

## THE INFLUENCE OF ETHNIC DIVERSITY ON CRAFT: ASPECTS OF HERITAGE, INNOVATION AND UNTAPPED POTENTIAL

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**Purpose:** This study explores the multifaceted diversity of Polish crafts, analyzing how various factors—such as professional scope, market adaptation, and material use—shape the sector. It examines how diversity manifests within craftsmanship, focusing on the evolving definitions of a craftsman, the internal heterogeneity of the craft sector, and the extent to which ethnic diversity is acknowledged in the promotion of Polish crafts.

**Design/methodology/approach:** The research employs a qualitative approach, analyzing reports, book reviews, and online resources related to Polish craftsmanship. It examines different dimensions of diversity, including craft professions, business structures, skills, materials, and training opportunities, as well as the representation of ethnic and cultural diversity within institutional narratives.

**Findings:** The study reveals that diversity in Polish crafts is primarily discussed in terms of professional and creative variety, technological integration, and market-driven adaptations. However, ethnic diversity remains largely absent from the discourse, with only minimal references found in institutional materials. While the craft sector demonstrates strong internal differentiation, there is limited acknowledgment of intercultural influences, suggesting an opportunity for further integration of cultural diversity in craft promotion and policy.

**Originality/value:** This research provides new insights into the representation of diversity within Polish craftsmanship, highlighting the sector's broad scope while identifying gaps in the inclusion of ethnic and cultural dimensions. It underscores the need for a more comprehensive approach that integrates cultural diversity into the promotion and development of the craft sector.

**Keywords:** ethnic diversity, craftsmanship, heritage, innovation, cultural economy.

**Category of the paper:** Review.

## 1. Introduction

Craft traditions have long served as a reflection of cultural identity, storytelling, and heritage. Rooted in centuries-old techniques and passed down through generations, craftsmanship embodies the history and values of diverse communities. However, as societies become increasingly interconnected through migration, trade, and globalization, traditional craft practices are no longer confined to their places of origin. Ethnic diversity has emerged as a key factor in shaping contemporary craftsmanship, introducing new materials, techniques, and design aesthetics that enrich and redefine traditional art forms (Bhachu, 2021).

Scholars have examined the interconnected relationship between culture, creativity, and innovation across various contexts (Roy, Mohapatra, 2023), including cross-cultural management and the link between culture and innovation (Li et al., 2023; Santaro et al., 2020; Westwood, Low, 2003; Kwan et al., 2018). The cultural background of a group, nation, or subculture can shape creative processes, thereby influencing innovation (Yesuf et al., 2024; Shao et al., 2019; Nguyen et al., 2019; Morris, Leung, 2010; Glăveanu, 2010; Glăveanu, 2015; Glăveanu, 2019). Additionally, culture can play a direct or moderating role in determining a group's or community's capacity for innovation (Glăveanu et al., 2019; Nakano, Wechsler, 2018; Erez, Nouri, 2010; Zhou, Shalley, 2011).

Moreover, scholars have also examined the handicraft industry—closely linked to culture and creativity—through the lens of culture, creativity, and innovation (Corazza, Glăveanu, 2020). While significant research has addressed the challenges and obstacles within the handicraft sector (Bouzarjomehri, Eslamfard, 2017; Amiri et al., 2019), studies have often treated culture, creativity, and innovation as separate areas of inquiry. Researchers have investigated the role of innovation in handicrafts (Fransen, Helmsing, 2016; 2017; Fernández-Esquinas et al., 2017; Shafi, 2021; Shafi et al., 2019; Marques et al., 2019), the influence of culture on handicrafts (Shafi et al., 2021; Miralay, 2018), and the role of creativity in the sector. Additionally, the consumer perspective on craft consumption has been explored (Elliot, 2016). Birau (2025) underscores handicraft triggers a unique mental process enhancing a feeling of well-being. Li (2022) proposed a model of the influence of digital communication on handicraft intangible cultural heritage. However, within the triadic relationship of culture, creativity, and innovation, creativity has received comparatively less scholarly attention. Furthermore, there is a lack of studies that integrate the influence of culture on creativity in handicrafts and its subsequent impact on innovation in the industry.

The interaction between different cultural influences in craft has led to the development of hybrid styles, where artisans blend inherited skills with external inspirations. This fusion not only revitalizes traditional crafts but also ensures their survival in a rapidly changing world. As artisans from various ethnic backgrounds collaborate and innovate, craft practices evolve into unique cultural expressions that transcend geographical and historical boundaries (Bond, Worthing, 2016; Stabler, 2021).

Beyond artistic innovation, ethnic diversity in craft also has significant social and economic implications. It fosters cross-cultural appreciation, encourages knowledge exchange, and supports local economies by creating opportunities for skilled artisans in diverse communities. However, it also raises important questions about cultural appropriation, the commercialization of heritage, and the sustainability of traditional knowledge in an increasingly mechanized world (Moeran, 2021; Ferreira et al., 2019; Rodrigues et al., 2024; Dalal et al., 2024). Table 1 summarizes key insights into the intersection of ethnic diversity and craft traditions, highlighting areas of transformation, research gaps, and socio-economic implications.

**Table 1.**  
*Key findings on ethnic diversity and craft traditions*

Main theme	Key findings	References
Cultural identity & craft	Craft traditions reflect cultural identity, storytelling, and heritage, shaped by centuries-old techniques.	Bhachu (2021)
Globalization & craft evolution	Migration, trade, and globalization have expanded the geographical reach and transformation of craft practices.	Bhachu (2021)
Culture, creativity & innovation	The triadic relationship between culture, creativity, and innovation influences craft development, but creativity has received less attention.	Roy, Mohapatra (2023), Glăveanu (2010, 2015, 2019), Zhou, Shalley (2011)
Handicrafts & innovation	Innovation in handicrafts has been studied separately from culture and creativity, highlighting gaps in research.	Fransen, Helmsing (2016, 2017), Shafi et al. (2019, 2021), Marques et al. (2019)
Cultural influence on handicrafts	Handicrafts are deeply influenced by cultural heritage, but digital communication is shaping their evolution.	Miralay (2018), Shafi et al. (2021), Li (2022)
Creativity in handicrafts	Creativity in handicrafts remains underexplored, despite its role in innovation and artisan well-being.	Corazza, Glăveanu (2020), Birau (2025)
Hybrid craft styles	Ethnic diversity leads to fusion styles, blending traditional craftsmanship with new influences.	Bond, Worthing (2016), Stabler (2021)
Social & economic impact	Ethnic diversity in craft promotes cross-cultural exchange, economic opportunities, and knowledge sharing.	Moeran (2021), Ferreira et al. (2019), Rodrigues et al. (2024)
Challenges in handicrafts	Issues such as cultural appropriation, commercialization, and sustainability remain concerns in the craft sector.	Dalal et al. (2024), Bouzarjomehri, Eslamfard (2017), Amiri et al. (2019)

Source: Own elaboration.

This study investigates the diverse dimensions of Polish craftsmanship, examining the key factors that influence the sector, including the range of professions, market dynamics, and the use of different materials. It aims to explore how diversity is reflected in craftsmanship, with particular attention to the changing perceptions of the craftsman's role, the internal complexity of the craft industry, and the degree to which ethnic diversity is recognized in the representation and promotion of Polish crafts.

The hypothesis is that while diversity is a defining feature of Polish craftsmanship, ethnic diversity is significantly underrepresented in institutional narratives. This lack of acknowledgment limits the potential for cultural exchange and innovation within the craft sector. Addressing this gap through research and policy initiatives can enhance the visibility

and sustainability of cultural diversity, fostering a more inclusive and globally competitive craft industry.

This study presents a novel approach by moving beyond the traditional focus on either the economic or artistic dimensions of craftsmanship. Instead, it provides a comprehensive exploration of diversity within Polish crafts, integrating both professional and institutional perspectives. By examining factors such as market adaptation, material use, and evolving definitions of craftsmanship, this research offers a more holistic understanding of the craft sector. Additionally, it sheds light on the often-overlooked role of ethnic diversity in shaping contemporary craft narratives, emphasizing how cultural influences contribute to the sector's development and identity.

## 2. The specificity of craftsmanship

The characteristic features of the craft include its (Saxena, Pandey, 2024):

- personal, cultural, local, and emotional connections with human life,
- the embodiment of skills passed down from generation to generation and creativity related to knowledge,
- durability and quality of created products, but also their comparatively higher price,
- "self-insufficiency" - a craftsman is currently not only a creator, but also often an entrepreneur exploring modern business models,
- history related to the craftsman's passion,
- promotion of locality,
- relatively smaller impact on the natural environment,
- contribution to export,
- role in preserving cultural heritage, lifestyle, skills, and even national pride.

Crafts not only develop and evolve, but also influence the changing identity of those who practice them (Liu, 2023). Among the words used by craftsmen to define themselves, not only is *craftsman* mentioned, but also *designer*, *artist*, *technician*, *engineer*, *entrepreneur* or *studio owner*. Some craftsmen of the new trend do not want to submit to definitions and terminology related to a specific specialization. They prefer open concepts that allow for the development of creativity and creative work (Herman, 2019). For some, a craft is a "natural" choice (an example of craft family businesses), but it can also be a professional plan B, enabling survival or a starting point for, among others, artistic self-fulfillment (Policht, 2022).

Nowadays, craftsmanship is described as being reborn (Bravo, 2022; Nasri, Mansour, 2019), experiencing a renaissance (Luckman, 2015), with a "perceptible movement" associated with the emergence of new studios of young artists (Herman, 2020).

The diversity of crafts in international literature is presented in many dimensions, including through:

- The use of different business models by creative sector intermediaries working with artisans, and their role in enabling access to artisan careers that can overcome socio-economic, ethnic and geographical barriers (Comunian, England, 2022).
- Engaging in crafts and related activities to explore and appreciate multiculturalism and diversity (Buckley, Maqsoudi-Moreno, 2019).
- The fulfillment of various functions by crafts in everyday life, such as: ritual, means of expression, economic factor, educational means, means of social interaction, means of therapy, environmental protection, means of recreation, means of self-fulfillment, individual identity and symbol of cultural identity (Sudana, Mohamad, 2023),
- Diversity in crafts can be supported by developing skills in digital technologies (Patel, 2020).
- The potential for microaggressions that can make the craft industry unfriendly to people who are similar to certain members of a given culture, including being non-white and non-middle class (Patel, 2020).
- Managing diversity in the craft sector refers to the effective use of key resources in a given community or organisation resulting from the heterogeneity of people involved in craft activities. This includes diversity in terms of ethnicity, education, work experience, age, ability level and other factors that affect their competences and career prospects (CC, 2020).

### 3. Material and Methods

The conducted study focuses on finding an answer to the question of whether Polish crafts are currently described and promoted through the aspect of ethnic diversity. A literature review was undertaken within the scope of grey literature, i.e. materials that reach the average recipient of crafts, i.e. a reader not familiar with databases of scientific texts and interested only in open resources. The selection of texts was made using the Google search engine of Google LLC, which indexes over a billion websites. The study was conducted in February 2025. Using the terms "craft" AND "ethnic diversity", 105 materials meeting the search criteria were obtained from the search engine, 16 of which were related to the research topic (including those that concerned only Polish crafts, included texts that actually contained aspects of diversity, and were related to the contemporary crafts). In order to show the most relevant results, items identified by Google as very similar were omitted. Of the 16 texts obtained, 14 materials included texts posted on websites, and 2 materials were scientific articles available online.

Due to the relatively small number of texts obtained in this way, it was decided to proceed to research step 2 described below.

In the second stage of the research, materials published on the websites of Craft Chambers associated with the structure of the Polish Craft Association [in Polish: Związek Rzemiosła Polskiego], including 26 organizations shown in Table 2, were analyzed. The content of each of the available tabs on the guild websites was analyzed, and in the case of files posted on the websites, their content was also analyzed. The analysis of the obtained materials focused on content referring to cultural identity, the cultural background of the craftsmen, the specificity of local cultures, craft heritage, techniques passed down from generation to generation, cultural expression, local communities, local design, ethnic symbolism, etc.

The materials obtained in steps 1 and 2 were subjected to content analysis.

**Table 2.**

*Craft chambers associated with the structure of the Polish Craft Association*

No.	Name of the organization	Website
1	Chamber of Crafts and Entrepreneurship in Białystok [in Polish: Izba Rzemieślnicza i Przedsiębiorczości w Białymstoku]	<a href="http://www.rzemioslo.bialystok.pl/">http://www.rzemioslo.bialystok.pl/</a>
2	Beskid Chamber of Crafts and Entrepreneurship in Bielsko-Biała [in Polish: Beskidzka Izba Rzemiosła i Przedsiębiorczości w Bielsku-Białej]	<a href="https://www.izbabielsko.pl/">https://www.izbabielsko.pl/</a>
3	Kuyavian-Pomeranian Chamber of Crafts and Entrepreneurship in Bydgoszcz [in Polish: Kujawsko-Pomorska Izba rzemiosła i Przedsiębiorczości w Bydgoszczy]	<a href="http://www.izbarzem.pl/">http://www.izbarzem.pl/</a>
4	Częstochowa Chamber of Crafts and Entrepreneurship in Częstochowa [in Polish: Częstochowska Izba Rzemiosła i Przedsiębiorczości w Częstochowie]	<a href="https://cirzem.pl/">https://cirzem.pl/</a>
5	Pomeranian Chamber of Crafts, Small and Medium-sized Enterprises in Gdańsk [in Polish: Pomorska Izba Rzemieślnicza, Małych i Średnich przedsiębiorstw w Gdańsku]	<a href="http://www.pomorskaizba.com.pl/">www.pomorskaizba.com.pl/</a>
6	Lubuska Chamber of Crafts in Gorzów Wielkopolski [in Polish: Lubuska Izba Rzemieślnicza w Gorzowie Wielkopolskim]	<a href="http://www.irgorzow.pl">www.irgorzow.pl</a>
7	Chamber of Crafts in Kalisz [in: Izba Rzemieślnicza w Kaliszu]	<a href="http://www.irip.kalisz.pl/">http://www.irip.kalisz.pl/</a>
8	Chamber of Crafts and Small and Medium-Sized Enterprises in Katowice [in Polish: Izba Rzemieślnicza oraz Małej i Średniej Przedsiębiorczości w Katowicach]	<a href="http://www.ir.katowice.pl/">http://www.ir.katowice.pl/</a>
9	Chamber of Craftsmen and Entrepreneurs in Kielce [in Polish: Izba rzemieślników i Przedsiębiorców w Kielcach]	<a href="http://www.izbakielce.pl/">http://www.izbakielce.pl/</a>
10	Małopolska Chamber of Crafts and Entrepreneurship in Krakow [in Polish: Małopolska Izba Rzemiosła i Przedsiębiorczości w Krakowie]	<a href="http://izba.krakow.pl/">http://izba.krakow.pl/</a>
11	Chamber of Crafts and Entrepreneurship in Lublin [in Polish: Izba Rzemiosła i Przedsiębiorczości w Lublinie]	<a href="http://www.izba.lublin.pl">www.izba.lublin.pl</a>
12	Chamber of Crafts in Łódź [in Polish: Izba Rzemieślnicza w Łodzi]	<a href="http://www.izbarzem.eu/">http://www.izbarzem.eu/</a>

Cont. table 2.

13	Chamber of Crafts and Entrepreneurship in Nowy Sącz [in Polish: Izba Rzemiosła i Przedsiębiorczości w Nowym Sączu]	<a href="http://www.izbarzem-ns.pl/">http://www.izbarzem-ns.pl/</a>
14	Warmia-Masuria Chamber of Crafts and Entrepreneurship in Olsztyn [in Polish: Warmińsko-Mazurska Izba Rzemiosła i Przedsiębiorczości w Olsztynie]	<a href="http://www.izbarzem.olsztyn.pl">www.izbarzem.olsztyn.pl</a>
15	Chamber of Crafts in Opole [in Polish: Izba Rzemieślnicza w Opolu]	<a href="http://www.izbarzem.opole.pl/">http://www.izbarzem.opole.pl/</a>
16	Chamber of Crafts in Rybnik [in Polish: Izba Rzemieślnicza w Rybniku]	<a href="https://izbarybnik.pl/">https://izbarybnik.pl/</a>
17	The Greater Poland Chamber of Crafts in Poznań [in Polish: Wielkopolska Izba Rzemieślnicza w Poznaniu]	<a href="http://www.irpoznan.com.pl/">www.irpoznan.com.pl/</a>
18	Chamber of Crafts and Small Business in Radom [in Polish: Izba Rzemiosła i Małej Przedsiębiorczości w Radomiu]	<a href="http://www.izbarzemiosla.radom.pl/">http://www.izbarzemiosla.radom.pl/</a>
19	Chamber of Crafts in Rzeszów [in Polish: Izba Rzemieślnicza w Rzeszowie]	<a href="http://www.izbarzemieslnicza.rzeszow.pl/">http://www.izbarzemieslnicza.rzeszow.pl/</a>
20	Chamber of Crafts and Entrepreneurship of Central Pomerania in Słupsk [in Polish: Izba Rzemiosła i Przedsiębiorczości Pomorza Środkowego w Słupsku]	<a href="http://www.rzemioslo.slupsk.pl/">http://www.rzemioslo.slupsk.pl/</a>
21	Chamber of Crafts in Szczecin [in Polish: Izba Rzemieślnicza w Szczecinie]	<a href="https://irszczecin.pl/">https://irszczecin.pl/</a>
22	Chamber of Crafts and Small and Medium-Sized Enterprises in Tarnów [in Polish: Izba Rzemieślnicza oraz Małej i Średniej Przedsiębiorczości w Tarnowie]	<a href="http://www.izbarzemieslnicza.tarnow.pl/">http://www.izbarzemieslnicza.tarnow.pl/</a>
23	Masovian Chamber of Crafts and Entrepreneurship in Warsaw [in Polish: Mazowiecka Izba Rzemiosła i Przedsiębiorczości w Warszawie]	<a href="http://www.mirip.org.pl/">http://www.mirip.org.pl/</a>
24	Chamber of Crafts of Mazovia, Kurpie and Podlasie in Warsaw [in Polish: Izba Rzemieślnicza Mazowska, Kurpi i Podlasia w Warszawie]	<a href="http://www.izbarzem-mkp.com.pl/">http://www.izbarzem-mkp.com.pl/</a>
25	Lower Silesian Chamber of Crafts in Wrocław [in Polish: Dolnośląska Izba Rzemieślnicza we Wrocławiu]	<a href="http://www.izba.wroc.pl/">http://www.izba.wroc.pl/</a>
26	National Chamber of Optical Crafts in Warsaw [in Polish: Krajowa Rzemieślnicza Izba Optyczna w Warszawie]	<a href="https://www.krio.org.pl/">https://www.krio.org.pl/</a>

Source: Based on the list of organizations associated in the structure of the Polish Craft Association (Związek Rzemiosła Polskiego; n.d.).

## 4. Results

### 4.1. Content analysis of non-scientific materials (journalists' texts, textbook, and studies)

Within the analyzed materials, the aspect of the diversity of Polish crafts is shown very generally, mainly through linking it to a very broadly understood diversity - terms such as wealth, variety, and heterogeneity. The above is associated with nine different aspects. The first aspect refers to both traditional professions, sole proprietorships, and very modern companies offering innovative solutions. Craftsmen, using the achievements of science and technology to improve their workshops and products, respond to the expectations of modern customers (Express Biznesu, 2021). The second aspect concerns the diversity of unique, hand-made

products that are not available in traditional trade and are an expression of authenticity and a unique, artistic approach (One Bid, 2023). The third aspect emphasizes the diversity of professions performed (Stach, 2025). Another perspective connects crafts and diversity with the adaptation of craftsmen to the market - the emergence of new crafts previously not present in Poland, such as a maker of yerba mate vessels, and a creator of jewelry from recycled materials. The diversity of crafts is also presented from the perspective of various skills and interests of people engaged in crafts (Stach, 2025), as well as combining tradition with modernity, and centuries-old tradition, creating a brand of the region and competing on international markets (Kulka, 2025). Another aspect highlights the use of various materials (including textures, size, varieties, patterns and shapes) and tools (including their different sizes) by craftsmen (Herman, 2020; Górka, 2013). One of the obtained materials describes the diversity of craftsmanship in terms of craft activity and the declared aspirations and development potential of craftsmen/craft companies. This aspect appears in materials informing about the publication by the Polish Agency for Enterprise Development of the report "Tropami polskiego rzemiosła" presenting an analysis of the Polish craft sector (PARP, 2024). The last context is related to the complex diversity of the population inhabiting a given area (the example of the Carpathians), shaped not only by interactions between states, nations, religions, and cultures present in a given area but also by the influence of specific conditions of the natural environment. In this approach, craftsmanship is described as "not only the ability to use tools and knowledge of the materials used but also professional jargon, a rich world of beliefs, a certain specific view of the surrounding reality". In this case, the diversity approach refers more to the specificity of the region than to the craft profession (Stowarzyszenie Ekopsychologia, 2020). Only in the last source does the aspect of craft diversity refer to issues of ethnic diversity.

#### **4.2. Content analysis of scientific materials (book review and research report)**

Within the analyzed materials, the aspect of the diversity of Polish crafts is shown in the two-track way.

The first one concerns the diversity of definitions within the framework of public sociology issues - the use of the category of "craftsman" described in the book *Craftsmen and businesses. Owners of small and medium-sized private enterprises* [in Polish: *Rzemieślnicy i biznesmeni. Właściciele małych i średnich przedsiębiorstw prywatnych*] by J. Gardawski (Herman, 2013).

The second dimension is noticeable in the PARP report *Following the trail of Polish craftsmanship* [in Polish: *Tropami polskiego rzemiosła*], in which one can read that Polish craft is revealed significant internal heterogeneity of the sector, which results primarily from the wide scope of craft activities. The author of the report draws attention to two implications. Some categories of craft, despite certain similarities, are still characterized by significant internal diversity. The second aspect is related to the uneven representation within individual types of craft (niche, unique and artistic professions), which in the case of some professions,



with a small number of their representatives in the sample, may make it difficult to precisely capture their specificity (Kowalewska, 2023). The craftsmen taking part in the research described in the report are also differentiated by (Kowalewska, 2023):

- using various forms of public aid (exemptions from ZUS contributions, tax reliefs and exemptions, non-refundable subsidies/grants, co-financing of a project implemented under EU programmes, development loans, co-financing of training and consulting services and sureties and/or guarantees),
- participation in various forms of improving qualifications (internal and external stationary and online courses/trainings, as well as self-education methods),
- specifying various short-term goals (financial, product, operational, image, investment, and those defined as conservative),
- representing different segments of craft companies due to their market condition and development potential (warriors, passive successors, conquerors, top students, cautious ones – briefly described in Table 3).

**Table 3.**

*Polish craftsmen divided into segments by A. Kowalewska*

Segment name	Financial condition	Key goals for the current year	Manifestations of development activity
Warriors	Not very advantageous	Maintaining a stable market position and ensuring financial liquidity.	Staff recruitment, investments in infrastructure and equipment, development strategy including product innovations and modernization of technical facilities
Passive Continuers	Not very advantageous	Rarely specified.	Low frequency of recruitment processes, limited investment activity, lack of a developed strategy and sporadic improvement of qualifications by the owner.
Conquerors	Good	Acquiring new customers and increasing sales results.	Recruitment of employees and planned further employment activities, investments in tools and machines, regularly updated strategy.
Primus	Very good	An extensive set of goals, including building the brand/company image.	Observed investment activity in various areas, with the intention of continuing it, developing competences and regularly updated strategy.
Cautious	Companies with different financial conditions	No specifics.	Investment activity in various areas, including process innovations, however with an expected tendency to limit, and relatively rare improvement of qualifications by the owner.

Source: own adaptation from Kowalewska (2023).

Also in this part of the study the diversity of crafts was not presented through the prism of ethnic diversity.

#### **4.3. Content analysis of materials obtained from the websites of craft chambers**

The analysis of the websites of the Chambers of Crafts indicates a lack of use of elements of ethnic diversity in the promotion of Polish crafts. On the examined websites, diversity appears only in the names of the chambers (guilds of various crafts) and refers primarily to the

diversity of craft professions, as well as offers of conducting journeyman, master, and verification exams in various professions. Out of 26 analyzed websites, only one, run by the Greater Poland Chamber of Crafts in Poznań, contains one link to cultural diversity – the “International Master” [in Polish: „Międzynarodowy Mistrz”] training focusing on the subject of interculturalism in development cooperation. The training allowed for deepening knowledge of intercultural communication, stereotypes regarding different cultures and nationalities and their impact on communication processes, and culture shock, about the diverse cultures and socio-economic systems in the world (Wielkopolska Izba Rzemieślnicza w Poznaniu, n.d.).

## 5. Discussion

Ethnic diversity significantly influences the evolution of traditional crafts, both in terms of creativity and regional development. As different cultural influences intersect, artisans adopt new materials, techniques, and design aesthetics, leading to the creation of hybrid craft styles that enrich local traditions while ensuring their survival in a globalized world (Bhachu, 2021; Bond, Worthing, 2016). This fusion of cultural influences revitalizes traditional craftsmanship, helping it remain relevant amidst the changing demands of modern society (Stabler, 2021).

Culturally diverse crafts also have profound social and economic impacts. They encourage cross-cultural exchange and knowledge-sharing among artisans, while creating new opportunities for economic growth in local economies through tourism, markets, and digital engagement (Moeran, 2021; Rodrigues et al., 2024). The handicraft industry benefits from the global demand for unique, handmade products, contributing to the economic development of regions rich in cultural diversity (Ferreira et al., 2019).

Furthermore, the integration of ethnic diversity into craft practices helps shape regional identities and preserve intangible cultural heritage, ensuring that it is passed down through generations while adapting to modern influences (Morris, Leung, 2010; Glăveanu, 2019). However, challenges related to cultural appropriation, commercialization, and the mechanization of traditional crafts raise concerns about maintaining the integrity of craftsmanship (Dalal et al., 2024; Bouzarjomehri, Eslamfard, 2017). To address these issues, it is important to implement policies that protect artisans' rights and ensure fair trade practices.

However, the analysis of the reviewed materials reveals that the diversity of Polish crafts is presented in a broad and multi-faceted manner. It is primarily linked to a general understanding of diversity, encompassing various aspects such as the range of professions, the uniqueness of handmade products, the integration of tradition with modernity, and the adaptation of craftsmen to evolving market demands. The diversity of materials, tools, and skill sets, as well as the professional aspirations of craftsmen, further highlight the richness of the sector.

Additionally, scientific studies and reports illustrate this diversity through two key perspectives. The first pertains to the conceptualization of craftsmanship within public sociology, emphasizing the evolving definition of a craftsman. The second perspective, highlighted in the PARP report, showcases the internal heterogeneity of the craft sector, drawing attention to disparities in representation among craft professions and the varied access to resources, training, and market opportunities among craftsmen.

Despite this extensive exploration, the dimension of ethnic diversity remains largely absent from promotional and institutional narratives of Polish crafts. The only notable reference to cultural diversity is found in the training initiative of the Greater Poland Chamber of Crafts, which aims to enhance intercultural competence. This suggests that while Polish crafts are recognized for their professional and creative diversity, there remains an opportunity to further integrate and acknowledge the ethnic and cultural aspects of craftsmanship in Poland.

Additionally, institutions, craft organizations, and policymakers should consider implementing targeted actions to bridge the gap in ethnic diversity representation. For instance, organizing multicultural craft festivals or exhibitions could create platforms for craftsmen from diverse backgrounds to showcase their work, thus promoting cultural exchange and fostering inclusivity. Moreover, educational programs focused on cross-cultural collaboration, and initiatives that highlight the value of ethnic diversity in craftsmanship, could help raise awareness and inspire future generations of artisans to explore diverse influences in their work.

The Table 4 outlines concrete actions that institutions, craft organizations, and policymakers can take to enhance multicultural inclusion within the craft sector. These steps focus on creating diverse opportunities, supporting marginalized artisans, and fostering cross-cultural understanding through festivals, educational programs, and policy initiatives.

**Table 4.**

*Recommendations for addressing the gap in multicultural representation in craft organizations, educational institutions, and policy development*

Action	Recommendation	Steps for implementation
Organize multicultural craft festivals	Host annual multicultural craft festivals to showcase global and indigenous craft traditions.	<ul style="list-style-type: none"> <li>- Partner with cultural organizations, museums, and embassies to invite artisans from various cultures.</li> <li>- Organize educational workshops on the history and techniques behind different crafts.</li> </ul>
Diversify festival programming	Ensure festival programming represents diverse cultural backgrounds and underrepresented groups.	<ul style="list-style-type: none"> <li>- Include artists from diverse backgrounds, especially those marginalized or overlooked.</li> <li>- Ensure fair compensation and exposure for all participants, including underrepresented groups.</li> </ul>
Integrate multicultural craft education	Incorporate multicultural craft traditions into school curricula and educational programs.	<ul style="list-style-type: none"> <li>- Collaborate with educators from different cultural backgrounds to design curriculum modules that include global crafts.</li> <li>- Offer specialized workshops on the techniques and cultural significance of various crafts.</li> </ul>
Provide scholarships for artisans	Offer financial support for artisans from minority backgrounds to attend craft programs or residencies.	<ul style="list-style-type: none"> <li>- Create funding opportunities for scholarships, fellowships, and artist residencies specifically for artisans from marginalized backgrounds.</li> <li>- Partner with craft institutions and universities to facilitate these opportunities.</li> </ul>

Cont. table 4.

Offer grants to minority artisans	Establish grants and funding specifically for artisans from diverse and underrepresented backgrounds.	<ul style="list-style-type: none"> <li>- Set up a grant program to support artisans from marginalized communities.</li> <li>- Offer training on how to apply for grants and manage financial resources effectively.</li> </ul>
Create mentorship networks	Set up mentorship programs where experienced artisans from various cultures guide emerging talents.	<ul style="list-style-type: none"> <li>- Facilitate cross-cultural mentorship opportunities, pairing seasoned artisans with new or younger artisans.</li> <li>- Promote exchanges between artisans from different regions and traditions.</li> </ul>
Promote inclusive craft policies	Advocate for policy changes to promote multicultural inclusion within the craft sector.	<ul style="list-style-type: none"> <li>- Review existing craft policies to ensure they incorporate multicultural perspectives.</li> <li>- Lobby for the inclusion of minority groups in leadership and decision-making bodies within the craft sector.</li> </ul>
Implement accessibility for diverse communities	Ensure that craft events and programs are accessible to all cultural communities, including financial support.	<ul style="list-style-type: none"> <li>- Offer financial assistance and discounted rates for multicultural communities to attend events.</li> <li>- Provide translation services and ensure venues are accessible to people with disabilities.</li> </ul>
Promote multicultural crafts online	Use digital platforms to promote and sell multicultural crafts and artisans' works.	<ul style="list-style-type: none"> <li>- Develop online marketplaces dedicated to multicultural crafts.</li> <li>- Use social media to highlight the stories and works of artisans from underrepresented communities.</li> </ul>
Preserve cultural heritage through craft	Establish programs for the preservation and transmission of endangered craft traditions.	<ul style="list-style-type: none"> <li>- Partner with local cultural groups, museums, and universities to protect and preserve endangered crafts.</li> <li>- Integrate cultural heritage preservation into craft education to ensure knowledge is passed down.</li> </ul>

Source: Own elaboration.

Our study shows that the importance of ethnic diversity within crafts is emphasized mainly by the scientific community, and this topic is omitted in texts that could promote crafts through their content.

The limitation of the study is undoubtedly the focus on the analysis of only the websites of the Craft Chambers. In the future, it is worth continuing the research on the websites of craft guilds and craft cooperatives, as well as other institutions related to crafts and its promotion. It is also worth emphasizing that the craft professions listed on the websites of the Craft Chambers mostly refer to industry-oriented crafts. Therefore, the lack of analysis of units directly oriented to handicrafts of creators emphasizing the local character and regional heritage in their works can also be considered a limitation of the study.

To further enrich the analysis of ethnic diversity in Polish craftsmanship, future research could investigate the presence and impact of policies or government initiatives that support ethnically diverse craftsmen. Exploring programs such as national funding opportunities, cultural grants, and local government actions aimed at fostering diversity in crafts would provide a broader understanding of the practical support available to artisans from different ethnic backgrounds.

Table 5 outlines other potential future research directions to enhance the understanding of how ethnic diversity impacts the craft sector, with a focus on creativity, innovation, sustainability, and cultural preservation.

**Table 5.***Direction of future research: key areas of focus*

Research area	Description	Key references
Integration of culture, creativity, and innovation	Explore the interaction between culture, creativity, and innovation in the craft sector, focusing on how ethnic diversity influences these elements.	Roy, Mohapatra (2023), Glăveanu (2019)
Impact of digitalization on cultural heritage	Investigate how digital technologies affect the preservation of cultural heritage while fostering innovation in crafts.	Li (2022)
Cross-cultural collaboration and global networks	Examine how ethnic diversity facilitates global collaborations and creates new craft forms, impacting the global market.	Bond, Worthing (2016), Stabler (2021)
Economic sustainability and ethical practices	Focus on ensuring ethical practices, fair trade, and sustainable economic development in diverse craft industries.	Dalal et al. (2024), Bouzarjomehri, Eslamfard (2017)
Cultural appropriation and authenticity	Study the balance between cultural appreciation and cultural appropriation, ensuring the preservation of authenticity in global craft markets.	Moeran (2021), Ferreira et al. (2019)
Regional identity and craft practices	Investigate how crafts contribute to regional identity and community development, particularly in ethnically diverse regions.	Morris, Leung (2010)

Source: Own elaboration.

## 6. Conclusion

This study presents a novel approach by moving beyond the traditional focus on either the economic or artistic dimensions of craftsmanship. Instead, it provides a comprehensive exploration of diversity within Polish crafts, integrating both professional and institutional perspectives. By examining factors such as market adaptation, material use, and evolving definitions of craftsmanship, this research offers a more holistic understanding of the craft sector. Additionally, it sheds light on the often-overlooked role of ethnic diversity in shaping contemporary craft narratives, emphasizing how cultural influences contribute to the sector's development and identity.

Our research establishes new insights into the extent to which diversity is considered in the Polish craft sector, revealing that while professional and creative diversity are well recognized, ethnic diversity remains largely underrepresented in promotional and institutional discourses. Prior studies have extensively explored craftsmanship from economic and artistic perspectives, yet our study contributes a new dimension by integrating the sociological and cultural aspects of diversity in the craft sector.

A key finding of this study is that ethnic diversity plays a critical role in shaping global craft narratives, yet it remains a minor element in the promotion of Polish crafts. This contrasts with studies in other regions, where ethnic diversity is acknowledged as a driving force behind innovation and cultural sustainability in craftsmanship. By comparing these findings, we identify both similarities, such as the role of innovation in sustaining traditional crafts,

and differences, particularly in the lack of institutional acknowledgment of cultural diversity in Poland.

From these findings, we can conclude that while the Polish craft sector is dynamic and evolving, there is a significant gap in how cultural diversity is integrated into its representation. Future research should focus on examining craft guilds and cooperatives, as well as how digital platforms and globalization influence ethnic diversity within Polish craftsmanship. This direction will help further explore the potential for incorporating cultural heritage into craft promotion and development strategies.

Our results confirm the hypothesis that while diversity is a key characteristic of Polish craftsmanship, ethnic diversity remains largely absent from institutional narratives. By addressing this gap, future research and policy initiatives can enhance the visibility and sustainability of cultural diversity in the craft sector, ensuring that traditional crafts continue to thrive in an increasingly interconnected world.

In conclusion, ethnic diversity serves as a powerful driver of creativity and regional development in the craft sector. By fostering inclusive environments that encourage cross-cultural collaboration and supporting sustainable craft industries, societies can effectively preserve their cultural heritage while promoting innovation and local economic growth (Li et al., 2023; Roy, Mohapatra, 2023).

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