smotrych'* ceramics[2]
Brand:	MyKolo
Status:	Individual entrepreneur
	(FOP- Ukrainian individual entrepreneur status)
Location(s):	Starokostiantyniv, Khmelnytskyi region, Ukraine
Additional activity:	Development of an art residency and educational space
	"MyKolo" ("My Circle")

Mykola's path to pottery was not immediate. Originally trained as a journalist and photographer, he developed an interest in the craft by chance after watching a potter at a festival. Over time, working with clay evolved into a profession, and eventually into a way of life. In his hometown of Starokostiantyniv in Khmelnytskyi region of Ukraine, he began developing the project in his family's old house. At first, it was meant to be just a pottery workshop. But the idea gradually expanded: friends, musicians, artists, and students began coming there, while there was nowhere for them to stay for a few days. This led to the idea of creating *"MyKolo"* - a space combining a pottery workshop, a guest house, and a place for learning, creative gatherings, and collaborative work.

The full-scale invasion put these plans on hold. Mykola was mobilised and served two years in the Armed Forces of Ukraine. Even while deployed on the front line, craft remained part of his life: together with fellow soldiers, he set up an improvised pottery workshop with a wheel and a small kiln to work with clay during their off-duty hours.

> *"We got the guys organised, everyone was so interested… It was a way of taking your mind off something bad."*

After demobilisation, Mykola returned to developing the *"MyKolo"* project. Today the space already hosts workshops and welcomes students, guest rooms have been set up, and the place is gradually taking the shape he had envisioned before the war.

Veterans increasingly appear among the visitors. Mykola runs sessions for them, though he deliberately avoids calling it rehabilitation. At the same time, he clearly sees how working with clay affects people.

> *"It calms you down, it distracts you, your thoughts focus on this process alone. It's a powerful therapeutic moment."*

[2] Smotrych ceramics refers to the traditional pottery associated with the town of Smotrych in Khmelnytskyi region, Ukraine, known for its distinctive local ceramic forms and decorative traditions.

The war also affected the workshop's production activity. Before 2022, much of the work was created for the international market and was inspired by the Japanese aesthetic of *wabi-sabi*. Since the start of the full-scale invasion, Mykola has increasingly turned to Ukrainian ceramic tradition, working with motifs from S*motrych* ceramics and reviving local forms.

Production conditions have changed as well. Some of the clay deposits in Chasiv Yar & Sloviansk, Ukraine, which supplied raw material for ceramic bodies, are now under occupation, while the manufacturer operates close to the front line. Ukrainian clay remains his main material, but he has also started partially replacing it with ceramic bodies from the Czech Republic, Germany, and Spain to reduce the risk of supply disruptions. During prolonged power outages, he has been able to continue firing pieces using a diesel generator, even when many other workshops were forced to suspend production.

Despite having the opportunity to expand production, Mykola deliberately does not seek to scale up the business.

For him, the “MyKolo” project is not so much an enterprise as a place to work, teach others, host guests, and gradually build a community around the craft. This is the project he returned to after the war, and continues to develop today.

Analytical conclusion

Mykola Velychko's experience shows that returning to craft practice after military service can be an important part of a veteran's professional reintegration. In this case, the craft became not only a source of professional fulfilment, but also the foundation for reviving a pre-war project and creating an open space for learning and interaction. At the same time, the case shows that professional activity can be combined with passing on craft knowledge, supporting other veterans, and developing the local community, without an orientation toward scaling up production as the main goal.

"I don't want to build some kind of super enterprise. I just want to live this simple life."

- *Mykola Velychko, veteran, founder @MyKolo (Case Study, 2026)*







Case Study 5. Family Pottery Workshop: From Relocation to Recovery in Ukraine

Craft discipline:	Traditional and original artistic ceramics, pottery
Brand:	Demian's Pottery Workshop
Status:	At the time of the interview, the business is in the process of official registration
Location(s):	Ukraine → Germany → Carpathians, Ukraine
Additional activity:	Running pottery and clay-modeling workshops (master classes)

The family pottery workshop was founded in 2009 by married couple Demian Kaptur and Katrusya Chorna, at the beginning of their life together. Demian, a mechanical engineer by training, decided to master pottery without any formal education or mentors. He acquired his knowledge through books, museums, and conversations with master potters. According to Katrusya, the workshop operated at a loss for its first three years, but the family gradually built a client base through regular participation in fairs and exhibitions and direct engagement with visitors.

From the beginning, the workshop developed as a family project with a clear division of responsibilities. Demian focused on creating pieces, developing techniques, and the production process, while Katrusya managed the workshop's operations, client relations, master classes, fairs, festivals, and overall development. This division allowed them to combine craft expertise with entrepreneurial activity and created the foundation for the workshop's development.

Over the years, the workshop became not just a professional pursuit but a way of life for the family, which is now raising four children. As Katrusya puts it, “they all grow up in the workshop”- from a very young age they spend significant time there, become familiar with the different stages of the work, and gradually learn the craft. The children have already created their own ceramic series for cafés, help at fairs, and have small orders of their own. In Katrusya's view, whatever professional path they choose, “they'll already have one big option. They can all work with ceramics - in pottery, or in ceramics, or in sculpture.”

Before the full-scale war began, the family's main production space was located outside Ukraine, where they had built a full-fledged workshop with their own kilns and a regular client base. At the same time, a small studio operated in Ukraine, where the family worked for several months each year. Their practice was grounded in the study of local ceramic traditions, with the aim of bringing traditional ceramics back into modern everyday life by reinterpreting historical forms and techniques.

The family was living in Ukraine when the full-scale war began, while their main production space remained in Belarus. Uncertain about whether they would be able to

continue their craft activity or whether there would still be demand for ceramics, they decided to move temporarily to Germany. They found work and housing through an informal international community of potters, whose members helped Ukrainian craftspeople find workshops, housing, and employment.

> *"We hoped it would be a temporary solution, but as it turned out, it lasted three years."*

In Germany, Demian began working at a large workshop with more than forty years of history. Although he had no formal pottery training, his work quickly earned recognition. Local master potters began buying his pieces as gifts for other ceramicists, and within six months the workshop's owner offered the family a co-ownership stake in the business. Despite their successful integration and professional recognition, they declined.

> *"We didn't feel that we were needed there. In Ukraine we felt that we would be needed."*

The decision to return to Ukraine developed gradually. Important factors included their connection to the Ukrainian cultural environment, the desire to work again as an independent family workshop, the wish to raise their children in Ukraine, and the sense that their work had particular value there.

Upon returning, the family effectively started from scratch. Within four months they found a house with land in the Carpathians and began setting up a new workshop. At the time of the interview, they had only two small electric kilns, an old potter's wheel, and equipment borrowed or given to them by friends. Due to limited production capacity, the workshop was producing only one of its former product lines. They also had to rebuild their client base amid fewer fairs and festivals, problems accessing traditional raw materials, and declining purchasing power.

The clear division of responsibilities established before the war helped the family gradually restore their activity. Demian focused on rebuilding production and setting up the workshop, while Katrusya developed the educational side, looked for new clients, and built connections with the local community.

> *"Right now we're still figuring out how to work here, how to find clients. Every month we gradually raise the bar, raise our own skills, and raise the number of clients"*

Educational activity became an important part of their adaptation. While master classes had previously been one area of work, after their return they became the family's first stable source of income. Starting with the school their own children attend, they

gradually expanded to off-site master classes for schools, kindergartens, and festivals. According to Katrusya, their main value is the opportunity to engage children with traditional craft through direct experience with the material.

> *"Kids put their phones down in a second, and they're immersed in the clay for two or three hours."*

The professional community has also remained an important resource. The family maintained pre-war ties with Ukrainian potters and continued relationships formed in Germany. Today they fulfill individual orders for German clients, participate in festivals, and view the German market as an additional direction for development alongside rebuilding the workshop in Ukraine.

Despite numerous difficulties, the family does not aim for rapid scaling. Instead, they are gradually rebuilding the workshop as a small family business and working toward their long-term goal of creating an open craft centre combining production, education, and the transmission of traditional knowledge to the next generation.

> *"Our experience is very extensive. Sometimes it actually gets in the way, because you remember everything that came before, and now you're starting everything over again. But you know exactly what to do, how to do it. You've been through all of this a thousand times."*

Analytical conclusion

The experience of this family pottery workshop shows that professional resilience depends not only on accumulated production skills. It also depends on practitioners' ability to integrate into new professional environments, maintain international connections, and gradually rebuild their activity after forced relocation. At the same time, the case shows that returning to Ukraine does not mean returning to previous working conditions: even experienced craftspeople are forced to rebuild their client base, restore production infrastructure, and adapt their business model to new economic realities from scratch. A distinct resilience factor proved to be the family format of the workshop, in which a clear division of roles made it possible to simultaneously rebuild production, search for new markets, and develop the educational direction. Support from the professional community and the retention of international markets as an additional source of income also proved to be important resources for recovery.

"We always had a goal of building a bridge from traditional tableware, which has now only survived in museums, to the modern kitchen."

- *Katrusya Chorna, co-founder @Demian's Pottery Workshop (Case Study, 2026)*













Shared Lessons from the five Case Studies

Despite differences in craft direction, geography, professional experience, and adaptation trajectories, the five case studies reveal several common patterns that complement the quantitative and qualitative analyses and help identify practices to consider when designing support mechanisms for the craft sector

- Professional resilience was shaped primarily by practitioners' own initiative, accumulated expertise, professional communities, and horizontal support networks, rather than by institutional programmes alone. Across the different stories, professional contacts helped people find production spaces, housing, new clients, international opportunities, or partners. At the same time, institutional support remained important, but did not always match practitioners' actual needs. These observations are consistent with the findings of Section 5.2 on the key role of professional communities in ensuring the resilience of the craft sector.

- The case studies point to diverse models of professional development rather than a single pathway. For some practitioners, development meant entering international markets and transforming their business model; for others, it meant preserving a small workshop, developing educational activities, reviving traditional crafts, returning to the profession after military service, or restoring a family business after forced relocation. Even successful integration abroad does not always become the final goal: one case shows a conscious return to Ukraine despite professional recognition abroad. This underscores the need to support diverse models of professional development rather than focusing solely on business scaling or export.

- Practitioners' experiences show how war can require rebuilding professional activity from the ground up rather than simply interrupting work temporarily. Practitioners were forced to set up workshops anew, build a client base, arrange material supply, adapt production processes, and rethink sources of income. Even many years of professional experience and international recognition did not remove these challenges, though accumulated knowledge, professional connections, and flexibility helped speed up the process. This aligns with the study's conclusion that the resilience of craft activity is shaped not by a return to pre-war conditions, but by the ability to adapt continuously to new circumstances.

- Combining production with teaching, master classes, research work, or the development of a professional community emerged as an important dimension of craft activity. For many practitioners, educational activities, knowledge transfer, and community engagement became an important source of income, a way to sustain the craft, and a tool for recovering and developing local communities. This highlights that support for the craft sector should cover not only production, but also the educational, cultural, and social dimensions of craft activity.

These findings provide an analytical bridge to the next section, which, based on the study's results, identifies the craft sector's key needs and formulates recommendations for its support and development.

7. Priority Needs of Ukrainian Craftspeople



In addition to analysing challenges and adaptation mechanisms, the study aimed to identify which needs craftspeople themselves consider most pressing for the development of their activity. To this end, the survey examined three interconnected dimensions: which tasks craftspeople worked on over the past year, which of these they consider most important today, and which they identify as priorities for the near-term future.

Analysing these three dimensions makes it possible to trace how craftspeople's priorities shift - from addressing immediate operational tasks to planning long-term development. These findings form the basis for the practical recommendations and the Resilience Toolkit presented in Section 8.

7.1 What Craftspeople Have Been Working On Over the Past Year

Over the past year, Ukrainian craftspeople have simultaneously tackled a wide range of professional and entrepreneurial tasks, from adapting to the war's consequences to seeking new markets, developing sales, to securing funding, and improving production processes. Unlike the following subsections, which analyse current and future priorities, this indicator reflects craftspeople's actual areas of activity over the past year.

Please tell us which of the following issues/tasks you have dealt with over the past year.	Total	Not relocated	IDPs	Relocated abroad
Total (n)	180	121	23	16
Organising your own work; improving efficiency, implementing new processes	63%	64%	61%	63%
Communication / promoting yourself / finding new markets and clients	61%	60%	70%	63%
Finding consumables / tools / suppliers	59%	52%	74%	69%
Analysing trends in my area of craftsmanship	48%	50%	39%	38%
Training, acquiring new skills, prof.development in the area of craftsmanship that interests you	44%	46%	39%	56%
Finding funding, optimising costs	34%	33%	35%	50%
Finding like-minded people/colleagues, sharing experience with the community, participating in community events	34%	35%	43%	31%
Tax matters, registering as a sole trader or other legal complexities	33%	36%	17%	50%

Please tell us which of the following issues/tasks you have dealt with over the past year.	Total	Not relocated	IDPs	Relocated abroad
Creating a business model, building entrepreneurial skills, monetisation, turning a hobby into a business	32%	31%	35%	38%
Entering and promoting on international markets	32%	35%	30%	38%
Finding grants, funding programmes or other financing sources for development or operations	28%	26%	48%	19%
Finding ways to receive payment from abroad or within Ukraine	25%	26%	26%	25%
Finding recommendations and advice on policies of organisations for selling on international platforms (online or offline)	24%	27%	13%	31%
Organising logistics, working with international delivery services	22%	21%	17%	38%
Entering Ukrainian marketplaces	16%	16%	9%	0%
Finding a place to produce	14%	12%	9%	38%
Participating in exhibitions abroad	13%	12%	22%	13%
Relocation / moving production capacity	8%	3%	17%	25%
Other	2%	3%	0%	0%

Table 27. Tasks Craftspeople Worked on Over the Past Year

The survey results show that craftspeople's efforts were directed largely toward sustaining continuity of professional activity. Respondents most often worked on organising their own work and improving efficiency (63%), communication, promotion, and finding new clients (61%), and finding materials, tools, and suppliers (59%). Almost half of respondents also analysed trends in their craft (48%) and engaged in professional development (44%).

The most complex challenges were faced by craftspeople who relocated abroad. Considerably more often than the sample overall, they worked on finding funding (50% vs. 35%), legal registration of their activity (50% vs. 33%), securing materials and tools (69% vs. 59%), building entrepreneurial skills (38% vs. 32%), and entering international markets (38% vs. 32%).

This shows that relocating to another country involves not only a change of residence but also the need to rebuild professional activity within a new regulatory, economic, and market environment. By contrast, craftspeople who remained in Ukraine more often focused on improving operational efficiency and sustaining the continuity of their work.

7.2 The Most Important Needs Today

Despite the wide range of tasks craftspeople tackle, not all carry equal importance for them. Unlike the previous subsection, this indicator reflects not actual areas of activity but the needs craftspeople themselves consider most critical for sustaining and developing their professional activity.

Which of these tasks were the most important to you?	Total	Not relocated	IDPs	Relocated abroad
Total (n)	176	119	23	16
Organising your own work – improving efficiency, implementing new processes	35%	36%	26%	31%
Communication / promoting yourself / finding new markets and clients	35%	35%	30%	38%
Finding consumables / tools / suppliers	23%	17%	35%	31%
Tax matters, registering as a sole trader or other legal complexities	22%	26%	13%	25%
Training, acquiring new skills, professional development in the area of craftsmanship that interests you	16%	15%	17%	38%
Finding grants, funding programmes or other financing sources for development or operations	15%	16%	30%	0%
Analysing trends in my area of craftsmanship	15%	17%	13%	0%
Entering and promoting on international markets	15%	16%	17%	19%
Finding funding, optimising costs	12%	15%	9%	0%
Creating a business model, building entrepreneurial skills, monetisation, turning a hobby into a business	10%	11%	13%	6%

Which of these tasks were the most important to you?	Total	Not relocated	IDPs	Relocated abroad
Finding like-minded people/colleagues, sharing experience with the community, participating in community events	8%	8%	9%	6%
Finding recommendations and advice on policies of organisations for selling on international platforms (online or offline)	7%	9%	0%	6%
Finding ways to receive payment from abroad or within Ukraine	6%	5%	13%	6%
Participating in exhibitions abroad	6%	8%	4%	6%
Finding a place to produce	5%	3%	9%	6%
Relocation / moving production capacity	4%	2%	9%	13%
Organising logistics, working with international delivery services	3%	3%	0%	6%
Entering Ukrainian marketplaces	3%	3%	4%	0%

Table 28. Most Important Professional Needs of Craftspeople Today

The results show that the list of needs craftspeople consider critical today is considerably narrower than the range of tasks they worked on over the past year. The highest priorities are organising their own work and improving production-process efficiency (35%), along with communication, promotion, and finding new clients (35%). Other areas rank noticeably lower in priority, including finding materials, tools, and suppliers (23%) and legal matters (22%).

Compared with the findings in Section 6.1, this shows that most operational challenges have already become integrated into craftspeople's everyday professional activity and are no longer perceived as critical. Instead, organising one's own work and building a client base remain key conditions for sustaining the resilience of craft activity.

7.3 Priorities for the Near-Term Future

A separate question addressed craftspeople's plans for the near-term future. Unlike the two previous subsections, this indicator reflects not tasks already completed or current needs but the directions of development craftspeople consider a priority for the near future.

Thinking about your plans for the near future, which of these tasks will be most important for you and your craft?	Total	Not relocated	IDPs	Relocated abroad
Total (n)	176	121	23	16
Communication / promoting yourself / finding new markets and clients	37%	40%	26%	31%
Entering and promoting on international markets	28%	30%	30%	25%
Creating a business model, building entrepreneurial skills, monetisation, turning a hobby into a business	23%	20%	26%	44%
Organising your own work – improving efficiency, implementing new processes	22%	21%	26%	13%
Finding grants, funding programmes or other financing sources for development or operations	22%	24%	30%	0%
Finding funding, optimising costs	18%	17%	35%	19%
Tax matters, registering as a sole trader or other legal complexities	18%	17%	9%	25%
Training, acquiring new skills, professional development in the area of craftsmanship that interests you	14%	12%	13%	31%
Participating in exhibitions abroad	14%	17%	9%	6%
Analysing trends in my area of craftsmanship	11%	11%	13%	6%
Finding consumables / tools / suppliers	10%	9%	9%	13%
Finding like-minded people/colleagues, sharing experience with the community, participating in community events	7%	6%	4%	13%
Entering Ukrainian marketplaces	7%	7%	9%	13%
Finding recommendations and advice on policies of organisations for selling on international platforms (online or offline)	6%	7%	4%	6%

Thinking about your plans for the near future, which of these tasks will be most important for you and your craft?	Total	Not relocated	IDPs	Relocated abroad
Finding a place to produce	5%	5%	0%	13%
Finding ways to receive payment from abroad or within Ukraine	5%	4%	17%	0%
Relocation / moving production capacity	3%	3%	0%	0%
Organising logistics, working with international delivery services	2%	2%	4%	0%
Other	2%	1%	4%	6%

Table 29. Priority Tasks for the Near-Term Future

The results point to a gradual shift in the craft sector's priorities. Where the focus over the past year was mainly on sustaining continuity of activity and handling operational tasks, in the near term the development of business, expansion of sales markets, and strengthening entrepreneurial skills are becoming increasingly important.

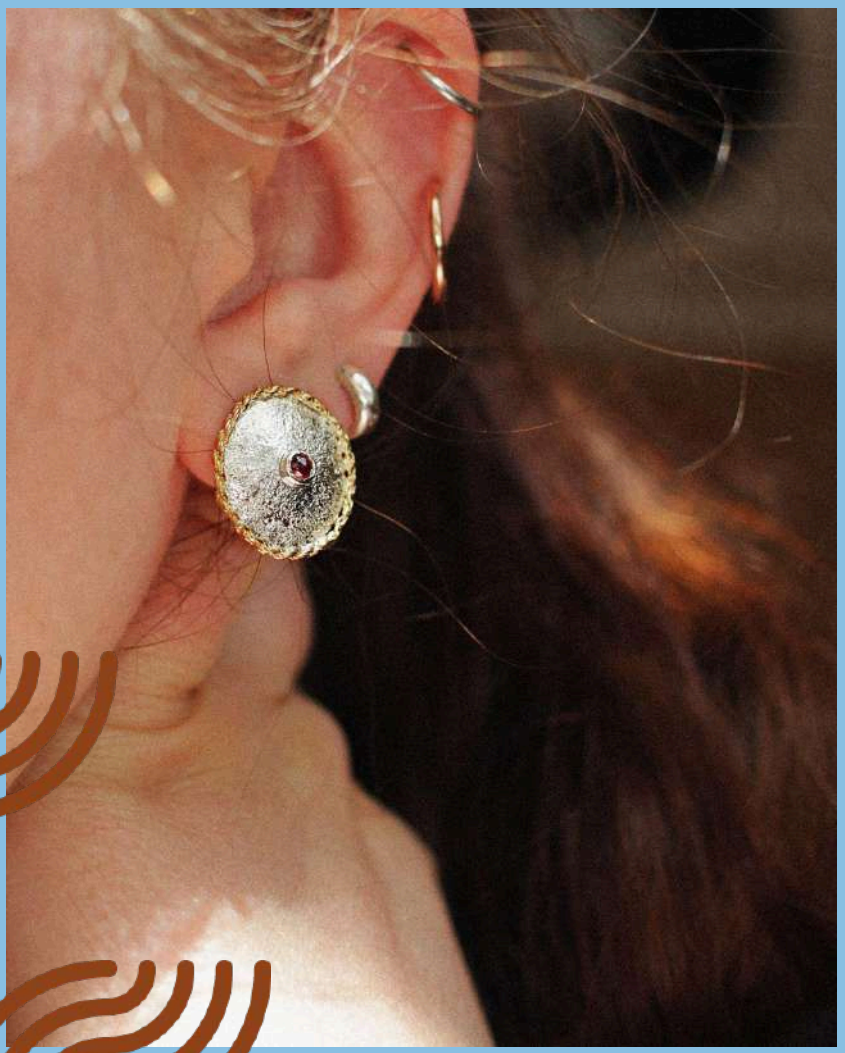
The only need that remains a priority across all three time frames - past, present, and near future - is communication, product promotion, and finding new clients. Over the past year, 61% of craftspeople worked on this; 35% identify it as the most important need today; and 37% name it as their main priority for the near-term future. This suggests that expanding sales markets is not a temporary challenge but a long-term condition for professional resilience.

At the same time, operational matters such as finding materials and suppliers, organising production processes, and analysing trends, are giving way to strategic tasks. Entering international markets (28%), developing entrepreneurial skills and building a business model (23%), improving efficiency (22%) and securing grant funding (22%) are increasingly identified as priorities for near-term development.

Overall, the results demonstrate a gradual shift from adapting to wartime challenges toward long-term development. This dynamic is consistent with the non-linear nature of craftspeople's adaptation described in Section 5.3, and confirms that the sector's needs are best understood as sequential stages of development rather than a static list of challenges.

The needs identified here form the basis for the practical Resilience Toolkit presented in Section 8. It organises resources, tools, and support opportunities around the key needs of Ukrainian craftspeople and is intended to help address the most pressing tasks in developing a craft activity.

8. Policy Recommendations for Strengthening the Resilience of the Ukrainian Craft Sector



The study's findings show that the Ukrainian craft sector demonstrates a high level of adaptability and professional resilience even under the full-scale war. At the same time, craftspeople's individual efforts cannot fully offset the consequences of the full-scale war, which compound structural problems that already existed in the sector; regulatory uncertainty, a fragmented professional ecosystem, and limited access to funding, production infrastructure, and sales markets.

The recommendations below are formulated on the basis of the findings from the desk research, in-depth interviews, and online survey (Sections 3–6) and are addressed to three groups of stakeholders: Ukrainian public authorities, European institutions and professional networks, and donor organisations and international support programmes.

8.1 Recommendations for Ukrainian Government Authorities

1. Institutional recognition of the sector

Challenge 1: The craft sector remains institutionally under-recognised. It is currently mostly treated as part of the creative industries or small business, which does not reflect the specifics of craft activity and limits the scope for developing targeted support policies.

Recommendation: Recognise the craft sector as a distinct area of state policy and develop a comprehensive approach to its development at the intersection of cultural policy, small enterprise, vocational education, cultural heritage, and regional development.

2. Regulation and data

Challenge 1: The legal and regulatory framework does not adequately identify craft activity. The current system of economic-activity classification (KVED – *Klasifikator vydiv ekonomichnoi diialnosti*) does not reflect the structure of the contemporary craft sector.

Recommendation: Review approaches to classifying craft activity and update the KVED system to reflect contemporary craft practices.

Challenge 2: Ukraine lacks systematic information on the scale, structure, and economic contribution of the craft sector.

Recommendation: Introduce regular monitoring of the craft sector and integrate relevant indicators into state statistics and monitoring systems for the cultural and creative industries, including support for Statistical Classification of Economic Activities in the European Community (NACE) code for crafts

3. Legalising activity and access to support

Challenge 1: Craftspeople often lack clear information on legalising their activity, including choosing an organisational/legal form, KVED codes, tax regime, and other regulatory requirements.

Recommendation: Disseminate practical guidance on legalising craft activity, providing accessible explanations of the available forms of operating, taxation, and other regulatory requirements.

Challenge 2: Craftspeople mostly operate as microenterprises or self-employed individuals with limited access to financial resources. The study also found that complex application and reporting procedures remain barriers to participating in support programmes.

Recommendation: Expand micro-grant, co-financing, and preferential-lending programmes targeted at the craft sector. Redesign support programmes by simplifying application and reporting procedures.

4. Ecosystem development

Challenge 1: The craft sector remains fragmented. Despite the existence of professional communities and individual organisations, interaction between them is limited, complicating the representation of the sector's interests, knowledge exchange, and coordination of joint initiatives.

Recommendation: Support the development of professional networks, craft clusters, and cooperation platforms that strengthen coordination between existing organisations, facilitate the exchange of experience, and support joint representation of the sector's interests.

5. Restoring production capacity

Challenge 1: The loss or damage of production infrastructure has been one of the key consequences of the war, especially for craftspeople from front-line areas and internally displaced persons.

Recommendation: Develop a network of shared production infrastructure, including craft hubs, makerspaces, shared workshops, and other equipment-sharing spaces, to ensure that craftspeople have access to production resources regardless of whether they have their own workshop.

6. Integrating crafts into recovery and wellbeing policies

Challenge 1: Craft activity is increasingly serving not only an economic but also an educational, cultural, and social function, supporting the integration of veterans and internally displaced persons, the preservation of cultural heritage, and the development of local communities.

Recommendation: Integrate craft practices into state support programmes for veterans, internally displaced persons (IDPs), vocational education, cultural-heritage preservation, and post-war recovery of communities.

8.2 Recommendations for European Institutions and Professional Networks

1. Strengthening integration into European professional networks

Challenge 1: Ukrainian craftspeople remain insufficiently integrated into European professional networks and the professional ecosystem.

Recommendation: Expand opportunities for Ukrainian craftspeople to participate in European professional networks, exhibitions, fairs, mobility programmes, residencies, and other international professional initiatives.

2. Developing long-term professional cooperation

Challenge 1: International cooperation is often project-based and short-term in nature, limiting the sustainability of professional connections.

Recommendation: Develop long-term partnerships between Ukrainian and European craft organisations, supporting joint projects, professional exchange, and the development of institutional cooperation.

3. Integrating Ukrainian crafts into European policies and programmes

Challenge 1: The Ukrainian craft sector is insufficiently integrated into European policies and support programmes for culture, cultural heritage, and traditional crafts.

Recommendation: Promote the systematic inclusion of the Ukrainian craft sector in European support programmes for cultural heritage, the creative industries, and traditional crafts.

4. Supporting craftspeople who relocated to EU countries

Challenge 1: Craftspeople who relocated to EU countries face difficulties integrating into local professional ecosystems, entering the market, and establishing professional contacts.

Recommendation: Support programmes for the professional integration of Ukrainian craftspeople into local ecosystems, including networking, mentorship, B2B cooperation development, and access to professional communities.

8.3 Recommendations for Donor Organisations and International Support Programmes

1. Moving from one-off funding to comprehensive support

Challenge 1: One-off funding does not ensure the long-term resilience of craft businesses.

Recommendation: Support comprehensive development programmes that combine funding with training, mentorship, advisory support, and the development of business skills.

2. Combining financial and advisory support

Challenge 1: Craftspeople need not only financial assistance but also practical guidance at various stages of developing their own business.

Recommendation: Combine grant programmes with legal, accounting, marketing, export, and other advisory services.

3. Strengthening intermediary organisations

Challenge 1: The development of the craft sector depends significantly on the capacity of local organisations that provide professional support and community development.

Recommendation: Invest in developing intermediary organisations that provide training, advisory support, professional-community development, cooperation, and access to new markets for craftspeople.

4. Differentiating support according to craftspeople's circumstances

Challenge 1: Craftspeople's needs differ substantially depending on their working conditions and the consequences of the war.

Recommendation: Develop diverse support programmes for craftspeople working in Ukraine, internally displaced persons, veterans, and those who continue their activity after relocating to EU countries.

5. Supporting professional communities and horizontal connections

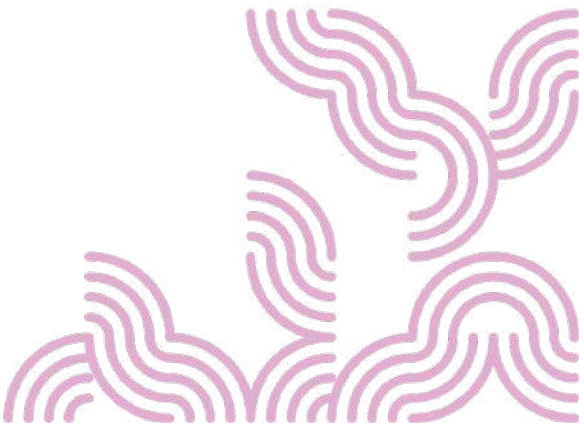
Challenge 1: The sector's long-term resilience depends on the development of professional communities and horizontal connections.

Recommendation: Support the creation and development of professional communities, platforms for exchanging experience, international mentorship

programmes, and cross-sector partnerships among craftspeople, cultural institutions, educational organisations, and business.

The recommendations proposed above are complementary and require comprehensive implementation at the national, European, and international levels. Their implementation will help strengthen the institutional capacity, professional resilience, and international integration of the Ukrainian craft sector. Practical tools to support craftspeople are presented in Section 9 (Resilience Toolkit).





9. Resilience Toolkit



This Toolkit is built on the analysis of craftspeople challenges and needs (Sections 4 and 6), as well as practices that participants identified as effective based on the experience of craftspeople themselves and ecosystem representatives (Section 5). Each thematic block summarises these findings as practical recommendations for craftspeople and systemic conclusions for organisations supporting the sector.

All recommendations are based exclusively on the experience of study participants and reflect practices that remain relevant regardless of changes in specific support programmes or available tools. However, programme conditions, organisation contacts, and available support opportunities may change over time. To reduce the risk of outdated information, the "Where to find support" sections direct readers to a dedicated resource page on the Ukrainian Maker Association (UMA) website, where relevant Ukrainian and international resources will be maintained and updated on an ongoing basis: **makerua.org/craft-toolkit**.

Before reaching out, it is recommended to verify current conditions directly with the organisation.

The practices presented reflect experience of adapting to a prolonged full-scale invasion and are oriented not towards one-off crisis solutions but towards the long-term resilience of craft activity. Where relevant, it is noted which groups of practitioners (in Ukraine, internally displaced persons (IDPs), or those abroad) the recommendations are most relevant for.

The research showed that one of the key strengths of Ukrainian craftspeople is the ability to adapt to new conditions. The development of this adaptability underlies most of the recommendations in this Toolkit.

9.1 Education and professional development

Most relevant for: beginners, practitioners changing careers, teachers, art schools, and organisations that support the development of craft skills.

What supports professional development

Research shows that Ukrainian craftspeople enter the profession through many different paths. There is no single way to learn a craft. The best results come from combining training, continuous practice, and a willingness to keep learning throughout one's professional life.

1. Choose the learning path that suits you

> Some enter the craft through art education, some learn from master craftspeople, some are self-taught, and others change careers as adults. The research found no single "right" path. What matters most is not stopping learning after you start.

2. Combine learning with practice

Mastery comes not only through training but primarily through regular practice, experimentation, and gradual improvement of your products and techniques.

3. Learn from other craftspeople

Mentorship, workshops, professional communities, residencies, online courses, and experience-sharing all help craftspeople master new techniques, get professional feedback, and build contacts. For many practitioners, professional communities are an important source of ongoing learning.

4. Pass your knowledge on to others

Run workshops, teach beginners, or share your experience with the community. This helps preserve craft traditions, expands your professional network, creates new opportunities for collaboration, and can become an additional source of income.

5. Make use of opportunities to learn abroad

Residencies, internships, international programmes, and professional exchanges help not only improve craft skills but also expose you to new approaches to organising work, collaboration, and developing your own practice.

6. Develop the knowledge that helps you earn a living

Being skilled at your craft is not enough to successfully run your own business. It is worth gradually learning pricing, client communication, promotion, and other entrepreneurial skills. Practical recommendations on organising a craft business are provided in Section 8.3.

7. Stay informed about what's happening in your craft

Stay in touch with colleagues and keep track of new materials, techniques, exhibitions, and changes in customer preferences and trends. This helps you notice new opportunities sooner and gradually develop your practice.

What to consider

View education as a continuous process rather than a stage that ends with a diploma. It is also worth considering:

- Balancing formal and informal education - both can be equally valuable for your growth.
- Combining technical craft skills with business training to ensure long-term viability.
- Maintaining lifelong professional development beyond the first few years of work.

- Focusing on gradual learning rather than mastering everything at once — starting with one area or format and adding others as your needs evolve.

Where to find support

Useful starting points may include: *https://makerua.org/craft-learning/*

- Art, professional, and non-formal education institutions;
- Professional workshops, mentorship, and internship programmes;
- Masterclasses, residencies, and professional exchange programmes;
- International educational and mobility programmes;
- Professional associations and craft communities;
- Open online learning platforms and specialised courses for creative industries;
- Online courses on developing entrepreneurial skills for creative industries.

Systemic observations

Research shows that people enter a craft through many different paths. Educational programmes should therefore take this diversity into account and equally support formal education, mentorship, self-education, hands-on learning, and professional communities.

Learning should not end after graduation. Courses, professional communities, informal gatherings, international programmes, and experience exchange remain an important part of professional development throughout a career.

9.2 Financial support

Most relevant for: all three groups of practitioners, although the financial challenges and available support tools differ depending on the type of craft, scale of activity, place of residence, and stage of business development.

What helps strengthen financial stability

Participants' experience shows that there is no single way to ensure the financial stability of a craft business. Practitioners chose different approaches depending on their own circumstances, life situation, and available resources.

1. Don't rely on a single source of income

Combining craft activity with other sources of income helps reduce financial risk, especially in the early stages. Practitioners combined selling their products with paid employment, family support, a partner's income, or temporary social assistance during relocation. This approach provides more financial stability, although it leaves less time to develop one's own business.

2. Scale your business when you are ready

Rapid growth is not necessary for everyone. Some practitioners deliberately kept their workshop small so they could control production and costs themselves. This reduces dependence on external financing, loans, and hired staff, although development may happen more slowly.

3. Rely primarily on your own resources

For many, personal savings or additional income became the main source of funding when starting up or resuming activity. This approach provides more freedom in decision-making but requires realistic financial planning.

4. Plan finances and identify funding needs

Basic financial planning can help practitioners identify their financial needs, anticipate costs, and address funding gaps in advance. A simple business plan can also help clarify expected costs, income sources, and development needs, and assess when external financing or other support may be appropriate.

4. Prepare for formal registration

Practitioners who are still developing their craft and are not yet engaged in regular commercial activity may use this time to familiarise themselves with business registration, taxation, and other practical requirements. Once they begin selling regularly, they should make sure that their activity complies with the applicable legal and tax requirements. Seeking basic business advice in advance can help practitioners understand their obligations and prepare for the transition to formal business activity.

What to consider

Financial support alone does not solve every problem. It is worth considering:

- Understanding that a grant or financial assistance is an aid, rather than an automatic guarantee of success for a craft business;
- Selecting support programmes that take into account the specifics of different crafts and the conditions of practitioners both in Ukraine and abroad;
- Identifying actual financial needs, costs, and funding gaps first, while clarifying practical issues like business registration and taxation before seeking funding;
- Viewing a rejected grant application as a learning opportunity, rather than proof that an idea or project has no future.

Where to find support

Useful starting points may include: *makerua.org/craft-funding*

- State cultural funds and support programmes for cultural and creative industries;
- Grant programmes for small businesses and micro-enterprises;
- International mobility and professional development programmes;

- Funds supporting veteran entrepreneurship;
- Marketplaces and professional platforms offering special conditions for certain categories of sellers;
- Support programmes that combine funding with consulting, training, or mentoring;
- Official state resources as Diia: *diia.gov.ua*;
- Diia.Business:*business.diia.gov.ua* - consulting, training materials, and information on grant opportunities.

Systemic observations

Craftspeople' financial needs vary considerably. For some, the biggest challenge is expensive equipment or materials; for others, it is the complexity of business registration, banking restrictions, or access to financing. Support programmes should therefore take this diversity into account.

Funding alone does not always solve the problem. Many practitioners need clear rules, consultations, and guidance just as much as they need financial resources in order to make use of available support opportunities.

9.3 Organising a craft business

Most relevant for: all practitioners, regardless of craft area, experience, or displacement status. Knowledge of how to organise one's own business is required by everyone, regardless of the level of craft mastery.

What helps build a sustainable craft business

Being good at your craft does not automatically mean you can successfully run your own business. Creating products and organising a business are different skills, both equally important for long-term development.

1. Don't try to do everything yourself

A craft business is not just about making products. Sales, client communication, promotion, logistics, bookkeeping, and planning also require time and specific knowledge. Study participants' experience shows that sharing these tasks with others can help a business develop more effectively. When paid support is not affordable, practitioners can also consider non-monetary exchanges and reciprocal arrangements with other creatives; for example, exchanging professional services or skills.

2. Build your business around your strengths

There is no single correct model for running a craft business. Some enjoy combining creative and entrepreneurial work, while others want to focus mainly

on making their products. Choose a way of working that fits your strengths, interests, and resources.

3. If you run your business alone, gradually build up business skills

Pricing, financial planning, marketing, client communication, delegating tasks, and monitoring their completion are separate skills that require training and practice. Where possible, practitioners can also seek professional support with accounting and taxation, particularly as their business grows.

4. Price your work so your business can grow

Take into account not just the cost of materials but also your working time, equipment depreciation, packaging, logistics, office or venue costs, and platform or intermediary commissions. This approach helps ensure a stable income and plan for the growth of your business.

5. Bring order to your day-to-day work

Keep track of orders, material purchases, production workload, and deadlines. A simple business plan can help set priorities, anticipate costs and workload, and define the direction of the business. This can help avoid overload and work more steadily. If organising these processes proves difficult, don't try to do it all alone; bring in assistants where possible, or use digital tools to manage your work.

6. Build long-term relationships with clients

Repeat clients often become the most stable source of income and new orders through referrals. Don't rely on memory alone: keep contacts, order history, agreements, and client preferences in spreadsheets, Customer Relationship Management (CRM) systems, or other digital tools. This helps you stay in touch with buyers, increase repeat orders, and not miss new opportunities to grow your business.

7. Agree on terms of cooperation in advance

Working with marketplaces, galleries, shops, designers, or other intermediaries can be an effective way to grow your business. Before starting to work together, agree on commission, payment terms, return policy for unsold goods, use of product photos, and each party's responsibilities.

8. Don't rely on product sales alone

Combining production with teaching, running workshops, collaborating with cultural institutions, or fulfilling special commissions helps make a craft business more resilient.

9. Gradually set up your workspace

Even if you start working from home, gradually create safe and comfortable conditions for work, storing materials, and possible future expansion of production.

10. Stay connected to your professional community

Keep in touch with colleagues, not only when you are looking for work or partners. Practitioners who regularly took part in fairs, festivals, exhibitions, and professional communities found new partners, clients, and opportunities faster.

11. Use marketing and storytelling to communicate the value of your work

Buyers, partners, and grant funders often pay attention not only to the product itself but also to how it is presented. Clearly communicate what makes your work distinctive and what inspires it: a particular craft technique, cultural tradition, historical period, material, or design approach. A clear and authentic story can make your practice more recognisable, strengthen relationships with customers, and help distinguish your work from mass-produced alternatives.

12. Protect your intellectual property

As your craft business develops, consider how your designs, photographs, brand name, and other original creative outputs are used by others. Familiarising yourself with the relevant intellectual property rules and agreeing in advance on how designs and images may be used can help prevent misunderstandings with clients, partners, and intermediaries.

What to consider

Recognise that business knowledge is just as important as craft skills. It is also worth considering:

- Avoiding the expectation that one person can equally handle all creative, managerial, and business tasks;
- Setting prices based on the full scope of costs, including working time, equipment depreciation, logistics, and materials;
- Viewing the delegation of individual tasks as a step toward growth, rather than a sign of professional weakness;
- Exploring free or non-monetary business support, such as peer exchanges and reciprocal arrangements, especially when financial resources are limited.

Where to find support

Useful starting points may include: *makerua.org/craft-business*

- Entrepreneurship development programmes for creative industries;
- Diia.Business: *business.diia.gov.ua* - consulting, educational materials, and tools for starting and growing a business;

- Mentorship programmes for micro-entrepreneurs and creative entrepreneurs;
- Professional communities, marketplaces, and partner platforms that help with sales, promotion, and business development.

Systemic observations

Many craftspeople are highly skilled in their craft but need support with organising their business. Regardless of whether a person received formal training or learned the craft independently, the most common requests concern pricing, financial planning, client relations, promotion, and organising day-to-day work.

At the same time, a significant proportion of craftspeople deliberately choose not to handle all business functions themselves. This highlights the importance of developing marketplaces, galleries, specialised shops, consultants, and other services that help craftspeople focus on their strength; making their products.

9.4 Selling on the domestic market

Most relevant for: practitioners working in the Ukrainian market or planning to expand sales within the country.

What helps with selling on the domestic market

There is no single way to successfully sell craft products in Ukraine. What works for one artisan may not suit another. The right sales approach depends on the type of craft, the stage of brand development, the target audience, and available resources.

1. Use personal presence to find new buyers

    Craftspeople who regularly took part in fairs and exhibitions gradually built a circle of loyal clients and made their practice more recognisable. For traditional crafts, museum and industry fairs remain one of the most stable sales channels, since they attract audiences already interested in this kind of product.

2. Choose your sales channel according to the stage of your business

    There is no universal sales channel. Early on, marketplaces, showrooms, and shops acting as intermediaries help you access an already-formed audience. Social media usually starts delivering better results once a brand already has its own community and recognition.

3. Be ready to change your sales approach

    What worked well a few years ago may be less effective today. After the start of the full-scale invasion, some craftspeople deliberately shifted their focus from international sales to the Ukrainian market, rethinking their audience, creative

language, and the role of craft in Ukrainian society. For many, this became not just an economic necessity but a personal choice.

4. Don't rely on a single sales channel

Depending on one buyer, one marketplace, or one large client creates additional risk. Even a successful partnership can end due to changes in market conditions or a partner's strategy. Combining several sales channels makes a business more resilient.

5. Don't be afraid to delegate part of the work

For many craftspeople, handing over product photography, content creation, or social media management to other specialists made it possible to spend more time on creative work. Such expenses are often an investment in brand development rather than a wasted cost.

6. Regularly check what is actually driving sales

Not every social network, marketplace, or fair works equally well for every type of craft. Keep an eye on your market and competitors, and periodically analyse where your buyers are coming from. Use this information to understand what works for your business and direct more time and resources to the channels that actually deliver results.

What to consider

Explore a range of sales channels rather than relying on a single universal solution. It is also worth considering:

- Adapting sales models to your own situation, rather than copying others without accounting for the specifics of your products and audience;
- Diversifying your sales channels and client base, rather than depending on a single platform or key client;
- Balancing short-term market trends, such as demand for patriotic-themed products, with a sustainable long-term strategy;
- Selecting promotion channels based on proven effectiveness for your brand, rather than simply choosing them because they are popular.

Where to find support

Useful starting points may include: *makerua.org/craft-sales-ua*

- Museum and industry fairs;
- Ukrainian online marketplaces;
- Local showrooms and intermediary shops;
- Professional exhibitions and festivals;
- Small business and creative industries support programmes;

- Professional communities and platforms promoting Ukrainian craftspeople.

Systemic observations

Craftspeople' sales-related needs vary significantly depending on the type of product, scale of business, stage of brand development, and target audience. Support programmes should therefore offer a range of promotion and sales models rather than a single universal solution.

Despite the growth of digital sales, fairs, exhibitions, and other offline events remain an important way to find new buyers, build trust, and establish professional contacts. For some craft areas, these remain the primary sales channel.

Competition with cheap, mostly imported, mass-produced goods remains one of the main challenges for Ukrainian craftspeople. This makes it harder to sell authentic products even when they are of high quality.

Marketplaces, showrooms, and other intermediaries play an important role in the sector's development. A significant share of craftspeople either do not want to, or are not able to, handle sales themselves. This is why access to reliable partners often determines whether an artisan can sell their products consistently.

9.5 Entering international markets

Most relevant for: practitioners based in Ukraine or internally displaced who want to sell their products abroad without relocating themselves.

What helps with entering international markets

Product quality is only one part of successful exporting. It is equally important to understand how international marketplaces, shipping, payments, and the requirements of different countries work.

1. Start with one international marketplace

For many craftspeople, the first step was an international online marketplace platform. Before starting to sell, it is worth learning how to set up a shop, prepare product photos and descriptions, arrange shipping, and understand how the platform's algorithms work. This helps avoid common early mistakes.

2. Plan shipping and payments in advance

Successful exporting starts long before the first sale. Find out the conditions for international shipping, customs clearance, international payments, any restrictions on sending certain categories of goods, and return policies. Preparing in advance helps you avoid unnecessary costs and delays.

3. Learn how to sell online in the international market

A lack of knowledge about online sales is often a bigger obstacle than a lack of demand. It is worth gradually mastering how to work with marketplaces, pricing, product promotion, demand analysis, and other tools for international sales.

4. Use training programmes and consultations

You don't have to figure everything out on your own. Courses, consultations, and practical materials on exporting, logistics, and international trade help you avoid common mistakes faster. If possible, talk to craftspeople who already sell abroad; their practical experience often helps you understand the process better than any guide.

5. Study your target markets

Select a few countries and familiarise yourself with their buyers, prices, shipping requirements, and administrative procedures. Neighbouring countries or markets with simpler administrative requirements can be a practical starting point.

6. Start with small export volumes

Your first international sales are best treated as an opportunity to test how shipping, pricing, buyer communication, and the platform itself work. Once these processes are running smoothly, scaling up becomes much easier.

What to consider

Recognise that a quality product alone does not guarantee successful sales abroad. It is also worth considering:

- Researching target countries and their selling conditions thoroughly before entering international markets;
- Factoring in all practical complexities, such as international shipping, customs clearance, and payment systems;
- Adapting your sales approach to local context, rather than assuming success in Ukraine will automatically translate to foreign markets;
- Combining official guidance with peer experience, while tailoring both to the specific requirements of your own products.

Where to find support

Useful starting points may include: *makerua.org/craft-export*

- Ukrposhta E-Export School: *e-export.ukrposhta.ua* - training materials, webinars, and consultations on international trade;
- Diia.Business: *business.diia.gov.ua* - a course on e-commerce exporting, consultations, and training materials;
- International online marketplaces and their educational resources;

- Export, small business, and creative industries support programmes;
- Professional communities of sellers on international marketplaces.

Systemic observations

Training in international online sales is just as important as export financing support. According to Ukrposhta data, the number of active Ukrainian shops on a leading online marketplace stayed roughly the same between 2022 and 2026, while the number of listed products grew. This suggests that the international market is expanding mainly through the growth of already-active sellers rather than the arrival of large numbers of new ones. This trend also confirms the importance of entrepreneurial skills, discussed in Section 8.3.

Export support should cover the artisan's entire journey: from learning how to work with marketplaces to consultations on logistics, international payments, customs clearance, and the specifics of exporting different categories of products.

Official guidance and the practical experience of other exporters complement each other. International shipping requirements vary depending on the destination country, logistics provider, and type of product. Additional requirements may apply to products containing precious metals or certain natural materials, as well as objects that may fall under Cultural Heritage regulations. It is therefore worth checking the current requirements of the relevant authorities and logistics provider, and drawing on other exporters' experience before starting to export.

9.6 Working and building a career abroad

Most relevant for: practitioners who are temporarily or permanently working abroad, planning to relocate, or already developing a craft business in another country. Unlike the previous section, this block is not about exporting products from Ukraine, but about developing one's own practice after relocation.

What supports working abroad

Relocating to another country does not guarantee professional success. Study participants' experience shows that professional contacts, understanding local rules, and knowing how the craft sector works in the host country matter just as much as skill.

1. Look for a professional community before or right after moving

    Practitioners who quickly found a professional community found workshop space, materials, partners, and their first clients more easily. Trust within a professional environment often mattered more than diplomas or certificates.

2. If you don't have contacts yet, build them gradually

Fairs, exhibitions, open studios, professional gatherings, and cultural events help you meet people who may become clients, partners, or point you towards new opportunities. Personal connections often open the door to the local craft community.

3. Learn the local rules before you start working

Before starting your own business, find out the rules on business registration, taxation, insurance, and eligibility for social support. You don't have to figure this out alone: most European countries have state information portals and advisory centres for entrepreneurs where you can get up-to-date information.

4. Study the local market first

In different countries, buyers value craft products differently and have different habits and willingness to pay. Before you start selling, take time to understand who your buyer is, which products are in demand, and how best to present them.

5. Periodically revisit your professional goals

Life circumstances abroad can change. What was the right decision right after relocating may no longer be later on. Study participants used this period in different ways: building new professional contacts, working in the local market, gaining experience, training or preparing to return to Ukraine. Regularly assess whether your professional activity still matches your current needs and plans.

What to consider

Recognise that relocating does not by itself guarantee professional success. It is also worth considering:

- Choosing international mobility programmes that actively offer opportunities to meet people and build professional contacts;
- Familiarising yourself with local business regulations, rather than assuming rules abroad will be the same as in Ukraine;
- Tailoring your approach to each target country, accounting for local market specifics rather than using a one-size-fits-all strategy.

Where to find support

Useful starting points may include: *makerua.org/craft-abroad*

- International professional networks and artisan associations;
- International mobility, professional development, and cultural cooperation programmes;
- Art residencies, co-working spaces, and support spaces for displaced artists;
- Local professional communities and industry associations;

- International organisations supporting artists, cultural heritage, and creative industries;
- Advisory centres on entrepreneurship, taxation, and social legislation in the host country.

Systemic observations

Support programmes are far more effective when they combine financial assistance with opportunities to connect with the local professional community. Professional contacts most often help craftspeople find clients, partners, and new development opportunities.

After relocating, craftspeople need not only financial resources but also clear guidance on local business rules, taxation, and social protection. This helps them start working sooner and avoid common mistakes.

Support for craftspeople abroad should take local market specifics into account. Success depends not only on craft skill but also on understanding local buyers, price levels, cultural context, and sales methods.

9.7 Continuity of craft activity during the full-scale invasion

Most relevant for: practitioners who continue working in Ukraine amid the full-scale invasion, facing regular security threats, infrastructure disruptions, unstable material supply, and prolonged psychological strain.

What helps continue working during the full-scale invasion

Study participants' experience shows that the ability to continue craft activity during a prolonged full-scale invasion depends not only on professional skill or financial resources. Power outages, disrupted logistics, physical threats, and psychological exhaustion have become part of everyday work. In this context, resilience does not mean the absence of difficulties, but the ability to adapt and find ways to keep going.

1. Plan your work around the specifics of your craft

Practitioners adapted to power outages differently, depending on the technology their work relies on. For some, buying a generator powerful enough for their equipment was the decisive step. Others switched to less energy-dependent techniques or adjusted their work schedule to match power outage timetables. For some craftspeople, access to institutional infrastructure, such as workshops with backup power, was an important resource.

2. Plan material purchases well in advance

Practitioners who gradually built up a stock of essential materials were far less likely to have to pause work due to supply disruptions or sharp price increases. Where possible, it is worth keeping a stock of critical raw materials and identifying alternative supply options.

3. Be ready to change your usual way of working

During the full-scale invasion, production processes often have to be rethought. The ability to quickly find alternative solutions helped craftspeople fulfil orders even during power or logistics disruptions. For some craftspeople, these stories of adaptation became part of their communication with buyers and strengthened trust in their brand.

4. Organise your work according to the security situation in your region

The frequency of air raid alerts, proximity to combat operations, infrastructure conditions, and material availability vary significantly even between neighbouring regions. Planning your work, choosing where to locate your workshop, and scheduling production or events should take local conditions into account.

5. Use your craft as a source of stability

Study participants often said that their daily craft practice helped them maintain a sense of structure, competence, and control over their own lives. At the same time, a prolonged full-scale invasion can bring emotional exhaustion, difficulty concentrating, and reduced productivity. Don't expect the same level of efficiency from yourself at all times; adjust your pace of work to your own state, and treat looking after your own wellbeing as a necessary condition for working sustainably over the long term.

6. Draw on the strength of your professional community

Partnerships with museums, cultural institutions, rehabilitation centres, and professional communities helped craftspeople not only continue working, but also find new opportunities for cooperation, support, and development. In difficult periods, the professional environment often became one of the most important sources of resilience.

What to consider

Recognise that maintaining craft continuity requires long-term planning. It is worth considering:

- Prioritising safety and psychological wellbeing immediately, rather than treating them as temporary issues to deal with later;

- Planning for energy independence in advance, especially if your craft relies heavily on electrical equipment;
- Managing inventory and material stocks strategically, rather than waiting until supplies run out or prices increase sharply;
- Adapting operational solutions to local conditions, accounting for the specific security situation in each area;
- Acknowledging emotional exhaustion and reduced productivity as natural responses to stress, rather than treating them as personal weaknesses.

Where to find support

Useful starting points may include: *makerua.org/craft-continuity*

- The Ukrainian Veterans Fund: *veteranfund.com.ua* and reintegration programmes through craft;
- Professional craft communities, local creative spaces, and workshops for exchanging practical solutions, mutual support, and finding partners;
- Local small business and creative industries support programmes;
- Organisations providing free or affordable psychological support to entrepreneurs, artists, veterans, and people affected by the full-scale invasion;
- Community resilience initiatives, cultural heritage restoration efforts, and support for local cultural projects;
- Methodological materials from international organisations on preserving cultural heritage and craft practices in situations of armed conflict and forced displacement.

Systemic observations

Craftspeople' needs vary significantly depending on production technology, energy dependence, and material availability. This means universal solutions do not always work.

Psychological resilience is just as important a condition for continuity of work as financial or material resources. Support programmes should take both aspects into account.

Study participants' experience shows that resilience is built through ongoing adaptation of production processes, work organisation, and partnerships, not through waiting for a return to pre-war conditions.

Cooperation with cultural institutions and professional communities strengthens individual resilience and helps spread effective practices for supporting the craft sector.

10. Conclusions



The full-scale war has radically changed the conditions in which the Ukrainian craft sector operates. The destruction of production infrastructure, the forced displacement of craftspeople, disrupted supply chains, shrinking domestic demand, and constant security risks have significantly affected the ability to carry out craft activity. At the same time, the study found that even under these conditions, the sector has retained its professional activity, adapted its working models, and continued to fulfil economic, cultural, and social functions.

One of the study's main conclusions is that the full-scale war simultaneously created new challenges for the craft sector and intensified structural problems that already existed. While the new challenges stemmed from the destruction of production infrastructure, the forced displacement of craftspeople, disrupted logistics, shrinking demand, and security risks, the war also amplified the impact of systemic constraints that had existed before it began. The study found that the sector is characterised by a fragmented professional ecosystem, limited coordination among existing organisations, insufficient integration into state policy, and a lack of systematic data on its development. In peacetime, these factors constrained the sector's development; under war, they have significantly limited its capacity to coordinate joint action, represent craftspeople's interests, and attract support.

The study also found that the resilience of the Ukrainian craft sector has been ensured largely by craftspeople's own initiative, horizontal professional connections, and support from local organisations and international partners. At the same time, systematic support mechanisms remain underdeveloped. This means that the sector's ability to adapt depends heavily on the personal resources of individual craftspeople, which cannot be regarded as a sustainable long-term model of its development.

One of the key consequences of the war has been the differentiation of craftspeople's professional-adaptation trajectories. Those who continued their activity in Ukraine, internally displaced persons, and craftspeople who relocated to EU countries work under fundamentally different conditions and face different challenges. This shows that the craft sector is no longer homogeneous, and that effective development policy must account for the specifics of different groups of craftspeople.

The study suggests that support is likely to be most effective when it is delivered as a comprehensive package rather than as isolated financial interventions: funding paired with advisory support, professional training, entrepreneurial skills development, and access to production infrastructure, professional networks, and new sales markets. This combination reflects the multidimensional nature of the challenges identified in the study, which are rarely addressed through a single type of support.

Accordingly, the recommendations arising from this study call for support programmes to be designed around this same logic of complementarity from the outset, rather than assembled piecemeal from separately funded initiatives. Structuring support in this way can help create more coherent conditions for the sector's long-term recovery and resilience. This logic is reflected in the policy recommendations in Section 7 and the Resilience Toolkit in Section 8.

In the broader context of Ukraine's post-war recovery, the study's findings show that the craft sector is not only a component of the cultural and creative industries but also an important resource for economic resilience, the preservation of cultural heritage,

and the development of local communities. Further development of the sector requires a shift from situational support for individual initiatives to systematic state policy that recognises craft activity as a distinct area of Ukraine's socio-economic and cultural development. It is precisely this approach that will create the conditions for craft to become an integral part of the country's post-war recovery and long-term resilience.



References



References marked with * are sources cited in the text.

National Legislation and Policy Frameworks

*[UA] Cabinet of Ministers of Ukraine (2021). *Concept for the State Targeted National-Cultural Programme for the Development of Folk Arts and Crafts, 2024–2027* (No. 1677-p). *https://zakon.rada.gov.ua/laws/show/1677-2021-%D1%80#Text*

*[UA] Donetsk Regional State Administration (2025). *Slovianski "Keramichni masy Donbasu" pratsiuiut na Kyivshchyni* [Sloviansk "Ceramic Masses of Donbas" Operated in Kyiv Oblast]. *https://dn.gov.ua/news/slovyanski-keramichni-masi-donbasu-pracyuyut-na-kiyivshchini*

*[UA] Donetsk Regional State Administration (2026). *"Unbreakable Ceramics" from Sloviansk Plans Its Future in Cherkasy Oblast*. https://dn.gov.ua/en/news/keramika-nezlamnosti-zi-slovianska-planuie-podalshe-zhyttia-na-cherkashchyni

[UA] Ministry of Culture and Strategic Communications of Ukraine (2025). *Declaration on Strengthening Cultural Sector Resilience in Ukraine*. *https://mcsc.gov.ua/en/news/outcome-of-the-cooperation-for-resilience-conference-declaration-adopted-to-strengthen-ukraines-culture-sector-updated/*

*[UA] Ministry of Culture and Strategic Communications of Ukraine (2025). *Committee on Humanitarian and Information Policy Recommends the Verkhovna Rada Adopt the Draft Law on Folk Arts and Crafts*. *https://mcsc.gov.ua/news/komitet-z-pytan-gumanitarnoyi-ta-informaczijnoyi-polityky-rekomenduvav-verhovnij-radi-ukrayiny-pryjnyaty-za-osnovu-proyekt-zakonu-pro-narodni-hudozhni-promysly/*

[UA] Ministry of Culture and Strategic Communications of Ukraine, Ukrainian Center for Cultural Research, & Creative Ukraine (2023). *The Impact of the War on the Performance Indicators of Creative Industries (2021–2022): Statistical Review*. *https://drive.google.com/file/d/1DajUuEbQpITtl_lLcjsKVPLfIqGl6SUI/view?usp=drivesdk*

*[UA] Ministry of Finance of Ukraine (2015). *Order No. 780 on Accounting of Precious Metals and Precious Stones*. *https://zakon.rada.gov.ua/rada/show/v0780201-15#Text*

*[UA] State Committee of Ukraine for Technical Regulation and Consumer Policy (2010). *National Classifier of Ukraine: Classification of Economic Activities (KVED DK 009:2010)*, Order No. 457, 11 October 2010. *https://kved.ukrstat.gov.ua/KVED2010/90/KVED10_90_03.html*

[UA] Ukrainian Cultural Foundation & Ministry of Culture and Information Policy of Ukraine (2022). *The State of Culture and Creative Industries During the War*. *https://drive.google.com/file/d/1rmgwKFEkb7fraMZUiKXv2h6AHooN1mX-/view?usp=drivesdk*

[UA] Ukrainian Center for Cultural Research (2025). *Основні економічні показники креативних індустрій в Україні: Статистичний огляд*. https://drive.google.com/file/d/1D6B-N1A3iCb-08EX1kaEPg7xvMM-a2k-/view?usp=drivesdk

* [UA] Verkhovna Rada of Ukraine (1997). *Law on Precious Metals and Precious Stones* (No. 637/97–BP). https://zakon.rada.gov.ua/laws/show/637/97-%D0%B2%D1%80#Text

* [UA] Verkhovna Rada of Ukraine (2001). *Law of Ukraine "On Folk Arts and Crafts"* (No. 2547–III, as amended). https://zakon.rada.gov.ua/laws/show/2547-14#Text

European Union and International Policy Documents

Eurofound & European Union Agency for Fundamental Rights (2023). *Barriers to Employment of Displaced Ukrainians*. https://doi.org/10.2806/216178

Eurostat (2025). *Migration 2025*. https://ec.europa.eu/eurostat/web/interactive-publications/migration-2025

International Organization for Migration, Displacement Tracking Matrix (2024). *Employment, Mobility and Labour Market Dynamics in Ukraine*. https://dtm.iom.int/reports/ukraine-employment-mobility-and-labour-market-dynamics-ukraine-november-2024

International Organization for Migration, Displacement Tracking Matrix (2024). *Labour Market Integration of Refugees in the European Union*. https://drive.google.com/file/d/1Zhq4ERU3k6Hd0ekxhdgFaz29DEABmavu/view?usp=drivesdk

UNHCR (2025). *Ukraine Refugee Situation* [Data portal]. https://data.unhcr.org/en/situations/ukraine

*UNHCR (2026). *Labour Market Integration of Ukrainian Refugees in Europe: Employment Gaps, Skill Mismatches and Economic Gains*. https://drive.google.com/file/d/1hak2STlO5BHcep3KqzC3rA5r4PDZi_yt/view?usp=drivesdk

Goethe-Institut Ukraine, Ukraine Art Aid Center e.V., & ALIPH (2025). *The Ukrainian Cultural Sector in Wartime: Emergencies – Needs – Measures*. https://www.goethe.de/resources/files/pdf347/the-ukrainian-cultural-sector-in-wartimes_e.pdf

*[UA] RES-POL, PPV / EU (2024). *Intangible Cultural Heritage in Ukraine*. https://doi.org/10.70719/respol.2024.02

[UA] RES-POL, PPV / EU (2024). *Memory and Identity*. https://doi.org/10.70719/respol.2025.26

Karnaukh, A., & Kravchuk, K. (2024). *Culture and Creative Industries in Ukraine: Resilience, Restoration, Integration with the EU*. https://culture.ec.europa.eu/node/3450

Literature Review and Academic Publications

[UA] Batiuk, A. (2023). The State and Prospects of the Development of the Labor Market of the Creative Sector of Ukraine in the Conditions of War. *Young Scientist*, *9*(121). https://drive.google.com/file/d/12KtISVJzdij9yqQJP4A-X2h8ISa9UgWk/view?usp=drivesdk

*Chmelyk, I. (2025). Art Practices as a Factor of Adaptation and Recovery of Defenders (On the Example of Ivano-Frankivsk). *Ukrainian Art Discourse*, (4), 149–157. https://doi.org/10.32782/uad.2025.4.16

* Kerr, N. C., Ashby, S., Gerardi, S. M., & Lane, S. J. (2020). Occupational therapy for military personnel and military veterans experiencing post-traumatic stress disorder: A scoping review. *Australian Occupational Therapy Journal*, *67*(5), 479–497. https://doi.org/10.1111/1440-1630.12684

[UA] Marhasova, V., & Rudenko, V. (2026). Creative Industries as the Basis for Forming a National Creative Economy. *Journal of Strategic Economic Research*, *2*(31). https://doi.org/10.30857/2786-5398.2026.2.3

Mazur-Włodarczyk, K., & Łukaniszyn-Domaszewska, K. (2025). Empowering Migrants Through Craft-Based Skills: Social Economy Initiatives for Integration and Inclusion. *Scientific Papers of Silesian University of Technology*, (221). https://doi.org/10.29119/1641-3466.2025.221.22

Pererva, I., & Gruzina, I. (2025). Development of Creative Industries as a Driver of Economic Growth in the Digital Age: International Support Policies and Financing Mechanisms. *Economy and Society*, (73). https://doi.org/10.32782/2524-0072/2025-73-58

Pererva, I., & Mazorenko, O. (2025). Development of Creative Industries and Their Impact on Economic Growth in Ukraine. *Scientific Notes of V.I. Vernadsky Taurida National University*, *36*(75)(2). https://drive.google.com/file/d/1rpKOPA1iX0cTj1H8tnuLx6GNGrRZXgA7/view?usp=drivesdk

*Oboznenko, N., & Bergadaà, M. (2022). *Art Craftsmanship Development Drivers in Ukraine: Ethnicity and Cultural Heritage Protection Dimensions*. https://www.researchgate.net/publication/390441482_Art_craftsmanship_development_drivers_in_Ukraine_ethnicity_and_cultural_heritage_protection_dimensions

* Davis, I., Fiault, A., Henschel, N., Milbeck, S., & Ruthardt, C. (2023). *Crafting Resilience in Times of War: Ukrainian Refugee Craftswomen in Europe*. https://www.sciencespo.fr/programme-presage/sites/sciencespo.fr.programme-presage/files/Final-Report-WEB-2.pdf

[UA] Abliialimova-Chyihoz, E., & Yashnyi, D. (2023). *Russian Aggression Against Ukraine: From Monitoring to a Concept for Cultural Heritage Protection (Roadmap)*. https://drive.google.com/file/d/12OoDO-YTZg1SzjgxuzoIcOmxKHpXSWhe/view?usp=drivesdk

[UA] Ukrainian Center for Cultural Research, USAID, ЄDNANNIA, & Centre for Democracy and Rule of Law (n.d.). *Losses and Damages in the Cultural Sector: Analysis of Existing Methodologies and New Approaches*.
https://drive.google.com/file/d/1dToyYP0a8GSwzgZtNTwSPLzcugDiBfoz/view?usp=drivesdk

[UA] Museum of Contemporary Art of Ukraine (2025). *Navigating the War as Artists in Ukraine: A Practical Resource*.
https://drive.google.com/file/d/17m1phsCbhDuicGAqidUF5YLDqbJrFMYE/view?usp=drivesdk

[UA] Ukrainian Maker Association & MZ Hub Research (2023). *Study of the Current Needs of the Maker Community of Ukraine*.
https://makerhub.org/makers-research-2022ua/

* [UA] Kyiv International Institute of Sociology (2023). *Public Awareness and Perception of Folk Arts and Crafts Among Ukrainian Residents*.
https://drive.google.com/file/d/1lyVPBh4SJgaqIEXEAUiQGnbMbh8qPDW7/view?usp=drivesdk

[UA] Kyiv School of Economics, Trade+, & USAID (2021). *Creative Industries: Impact on Ukraine's Economic Development*.
https://drive.google.com/file/d/1z67flKrz6Nakva6UNP3FBwg-t8AauUpW/view?usp=drivesdk

British Council in Ukraine, Centre for Economic Recovery, & Counterculture Partnership LLP (2022). *Entrepreneurial Education in the Creative Industries in Ukraine: Analytical Report*.
https://www.britishcouncil.org.ua/sites/default/files/creative_education_-_final_report_-_eng_1.pdf

[UA] Vlasenko, O., Balan, L., Demydiuk, A., Martynchuk, A., & NAZOVNI (2026). *Research on Export Drivers and Barriers Among Ukrainian Entrepreneurs*.
https://prostoexport.org/events/rezultati-vseukrayinskogo-doslidzhennya-drayveri-ta-barieri-ua-eksportu

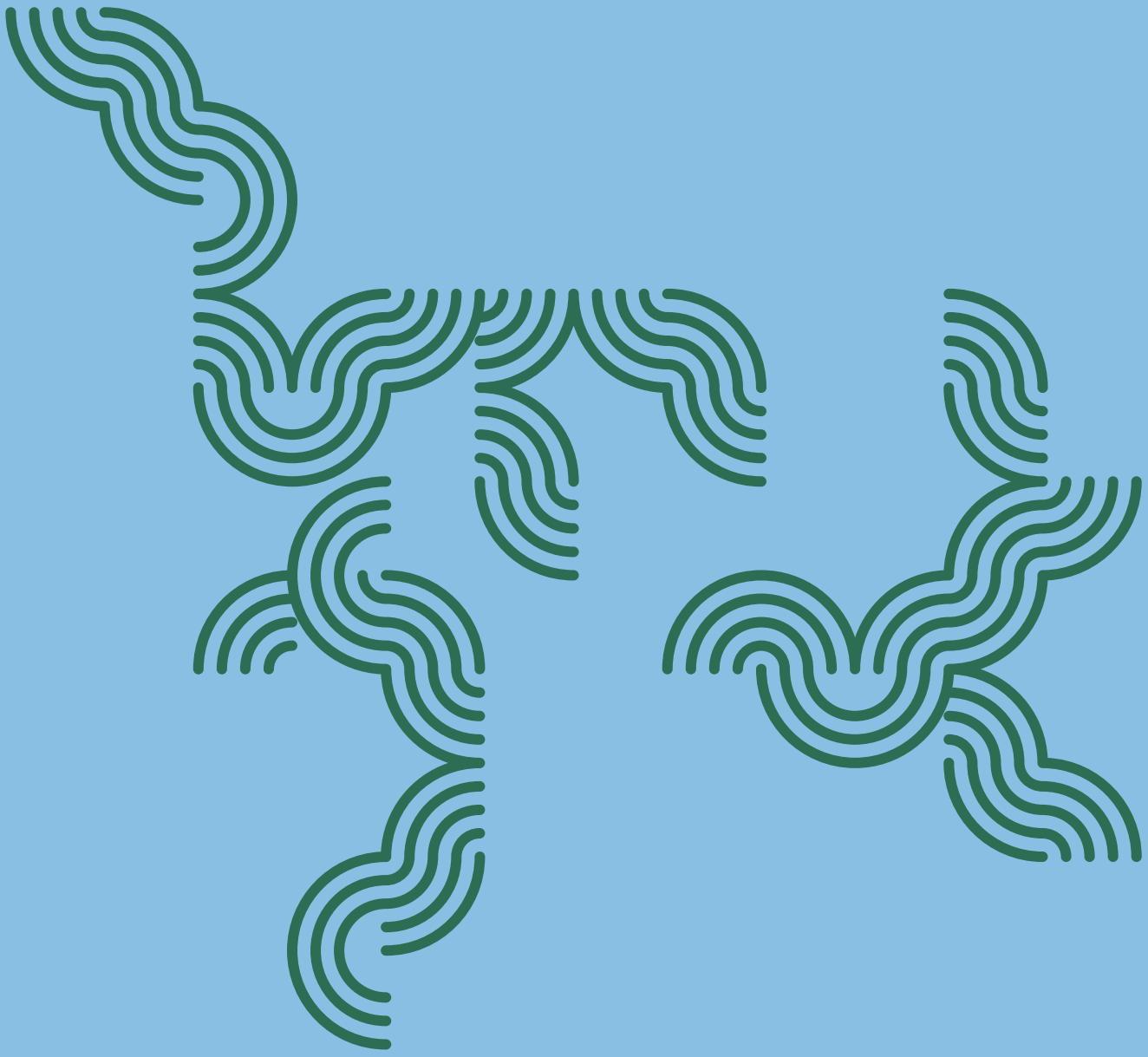
Appendix



Organisations and initiatives represented among expert interviewees

The representatives of the organisations listed below took part in the study's expert interviews. Their inclusion here indicates participation in the research only; it does not imply that the organisations they represent endorse any specific findings, conclusions, or recommendations presented in this report.

1. **Made in Ukraine**: a platform promoting Ukrainian-made craft products and intangible cultural heritage.
2. **British Council Ukraine**: the UK's international organisation for cultural relations and educational opportunities, active in Ukraine's creative industries sector.
3. **Kosiv State Institute of Decorative and Applied Arts**: a higher-education institution in Kosiv training specialists in traditional and decorative arts.
4. **Klymentii Sheptytskyi Museum of Folk Architecture and Life in Lviv (Shevchenkivskyi Hai)**: an open-air museum preserving traditional Ukrainian wooden architecture and building techniques.
5. **Create4U**: a digital marketplace and advisory platform for craftspeople, operating commission-free for veteran and volunteer businesses.
6. **Ukrainian Veterans Fund**: a state institution supporting veterans' reintegration, including through grants and business development support.
7. **Shchos Tsikave ("Something Interesting")**: a Lviv-based shop selling craft products that also supports partner craftspeople with business registration and administrative processes.
8. **StudioUkraine**: a workshop space in Berlin providing Ukrainian craftspeople with free access to production facilities.
9. **Lanka.pro**: Lanka.pro Collective works on creative economy development and explores ecosystemic solutions inspired by culture.
10. **Shafa**: a Ukrainian online marketplace for buying and selling clothing and handmade goods.
11. **Prosto Export by Netpeak**: a research initiative studying export drivers and barriers among Ukrainian entrepreneurs.
12. **Joint Stock Company (JSC) "Ukrposhta"**: the national postal operator of Ukraine.
13. **The National Museum of Ukrainian Pottery in Opishne**: a national museum dedicated to preserving and promoting Ukraine's pottery heritage.
14. **Ukraine Pop-Up Charity Market**: a pop-up market format for selling Ukrainian craft products at fairs abroad, including in Germany.
15. **Ukrainian House in Davos**: a Ukrainian cultural and diplomatic hub established during the World Economic Forum in Davos.
16. **Handicraft Chamber of Ukraine**: a professional association working to structure Ukraine's craft sector in line with European governance and support models.



European
Crafts
Alliance

W: europeancraftsalliance.org
IG: @eca.crafts
LI: @europeancraftsalliance
FB: @EuropeanCraftsAlliance
YT: @EuropeanCraftsAlliance

