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Crafts: Between Archetype and Marketing

*Crafts – The Official Partner of Evolution*¹

ABSTRACT

Contemporary craft has gone beyond the pre-industrial stage in terms of technology, transforming into a service sector as well as small and medium industry. Not only does it bring together many of the most technologically and organizationally advanced enterprises, but it also refers to traditional, “craft” ways of production or design. Also, handicrafts and artistic crafts constitute a segment of craft activities. It plays a significant role in modernization and modification of the existing cultural systems by making a more or less conscious selection of elements belonging to both orders defined as traditional and modern. At the same time, craft supplies many reasons to appreciate its contribution to economic and social development. It provides jobs, it is creative and innovative, offering high quality products and services to customers.

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The aim of the article is to attempt to look at the topic of crafts from a historical and comparative point of view and to fill the cognitive gap by systematizing various concepts of the functioning of crafts. An attempt was made to organize the ways of defining crafts in various countries by characterizing the historical, religious and cultural-social dimensions. Then, the marketing potential of crafts, manifested by a large-scale consumer interest in a diversified offer of crafts, was analyzed.

KEYWORDS: crafts; development; innovation; creative industry; tradition; modernization.

INTRODUCTION

This paper attempts to look at the topic of crafts from a historical and comparative point of view. The reason for taking up this topic is the observation that despite crafts occurring in many socio-economic contexts, there is a lack of comprehensive approaches. A systematization of various manifestations of crafts seems to be a cognitive gap. The literature on the subject is dominated by a certain fragmented aspect of the manifestations of crafts. German craftsmanship, identified with specific high-tech small and medium-sized industries, and Anglo-Saxon craftsmanship, where the understanding of craftsmanship as handicraft dominates, are typically portrayed.

The paper adopts a comparative perspective in the perception of crafts in different countries because crafts, though common, are perceived and understood differently. The lack of an intellectual map does not allow us to see the complexity of the phenomenon defined as crafts. Meanwhile, diverse aspects of understanding craftsmanship can be distinguished.

- Religious aspects, expressed by historical religions, e.g., of ancient Greece and Rome, referring to crafts – e.g., the cult of Hephaestus/Vulcan; nowadays there is a living cult of patrons

of crafts, e.g., in Christianity and Islam, with their medieval roots.

- Cultural aspects, including ancient religious traditions, myths and thus symbolic culture, as well as contemporary popular culture. In this aspect we should talk about the archetype of crafts and craftsmen, which is still present despite intensive modernization processes. For example, “the craftsmanship of the Roman builders can still be seen today in roads used even now and in the aqueducts which stretch across Europe” (Noworol, 2020a, p. 63). What is more, when analyzing contemporary symbolic culture, one may advance a thesis that this archetype is strongly rooted both among craftsmen themselves and among local or regional communities.
- Philological aspects – the centuries-old historical baggage of craftsmanship which provides for its linguistic rooting in diverse contexts. However, the situation is complicated by the fact that nowadays it is not possible to translate the word “crafts” into various languages in a straightforward manner since it could mean different things, such as the German and Anglo-Saxon models mentioned above.
- Institutional aspects – how and whether crafts are legally regulated as economic self-government in a given country. The German model can be pointed out, where membership in chambers of crafts of economic sub-entities in the field of crafts is obligatory. The Anglo-Saxon model, on the other hand, does not provide for any regulations in this respect, hence the discretionary use of the terms “craft” and “guild”. The Polish model, on the other hand, is of an indirect nature, as the Craft Act is in force, but without an obligatory membership in a craft economic self-government; therefore there is a *de facto* fundamental lack of definition of what craftsmanship is on an institutional level.
- Educational aspects, whereby in some countries (e.g., Germany and Poland) learning crafts is part of vocational education,

while in others, such as Finland, it can also be part of early childhood art education.

- Economic aspects, including the marketing aspect – craft has great potential nowadays. Customers all over the world are buying craft beer, among other things, and it is also worth noting that the concept of craftsmanship is being used as an enterprise from the smallest scale to large corporations such as Ikea’s craft offerings.

It is worth noting that craftsmanship in the medieval period was homogeneous. “In preindustrial European cities, craftsmen tended to form associations called guilds, based on their trades and organized in a manner somewhat like a trade union or cartel or a secret society. European trade guilds peaked during the sixteenth century” (Noworol, 2020a, p. 64). However, in the course of developmental processes in the following centuries, crafts developed differently in different countries.

The policy of European countries is twofold. From one side there pay attention to the traditional crafts, some of which are slowly disappearing from today’s societies, and local and regional governments try to maintain selected fields of craftsmanship like pottery, agriculture, cooking, textile and paper decoration, carving or woodwork, metalwork or jewelry making. From the other side the common European and world policy goes to the direction of developing a modern 4.0 technology by todays and future craft. (Noworol, 2020b, p. 9)

This state of affairs leads to the need for systematization on the basis of comparative analysis of the manifestations of crafts functioning in the socio-economic dimension. In the article, an attempt at ordering the phenomena referred to as craft is made in the context of historical, religious and cultural-social dimensions. The marketing potential of crafts is analyzed as well. It manifests

itself in the large-scale consumer interest in a diversified offer of crafts. Therefore, it seems justified to state that the current market fashion for crafts traces its sources to the archetype of crafts. Hence, it is worth reaching for historical and cultural sources of campaigns promoting the craft offer in the form of ice-cream, beer, shoes, furniture and many other products and services.

CRAFT AS ARCHETYPE

Reaching back to the historical perspective and the oldest one from the Palaeolithic Age, craft should be treated as a constitutive element of human condition. Hence, it is justified to say that the foreman or master in his craft is an archetype. This is confirmed by numerous historical references in religion and culture, including contemporary ones in popular culture. Beginning with Hephaestus, the Greek god and archetype of the craftsman, who “in his subterranean forge created magnificent divine tools and weapons, it was he who finally created the first mortal woman, Pandora. The only Greek god who worked” (Berent, 2015).

In Plato’s and Aristotle’s view, on the other hand, the original use of the term *technē* and craft was associated, on the one hand, with experience understood as an action based only on experience and certain natural intuitions, without a specific set of rules or techniques, and, on the other hand, with a set of rules, a system or a specific method of doing something:

Technē has a uniform, fixed *telos* and area of competence that is specific to the art. It requires human control over oneself, and thus may also entail supervision over part of one’s environment: for example, one learns the rules of carpentry *per se*, but carpentry also entails proficiency with various actual materials.... This epistemic precision is the condition for skill to be learnable, which in turn is the basis

for the reliability and certifiability of technitēs [technicians, craftsmen]. (Angier, 2010)

In the Christian tradition, St. Joseph, the patron saint of crafts, also called Joseph the Craftsman, spent his whole life as a craftsman dedicating himself to hard work for a living. The Gospels refer to him as *tektōn*, which in Latin means “carpenter”, meaning a craftsman who repaired farmers’ implements, wooden objects, etc. These works were connected with construction and building, so they were related to wood and iron work. In 1955, Pope Pius XII proclaimed May 1 as the Feast of St. Joseph the Craftsman, as the model and patron saint of working people, thus giving religious significance to the secular feast day of work, celebrated worldwide since 1892.

In the popular culture of the 20th century we can recall, among others, the characters of craftsmen dwarves created by J. R. R. Tolkien in his classic works of literature, such as “The Hobbit”, “The Lord of the Rings”, or “The Silmarillion”. Also in Andrzej Sapkowski’s saga about “The Witcher”, dwarves know every craft (Wadowska, 2020).

CRAFTS AND RELIGION

In Christianity, both in the Gospels and in the teachings of the Holy Doctors of the Church, there are many references to the importance of hard and professional work on the way to salvation. The external manifestation of religious identification in crafts were (and still are in Poland) guild flags with the image of the patron saint.

And so the patron saint of coopers is St. Firmin, tinsmiths, masons and locksmiths – Peter the Apostle, carpenters and joiners – St. Joseph, confectioners – St. Matthias the Apostle, roofers – James the Less, dyers and tanners – Simon the Apostle,

potters – Fabian, Justa and Rufin, leatherworkers and saddlers – Bartholomew the Apostle, masons – St. Stephen, wheelwrights – Catherine of Alexandria, basket-makers – Anthony the Hermit, blacksmiths – St. Longin or St. Barbara, tailors – St. Martin of Tours, millers – St. Nicholas, bakers – St. Anna, brewers – St. Ludgarde, tinkers – St. Barbara, butchers – St. Luke the Evangelist or St. Bartholomew the Apostle, clothiers – St. Paul the Apostle or St. Blaise and St. Ambrose, saddlers – St. George, shoemakers – St. Crispin and Crispiniana, and goldsmiths – St. Eligius. The day of the guild's patron saint was a holiday in many European countries, celebrated with great solemnity among the guild members in church, with a mass and procession. The guilds' activity was therefore historically similar to the activity of religious brotherhoods. And nowadays in Poland many guilds still continue the tradition of celebrating patronal feasts (Sobczak, 2020).

Craft guilds, in addition to their activity in strictly professional matters, also played a very important social role, including in religious and educational spheres, as well as engaged in self-help activities for their members (Gessek, 2016). Participation in religious ceremonies was therefore one of the elementary tasks of guilds (Bandarzewski, 2014, p. 26). While reaching back to the origins of craftsmen's organizations, it is necessary to point out, in terms of organization, the tradition of corporations from the period of the late Roman Empire and of religious brotherhoods (Sobczak, 2020).

Thus, guilds, like religious brotherhoods, created group ties in which professional and social customs, and above all forms of religious life were shaped. Participation in services, funerals and processions was determined by guild statutes. Some researchers find in craftsmen guilds, above all, religious brotherhoods that cared about ensuring eternal life to their members. This was to be achieved by numerous religious foundations and charity

activities, which according to the guild statutes were an important part of the guild life (Samsonowicz, 1984, p. 553).

The guilds, therefore, in fact performed the functions of religious brotherhoods, which included having a chapel of their patron saint, collective participation in religious services, or going to confession together. The craftsmen also educated young people religiously and took care of proper conduct, not allowing, for example, playing dice, cards, or night games in inns and taverns (Izba Rzemieślnicza i Przedsiębiorczości w Białymstoku [IRPB], 2020). Within the scope of professional activity, but also in the moral sphere, membership in guilds obliged to respect Christian moral principles (Sobczak, 2020). It was expressed by financing charitable activities from dues paid to the common guild fund, such as care for the sick, widows, old people or help in the event of disasters. At the same time, guild organizations directly obliged their members to participate in religious ceremonies, including attendance at guild services. The obvious expression of religious affiliation of particular guilds was their patron saint and connection with a particular church, as well as having their own altar or chapel, which guilds usually founded and provided ongoing care for.

THE HISTORICAL ROLE OF CRAFTSMANSHIP

Historically, crafts provided the basis for the formation of the bourgeoisie from the Middle Ages onwards, and thus in the long run of modern societies. Crafts were also a model for institutions such as universities, because before the rectors of medieval universities donned the ermine robe, it was the elders of guilds who wore it before them. This was quite natural, because “the medieval *universitas* ... imitated in its form of organizations [authors] the medieval craftsmen guilds, that is a group of masters who were

occupied with practicing their trade, and treated the education of students as a complementary occupation” (Antonowicz, 2005).

In view of the fact that during the Middle Ages there was a dynamic development of cities, which was associated with the requirement to organize production and sales. Such requirements were the basis for the establishment of craft guilds as organizations of owners of manufacturing and service workshops, and the first guilds were established in Italy as early as the 10th century (Pavia, Milan, Venice). The next guilds were established in France, and in the mid-13th century their influence in both countries was so strong that they took over almost all areas of production (Sobczak, 2020).

The Polish word *cech* for guild comes from German *Zeichen* meaning ‘sign’. This term was associated with the fact that individual guilds had characteristic symbols associated with their members’ professions (Związek Rzemiosła Polskiego, 2021). Craftsmen working in the same or a related professions joined together to form an organization for the defense of common interests, for control and mutual assistance. In the Middle Ages, the entire community of larger cities consisted of guild associations. In Poland, the first mention of merchant guilds and craft guilds dates back to the 13th century (IRPB, 2021). “The heyday of professional brotherhoods came the late 15th century. At that time the internal organization of guilds was formed. The master was the owner of the workshop. He could hold the most important positions in the guild, educate apprentices and employ journeymen” (Związek Rzemiosła Polskiego, 2021).

It would seem that the term “craft”, as historically grounded, rooted in culture and legal acts, should not pose problems. It turns out, however, that it poses problems resulting, as it seems, for at least several reasons (Bondyra, 2012, pp. 20–23). In addition to the complications related to the understanding of what crafts are, the reference to the Anglo-Saxon linguistic convention is also added. This may result in a linguistic carbon copy effect,

i.e. the lack of consideration for the meaning and legal context of crafts and, consequently, of their functioning in different realities. Craft has its common historical basis in the countries of Western Europe, but since the Middle Ages, both the word itself as well as the practice of crafts have evolved in different directions. Thus, in Anglo-Saxon countries, craft has to a large extent become a synonym for certain manual skills, and in dictionaries references to crafts guilds are further down the list. In Poland, on the other hand, as in Germany, crafts have retained their original meaning associated with the structure of guilds and crafts chambers as institutions responsible for vocational education and certification of qualifications, which is reflected in statutory regulations.

CRAFTS TODAY – THE ANGLO-SAXON AND GERMAN MODELS

It is also important to outline the definitional framework of crafts. The key point here is that the medieval roots of crafts are common to all European countries. However, as mentioned above, in the course of social and economic changes, guild crafts and the very concept of crafts have evolved differently in different countries. Thus, in the Anglo-Saxon context, crafts are associated with handicrafts or artistic trades and, at the same time, there are no institutional regulations (Ministerstwo Rozwoju, Pracy i Technologii, 2020). In the Anglo-Saxon model, the crafts – although without a formalized structure of economic self-government as there are no formal regulations concerning the creation of crafts organizations and, therefore, they function in the non-governmental sphere – still play a significant economic role. In the Anglo-Saxon approach, crafts are to a large extent located in the area of creative economy (*Craft and the creative economy*, 2021), which has been stimulated by the development of creative industries (*What is the creative economy?*, 2021).

The continental model, on the other hand, involves the identification of crafts today with specific manufacturing and service industries, such as construction finishing, but to the exclusion of the creative economy. In the case of Germany (Göbel, 2021), as the country with the most extensive craft sector in the European Union, it is also obligatory for entities in this sector to belong to an economic self-governing body in the form of chambers of crafts, which have the status of a public sector on a par with local government. The crafts sector in Germany comprises more than a million companies with 5.5 million employees and covers economic activities from tailors to mechatronics, including 130 craft trades. This includes occupations such as baker or bricklayer, but also unique ones such as gem grinder or violin maker. Significantly more than a quarter of all apprentices in Germany learn a trade in a craft. This is more than in any other occupational group.

CRAFTS IN POLAND

With respect to Poland, it may be pointed out that the formula of crafts' functioning is situated between the British and German models. This means that there are craft organizations, guilds and chambers based on statutory regulations, but, unlike in Germany, membership in these organizations has not been obligatory since 1989. The craft sector has the most numerous network of organizations in terms of the number of associated economic entities, consisting of 478 guilds and 32 chambers, which draw on traditions dating back to the Middle Ages (Związek Rzemiosła Polskiego, 2021c). A specific feature of the crafts sector is the fact that these are mostly family businesses and thus rely on generational continuity. At the same time, this is a social environment that attaches great importance to the cultivation of tradition within the framework of guilds and crafts chambers.

Taking into consideration the issue of crafts functioning in Poland from the comparative point of view, it is necessary to take into consideration the structure of crafts organisations in the territorial and branch dimension, which operate on the basis of the Craft Act of 22 March 1989. According to Article 7 of the Act, the organizations of the crafts economic self-government are guilds, crafts chambers and the Polish Craft Association. A special feature of the crafts economic self-government in Poland is the lack of compulsory membership, which was abolished in 1989. At the same time, it should be emphasized that the specific nature of Polish craft is associated with direct affiliation of craft enterprises to craft guilds and indirect affiliation, via the guilds, to chambers. In other words, with some exceptions, crafts chambers bring together guilds rather than specific undertakings. The structure of craft organizations is illustrated in Table 1.

Table 1. Summary and structure of craft organizations (January 2020).

Craft organizations Polish Craft Association as an employers' organization represents interests of micro, small and medium-sized enterprises, not only of its members but also of the whole SME sector.	Polish Crafts Association 32 chambers / 487 guilds
Number of craft workshops training students and/or employing younger workers for professional preparation	23,667
Number of young workers employed in craft enterprises for professional preparation	76,257 30.54% women 69.46% men
Number of students who took part in journeyman examinations organized by examination boards of craftsmanship chambers	27,942

The basis for quantitative analyses of the crafts in Poland can be found in the Education Reports of the Polish Craft Association, based on information provided by the craft chambers. This

statement presents the vocational preparation of students conducted by employers associated in crafts organizations, as well as the process of confirmation of vocational qualifications in the system of journeyman and master crafts examinations conducted by chamber examination boards (Związek Rzemiosła Polskiego, 2021b). The reports are prepared by territory (chambers of crafts) and by trade (profession). The purpose of annual reports is to present the effects of crafts' activity in carrying out the tasks of the education system (as defined in the Craft Act), as well as the opportunities and training potential of crafts. These reports illustrate the important contribution of crafts to training and preparation of qualified personnel for the economy. Prepared reports can be used for the creation of various information concerning the activity of craftsmen and crafts organizations in local area.

In Poland, the situation is complicated by the coexistence of craftsmen associated in guild structures and operating on the basis of the Crafts Act with new initiatives defined as new crafts: "Now, since March, we are an association of craftsmen called "Nów – Nowe Rzemiosło"; we have thought long and hard about the definition of crafts. It is not easy, because in Poland confectioners, hairdressers, clocksmiths, leatherworkers, etc., are all craftsmen. We have adopted our own definition of craft, understood as the production of utility or artistic objects, signed, made by hand or with some mechanical labour, original and with a high level of craftsmanship" (Zagała, 2019).

It should therefore be noted that crafts in Poland are understood in different ways as a segment of modern micro, small and medium-sized enterprises or only as handicrafts and niche occupations, disappearing, being a kind of open-air museum in the field of artistic craft. This situation causes fundamental difficulties in statistical inference about unaffiliated crafts. An example of these difficulties is the program declaration of Nów – Nowe Rzemiosło Association which disregards the existing craft struc-

tures in Poland, which are sometimes several hundred years old and operate on the basis of legal regulations:

We are a group of designer makers and craftspeople who promote handmade items. We come from different parts of Poland and we have different professional backgrounds and experience. We get inspiration from traditional craft but we do not rigidly stick to ready-made rules of craftsmanship.... Traditional guilds gather the craftspeople of the same specialisation. Until 2019 there was no Polish organisation that would connect the representatives of different craft professions. We have decided to fill this gap and bring together original craft studios that share a similar approach to the idea of craft. (Stowarzyszenie Nów, 2021)

However, the quoted declaration identifies crafts with handicrafts, which does not exhaust the scope of crafts functioning in Poland, including also the most modern plants positioning themselves within Industry 4.0.

In general terms, craft trades in Poland are business activities within a specific industry. Craft businesses are conducted by various legal entities which identify themselves as craft entities, which may be reflected in membership in a guild. According to the list of craft professions based on the data of the Polish Crafts Association and the list of professions in accordance with the Regulation of the Minister of National Education of 15 February 2019 on the general objectives and tasks of education in trade education professions and the classification of trade education professions, crafts include the following branches scope (*Branże rzemiosła polskiego*, 2019):

- Audiovisual industry
- Construction
- Ceramics and Glass
- Chemicals

- Wood and furniture
- Electrical industry
- Electronic and mechanic industry
- Hairdressing and cosmetics
- Hospitality, catering and tourism
- Forestry
- Mechanical industry
- Precision mechanics
- Metallurgy
- Automotive industry
- Printing
- Fashion
- Food
- Information and communications technology
- Water transport.

The list of occupations corresponding to craft activities includes 131 occupations (Związek Rzemiosła Polskiego, 2021a).

Without a formal confirmation of a person's professional skills by a crafts commission, he or she may carry out specific activities on a professional (or hobby) basis, but this does not qualify them. In the case of crafts, there are two levels of professional qualifications: journeyman and master. The first title certifies the professional qualification to perform a specific activity, and the second title entitles one to train apprentices in a particular trade.

CRAFT MARKETING

The significant marketing potential of the craft trades market, in the sense of products and services positively associated with high quality by customers, should be noted as a starting point. Crafts are comprehensively understood as traditional, starting from artistic crafts in the field of economic activity (handicrafts) to modern crafts with an element of tradition. It should be noted that

there is a growing market niche for broadly understood craft and at the same time the craft marketing is dispersed among particular branches and companies. This is accompanied by a diversified offer of services and products of crafts as well as by the promotion of national or even continental brands, which is the case of African crafts, including those combining business objectives with social responsibility (Out of Africa Gifts, 2021).

Ethnic craftsmanship is also referenced by global corporations, as evidenced by the creation and promotion of collections such as the new, limited edition of the LOKALT collection from IKEA. It is an answer to the question “What happens when four young contemporary designers from Amman, Delhi and Bangkok meet local craftsmen? Each piece is handmade, so each tells its own unique story” (Niedzielak-Kowalska, 2021).

An example of contemporary global marketing success is beer and the extremely dynamic development of this market, e.g., in China (Li et al., 2018), which translates into a justified statement about the “revolution” taking place in the craft beer market in this country, which is also the largest market (*A craft beer revolution is taking place in China*, 2021). Of course, as part of the global fashion for craft beer, also in Poland it enjoys marketing success as “brewed in often small, local breweries, ... craft beers are focused on quality and good taste” (*Co to jest piwo rzemieślnicze?*, 2021). At the same time, it should be noted that craft beer is characterized by the proliferation of the Polish word *rzemieślnicze* (craft type) in reference to “craft beer”.

In turn, Japanese “artisanal sake” is introduced to the Polish market from Asia, to which “the key is natural fermentation. Such production is now becoming a cult in Japan” (*Naturaliści – oni są winni!*, 2021).

In the regional dimension in Poland, the marketing strengths of craft are illustrated by the promotional success of Poznań and Wielkopolska, i.e. the popularization of *rogal świętomarciński* [Saint Martin’s croissant] (Bondyra, 2014), which was reflected

in the increase in sales from 50 to 750 tons of this confectionery within 5 years. At the same time, attention should be drawn to the specific character of Wielkopolska's regionalism as related to the craftsman's ethos, to which the marketing specialist attributed reliability, accuracy, diligence, and hard work (Bondyra, 2012a). These trades are in constant demand because modern social and economic processes present tradespeople with many challenges. Today's electricians, plumbing fitters, car mechanics, locksmiths and others are first-class professionals who often develop tools, machines and software themselves. The success of ogal świętomarciński in the region and the whole country, based on the certificate issued by the city of Poznań and the Wielkopolska Chamber of Crafts in Poznań, shows the importance of confirming quality in craftsmanship for consumers. A similar example is the craftsmanship certificate issued by the National Guild of Artistic Craftsmen (Ogólnopolski Cech Rzemieślników Artystów, 2021).

Crafts are not only production. Therefore, it is important to present this offer with the help of new media. The website of the British chimney sweepers' guild is a model (Guild of Master Chimney Sweeps, 2021). Such portals usually contain subpages of specific professions, which are intended to include a set of information for professionals and customers, such as information on new technologies.

To sum up the outline on craft marketing, we can invoke the case study of the Polish shoe company "Wojas", which overcame the stereotype of the craftsman as a "shoemaker from the basement" and created a strong brand based on craft traditions: "For almost 30 years now, we have been making footwear exclusively in Poland while maintaining traditional craft production techniques. Our employees are entire families who pass on the knowledge of the art leather products making from generation to generation" (Wojas, 2021). In its ongoing marketing campaign, the company employs celebrities for its promotional videos, as well

as emphasizes that it takes many hands of experienced craftsmen, several hours of work and passion to make one pair of leather shoes. An ordinary shoe becomes a small masterpiece of the highest quality" (ibid.).

At the same time, it should be emphasized that in Poland, as part of the post-communist transformation processes after 1989, when the free market economy was being established at an accelerated pace, many craftsmen's workshops gave rise to enterprises operating on a large scale today. For example, we could mention such names and brands as Krzysztof Olszewski, the founder of Solaris, who started his career as a car mechanic while still at university, Wojciech Kruk, a master craftsman and continuator of the family jewellery-making tradition dating back to 1840, or Piotr Kler, the founder of a furniture company and the Kler brand.

EPILOGUE

Crafts cover a variety of areas, but without a precise articulation of which aspect we are talking about, it may not be obvious in a specific situation how to use the term. Thus, in specific contexts, the term "crafts" should be used with adjectives which define the meaning, such as traditional or artistic. The problem, therefore, is not the variety of contexts in which crafts in the broadest sense of the term are referred to, but conceptual precision.

Modern crafts have moved beyond the pre-industrial phase in terms of technology into small and medium-sized industry and the service sector. In comparative terms, on the other hand, crafts unite German modernity and the Anglo-Saxon creative industry. Crafts are therefore characterized by the association of many technologically and organizationally advanced enterprises as well as by the reference to traditional craft production methods and design.

Generalizing, such a perspective dominates today's discussions on the role of modernization in modifying the existing cultural

systems, also in non-European societies. As a result, the position which claims that the processes leading to modernization are closely related to the negation of tradition is becoming a thing of the past. Industry need not destroy crafts, science need not replace religion, and medicine need not replace “alternative” ways of treatment (Szacki, 1984). Rather, the phenomena associated with the modern age increase the area of choice. So we can say that modern societies in the course of modernization make a more or less conscious selection of elements belonging to both orders, defined as traditional and modern. At the same time, crafts provide many reasons to appreciate their contribution to economic and social development (Bondyra, 2012a). Crafts provide jobs, they are creative and innovative, offering customers high quality products and services. Being a craftsman, belonging to a guild, and a master’s diploma are ennobling, confirming high professional qualifications and quality services provided. Craft companies are able to combine innovative management methods with the tradition of craftsmanship reliability.

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