



# COMMHERITOUR

## D.1.1.2 Heritage valorisation benchmark in remote Danube Region areas

Authors: Tajda Jerkič (Faculty of Arts, University of Ljubljana)

Sara Sakač (subcontracted external expert)

Partner name: University of Ljubljana

Partner number: PP3

Version 1

20 December 2024

## Table of contents

Introduction .....	3
1. Heritage valorisation in the Danube Region.....	3
2. Research process .....	7
3. Guidance through examples of good practices .....	8
4. Good Practices .....	8
4.1 Active professional craftspeople .....	8
4.2 Knowledge transfer .....	27
4.3 Organized craft trainings .....	28
4.4 Association for preservation and reactivation.....	38
4.5 Presentation of crafts in museums.....	49
4.6 Network for preservation of crafts.....	60
4.7 Local community building .....	70

# Introduction

In this document we are going to present the Heritage valorisation benchmark in remote DR areas, activity marked as D.1.1.2. Our aim is to provide an insight into good practice in the valorisation of (traditional) handicrafts or, more broadly, intangible cultural heritage. This includes preservation and/or transmission of knowledge and practices, involvement of local communities, links with professional networks. The following pages present the conceptual framework and the process of our research.

The results- analysis of good practices are presented in the second chapter. Documents have been prepared for use in the forthcoming activities of the planning and piloting phases under Specific Objective 3.

## 1. Heritage valorisation in the Danube Region

To evaluate the practice of heritage valorisation in the Danube region, which is one of the highlighted themes of the COMMHERITOUR project, we must first consider some basic elements of the practice.

By heritage, we mean **cultural heritage** that refers to practices, objects and other components of life in the past that, in principle, **constitute the cultural identity of a particular community in contemporary life**. Furthermore, in the COMMHERITOUR project we focus on intangible cultural heritage, which refers to "the practices, representations, expressions, knowledge, skills- as well as the instruments, objects, artefacts and cultural spaces associated with them- that communities, groups and, in some cases, individuals recognise as part of their cultural heritage", if we follow the UNESCO definition. In this sense, it is an umbrella term for handicrafts as a part of cultural heritage that can be revitalised today.

In the COMMHERITOUR project, which focuses on economic benefits and social sustainability by raising awareness of the potential of intangible cultural heritage in remote areas of the Danube region, we understand **valorisation as the process of using selected representative cultural components** (in our case traditional handicrafts or culinary) **and enhancing their value**. Valorisation is also linked to the preservation and representation of these practices.

For better orientation, we present the model of heritage valorisation in COMMHERITOUR (see Figure 1 below). We have divided the process of valorisation and community building into two thematic parts:

- **Specific Objective 1** (namely: Improving awareness of cultural heritage potentials and valorisation capacities in DR communities) and
- **Specific Objective 2** (namely: Boosting the contribution of cultural heritage craft products and services to the economy and tourism)

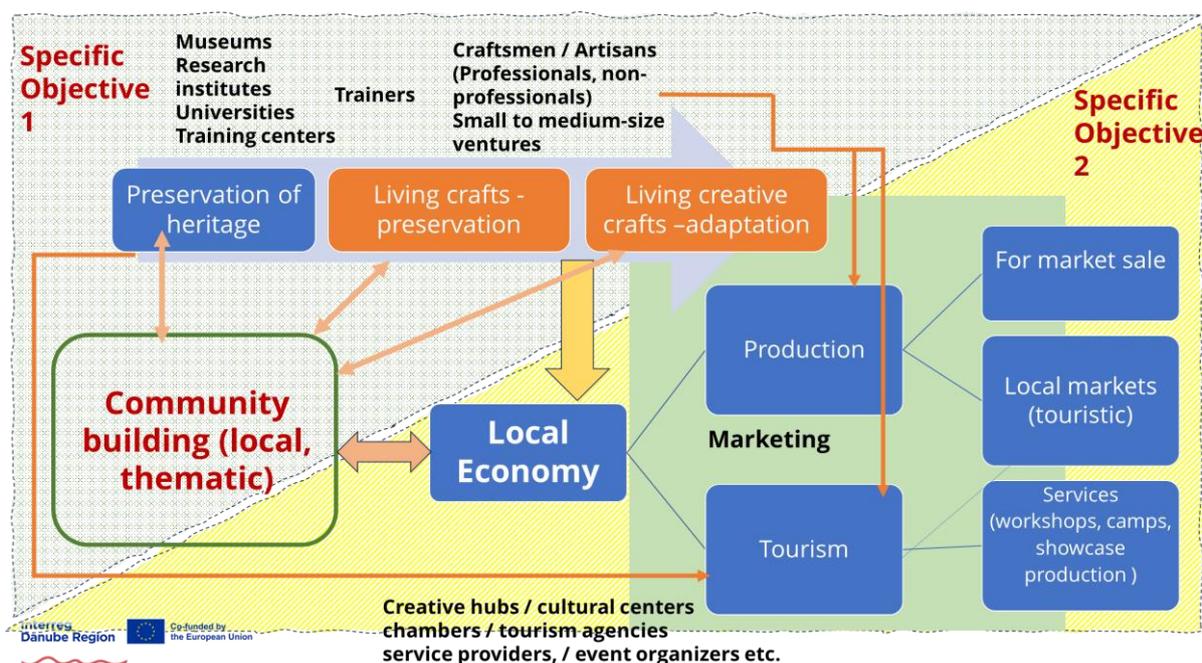


Figure 1: Modelling of heritage valorisation in Danube region and division between SO1 and SO2

The first covers the evaluation of the status of local cultural heritage, traditional crafts, the practice of knowledge transfer with its main stakeholders: professional institutions (museums), organisations (training centers, NGOs) and craftspeople. The second objective covers the impact of the local economy - how are the practices dwelling in local tourism, what are the production capacities, how to imply cultural marketing of services, events, handicraft products with understanding of local consumer attitudes. The main actors in this part would be tourism agencies, creative centers, chambers of crafts, etc. These two perspectives can provide us with a comprehensive approach that we are now trying to put into practice and apply for the first time in the Danube region.

The presumed successful implementation of heritage valorisation thus implies **a good supporting network/ecosystem** of knowledge holders (craftspeople), professionals, tourism workers, strategists or understanding of local politics, involvement of the local community, etc. The valorisation can be a **process initiated either by knowledge holders** and the local community (i.e. bottom-up) or by a local political **or professional entity** (i.e. top-down). In both directions, however, **both sides collide** if the valorisation process is valid (appropriate). In this way a supporting system can be established, which is also one of the strategic aims of the COMMHERITOUR project in the long term: to connect local stakeholders and local (or regional) decision makers.

For the selection, important additional validation are indicators of external recognition that helped us to select the cases, e.g. inclusion in international networks or lists such as UNESCO's Register of Good Safeguarding Practices, the Homo Faber platform, etc.

Our **analysis is primarily qualitative**, which means that the factors are not measured but considered in their social and political context, combined with data from the internet and narratives from interviews with individuals and organisations. It's important to consider how each of the factors (listed above) influences the valorisation process and can contribute to the success of an innovation within its local

community, in order to inspire other colleagues in similar situations who are just taking the first steps towards valorising handicrafts.

In the research, we **set professional factors** to evaluate the examples of good practice in the field of heritage valorisation in the Danube region. We considered:

- **The temporal and spatial context of each case,**
- **Continuity and sustainability,**
- **Transmission of knowledge,**
- **The community involvement factor and**
- **The build-up system** (bottom-up or top-down)

The factors are then discussed with some reference to the literature and concrete examples from this benchmark.

First, we have considered the **overall contextualisation** of the examples- the historical significance of a craft and/or its local relevance. This can only be done if we know the background to the initiatives that emerge. Perhaps it was the historical momentum in the past, a project that found motivated individuals to continue, a good support system already in place, etc. For the concrete handicrafts, the strategic position in the past was sometimes a decisive element (e.g. abundance of specific materials, accessible technology).

Temporal and spatial contextualisation often overlaps with **continuity and sustainability** of initiatives. The latter involves ensuring that the sources of good practice (e.g. craft production, network, workshop organisation, knowledge preservation) can flourish and improve (Fredholm, 2017). Namely, we were interested in details of funding, employment opportunities, links to professional networks and other 'infrastructural' information.

Another factor that we have considered in the examples is also related to the previous description. It is the **transmission of knowledge** of craft techniques and other practices, usually from one generation to the next and/or through apprenticeships (Bunn, 2015). This also helps to create opportunities for the younger generation. We see the longevity of the practice as an important source of credibility and quality.

We have paid attention to the factor of **community involvement**, which we see as a proliferation of practices from individual attempts to active community participation and integration into everyday life in the local area (whether through workshops, purchasing, tourism promotion, linking local stakeholders or supporting professional networks). After all, this also contributes to economic sustainability (see Moeran, 2008). It can be a good source of social activation that can lead to political support for this type of practice.

With the **build-up system** we had in mind the initial process of preservation or valorisation of handicrafts in each example. These are a rather complex set of practices; it can combine valorisation by professional institutions, by lay local community or knowledge holders (see also Mackovicky 2010). Even though the UNESCO Convention prefers the bottom-up suggestion/application for protection, professional institutions sometimes see the bigger picture of some practices. By observing the motivations, needs and logic behind the establishment of the ecosystem, we can learn from the examples of good practice.

More:

- Bunn, Stephanie J., 'Who Designs Scottish Vernacular Baskets?' *Journal of Design History*, 2015, Vol. 29 No. 1, pp. 24-42.
- Fredholm, Susanne, *Making Sense of Heritage Planning in Theory and Practice Experiences from Ghana and Sweden*. 2017, Gothenburg: University of Gothenburg.
- Makovicky, Nicolette, '»Something to talk about«: notation and knowledge-making among Central Slovak lace-makers.' *The Journal of the Royal Anthropological Institute*, 2010, Vol. 16, Making knowledge, pp. S80-S99.
- Moeran, Brian, 'Materials, Skills and Cultural Resources: Onta Folk Art Pottery Revisited.' *The Journal of Mordern Craft*, 2008, Vol. 1, No. 1, pp. 35-54.

## 2. Research process

The implementation of the Heritage Valorisation Benchmark started in May 2024 with the help of the subcontracted external expert. We started by collecting examples of good practice through contacts with project partners and associative strategic partners. Later we continued with desk research on professional network and social media channels and contacts with many national and international umbrella organisations related to (intangible) cultural heritage as sources.

We focused in particular on the practice of professional craftspeople, examples of knowledge transfer, the presentation of crafts in institutions (museums), networks for the preservation of crafts and the building of local communities- topics related to Specific Objective 1.

Our aim was first to contact each practice and later decide whether they were successful examples or not according to the given criteria. This is why we started by collecting 50 potential examples of good practice. We weren't successful in contacting and initiating cooperation with individuals and organisations, so we agreed with other knowledge providers to divide 32 presumed examples of good practices according to our thematic priorities in Specific Objective 1 and 2, which can be seen in the Figure 1 above.

While gathering detailed information through internet research and correspondence/interviews, our external expert filled in the template for the benchmarking documents. In the template we decided to ask about:

- Their background,
- Success factor,
- Heritage valorisation practice,
- Local community involvement,
- Link to professional network,
- Communication and sustainability factor.

To make the document more practical, we also indicated the area of interest of each example and included contact information, where and how to find them (craft touchpoints) and the explanation of what makes them good practice. We have also collected some representative photos to further presentations and use.

The final documents are ready to be described and integrated into the action plans and presented on the HeriCraft Market platform in the coming periods. It will also be useful and exemplary for project partners who will implement pilot actions (LP, PP5, PP7, PP8, PP10, PP11, PP12, PP14).

### 3. Guidance through examples of good practices



Figure 2: Presentation map; an allocation of 16 examples of good practices in the Danube region:

We are presenting 16 examples of good practices in the Danube region divided into seven groups, paired according to the similarities in practices.

In the first chapter you will find **four active professional craftspeople**. **Atelje Stanišić** from Serbia specialises in stained glass. Since 1898, they have contributed to the preservation of churches, public buildings and other architecture throughout Serbia and beyond. In addition to excellent continuity and knowledge transfer, the workshop is a reliable partner of professional institutions. The second craftsman is **Victor Clopotar**, master coppersmith from Romania, who is active in offering apprenticeships. He also manages to adapt traditional objects to the contemporary market, which makes him an interesting model for other attempts to preserve and valorise cultural heritage. The third example is **Esma Frljak**, owner of the newly established family business HAF Handmade ArteFacts, which is rooted in the family apprenticeship model. She nurtures high-quality leatherwork and combines it with contemporary design. They generate income thanks to the added value of their products and services. The final example of professional craftsmanship is **Lukáš Novák**, a glassmaker from the Czech Republic, who was introduced to the world of glass at a young age by his parents. He later received formal training in the craft and set up his studio in the capital. His main aim is to bridge the gap between traditional craftsmanship and contemporary design.

The second chapter highlights **two excellent examples of quality knowledge transfer**. The first is the *Damsko Srce craft cooperative* from Serbia, founded by Slavica Ćirić. They are committed to the intergenerational transfer of skills, which is essential for the preservation of traditional crafts such as Pirot kilim weaving. The learning process often takes several years, which ensures the acquisition of the necessary expertise. The second example is *Hiša Mandrova*, founded in 2019 after the renovation of the traditional farmhouse in Slovenia. Through practical experience, Eva and Aljaž recognised the potential for modern revival and create an ecosystem for the valorisation of handicrafts, with an emphasis on the preservation of traditional techniques. From 2021, they will offer non-formal woodworking workshops to help participants reconnect with manual skills.

The next section describes **the craft training organised within the institutional framework**. The first are the formal qualifications in the *Hungarian Heritage House*, which focus on the preservation and revitalisation of traditional crafts. Participants are encouraged to adapt traditional techniques to contemporary applications, making them both culturally meaningful and economically viable. The second example is *ÚLUV (Centre for Folk Art Production)* in Slovakia, a key authority on traditional crafts in Slovakia. It runs the School of Crafts, which has also been recognised by UNESCO as a Good Safeguarding Practice.

The fourth group consists of two **associations or initiatives for the preservation and reactivation of intangible cultural heritage practices**. The Hungarian *Matyó Folk Art Association*, founded in 1991, has its roots in the folk dance tradition and has continued traditional handicrafts: for example, it has revived the Matyó embroidery technique. They've also managed to be included in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. Second is *the initiative of Pazinski cukerančić* from Croatia. They have succeeded in protecting a traditional Istrian wedding cake at national level. Artisans started a bottom-up initiative, which was then supported by a local action group, an ethnographic museum and local farmers to save a dying tradition that became a highlight of regional identity and an opportunity for local producers and tourism services.

Some crafts are also **represented in museums**, making them accessible for inclusion in local valorisation models. We present the *open-air museum "Staro Selo"* from Serbia. Its success lies in its holistic approach, which integrates traditional handicrafts into authentic village settings, encourages local participation and offers diverse events such as workshops and festivals that attract both locals and tourists. The second is the *Ethnographic Museum of Istria*, which also runs CENKI (Centre for Intangible Culture of Istria), that focuses on the preservation and promotion of intangible cultural heritage, organising exhibitions, lectures and workshops that encourage community participation and knowledge transfer.

**Network for preservation of crafts** brings two presentations of innovative approaches. The Croatian association *Art-i-Zanat* was structured in the aftermath of the pandemic. By providing a structured platform for artisans, fostering partnerships with cultural institutions, and advocating for policies that protect traditional crafts, Art-i-zanat has played a crucial role in preserving heritage skills while promoting their economic viability and broader cultural impact. The second is *co/rizom*, an Austrian-based but international network that not only preserves traditional crafts but also revitalises them for a global audience, ensuring both cultural heritage and economic empowerment for artisans who aim for sustainable, fair-trade production.

Finally, we present two good practices in **the field of local community building**, both from Slovenia. *Pomelaj* is a cooperative that has effectively promoted local community engagement by building on the

values of heritage, inclusiveness and social responsibility, and by establishing strong roots in the remote region through production (and thus presentation and preservation of knowledge) using traditional techniques and locally sourced materials. The second example is the **Dobra Pot Institute**, which successfully adapts its work to local preferences, based on the involvement of local people. They use cultural heritage as an inspiration for their educational programmes, sharing traditional skills and knowledge and encouraging innovation and the use of technology.

## 4. Good Practices

### 4.1 Active professional craftspeople

No. 1	Atelje Stanišić	Serbia	Vojvodina	Sombor
-------	-----------------	--------	-----------	--------



### Categories of cultural heritage

Professional craftspeople	Knowledge transfer	Presentation of crafts	Network for preservation of crafts	Local community building	Crafts within tourism
---------------------------	--------------------	------------------------	------------------------------------	--------------------------	-----------------------

### Description

Atelje Stanišić is a distinguished family-run studio with roots tracing back to 1898, when Milan Stanišić established a glass workshop and store in Sombor, Serbia and by 1908, he expanded the business into the first Yugoslav photo ceramics and artistic studio for glass painting, specializing in stained glass and photoceramics. The atelier played a pioneering role in developing stained glass artistry in the region. Over the decades other family members carried on the tradition, dividing their focus between photo ceramics and stained glass, with today's owner, Aleksandra Stanišić, being the 5<sup>th</sup> generation of glass artists. The main purpose of Atelje Stanišić is to preserve and advance the art of stained glass, combining traditional craftsmanship with innovation to create and restore unique works for churches, public spaces, and private

clients. Today, the atelier is recognized as a cultural institution that bridges historical artistry with modern creativity, contributing significantly to the preservation of artistic heritage in Serbia and beyond.

## Types of handicrafts

Pottery Knitting Weaving Woodworking	Embroidery Leatherworking Herbalism Culinary craft	Candle making <b>Glassblowing</b> Copper engraving Quilting Jewellery making	Basket weaving Stonemasonry Blacksmithing Traditional agriculture practice
---	---	--	---

## Craft touchpoints - where to find?

<b>Workshop of an artisan (directly from the craftsman)</b> Handicraft Centre of more than one local artisan Regular local market Local festival	Shop selling local artisans' products Local tourism agency / souvenir shop Web-shops Social media accounts
---	---

## What can we learn?

<b>Heritage preservation / valorisation practice</b>	What do they expose with their practice?	<ul style="list-style-type: none"> <li>• Atelje Stanišić exemplifies heritage preservation and valorization through its dedication to the art of stained glass, which has been a family tradition for over a century.</li> <li>• The studio's work exposes the cultural and historical significance of stained glass as both an artistic and architectural medium. By restoring historic stained glass windows in churches, public buildings, and heritage sites, the atelier safeguards intricate works of art with great cultural value (see for example Museum of Contemporary Art of Vojvodina (Novi Sad), or the windows on St. Michael's Cathedral (Belgrade).</li> <li>• The atelier also creates contemporary stained glass installations that fuse traditional techniques with modern designs.</li> <li>• This dual focus on restoration and innovation demonstrates how heritage can be both preserved and reimagined.</li> </ul>
<b>Success factors</b>	Achievements and strengths that make this case inspiring for other attempts in the DR	<ul style="list-style-type: none"> <li>• The atelier's strength is their more than a century old legacy. Their appreciation for heritage that stems from this makes them put a lot of importance on authenticity, tradition and specific artistry. However, they successfully combine these traditional stained glass techniques with modern design to create bespoke works for contemporary spaces. This</li> </ul>

		<p>adaptability has allowed Atelje Stanišić to remain relevant across generations, catering to diverse clients from religious institutions to private and public spaces.</p> <ul style="list-style-type: none"> <li>• Another successful point of their work is combining over a century of artistic excellence with sustainable innovations; so, the ability to preserve cultural heritage by restoring historic stained glass works while incorporating sustainable new practices (for example, see project From Heritage to Circular Economy. This dual focus on preservation and sustainability makes their practice a model for heritage-based industries.</li> </ul>
Local community involvement	Fundamental values that help to connect the target groups for the social prosperity of the area	<ul style="list-style-type: none"> <li>• Atelje Stanišić is connected with the local community mainly through its commitment to preserving cultural heritage and promoting the stained glass tradition, by restoring historic works in churches and public spaces.</li> <li>• This way, their work not only conserves art but also revitalizes spaces that serve as community hubs, thus enhancing social prosperity, but also building on locals' sense of identity and connection to local places and spaces.</li> <li>• The atelier's training and mentoring younger generations (mostly family members), creating workshops and sharing knowledge on different platforms (for example Radio and Television of Vojvodina's video on making vitrages, accessible on YouTube) ensures that skills and knowledge are transferred to future local artisans and collaborators.</li> </ul>
Link to professional network	Reflecting on its strategic position in the region; making the most of networks	<ul style="list-style-type: none"> <li>• The atelier's long history and craftsmanship have established it as a trusted partner for heritage restoration projects across the region, working with religious institutions, cultural organizations, and private clients. For example, Museum of Contemporary Art of Vojvodina (Novi Sad), Museum of Yugoslavia, St. Michael's Cathedral (Belgrade), Gallery of Matica Srpska (Novi Sad). They are supported by the Serbian Ministry of Culture, as well as some local museums and entrepreneurs.</li> <li>• By engaging with initiatives and collaborations like From Heritage to Circular Economy, Atelje Stanišić aligns itself with global discussions on sustainability and heritage preservation.</li> </ul>
Communication	The use of social networks to disseminate and promote their mission	<ul style="list-style-type: none"> <li>• Through social media, mainly Instagram and Facebook, the atelier showcases its restoration projects and other glass works. This way they show some processes of making their products, some behind-the-scenes, some before and</li> </ul>

		<p>after restoration, and educate audiences about stained glass. They mostly post about the above mentioned content, but also share news, upcoming events like workshops etc.</p> <ul style="list-style-type: none"> <li>• Their online presence supports networking with clients, collaborators, and heritage organizations.</li> </ul>
<p><b>Sustainability factor</b></p>	<p>Operations and maintenance that drive the practice forward; opportunities for financial sustainability</p>	<ul style="list-style-type: none"> <li>• Atelje Stanišić's operations and maintenance are centered around a commitment to quality craftsmanship, sustainable practices, and continuous innovation and this way, the atelier maintains a steady workflow by combining restoration projects with the creation of contemporary stained glass works. This helps them stay relevant in both the heritage preservation and contemporary art markets.</li> <li>• The atelier generates income through a combination of heritage restoration projects, commissions for custom-designed stained glass, and ongoing collaborations with churches, cultural institutions, and private clients.</li> </ul>

## What makes it a best practice?

Atelje Stanišić stands out as an effective example of active craftspeople, largely due to its deep commitment to preserving traditional craftsmanship while actively engaging in apprenticeship models. Over the years, the atelier has passed down its knowledge and skills through generations, ensuring that younger artisans are trained in the techniques of stained glass making, restoration, and design. This apprenticeship model is central to their success, as it allows them to maintain high standards of craftsmanship while adapting to the evolving demands of modern design and heritage conservation.

Their route to their success has been shaped by a combination of historical and contemporary factors. Legislation and cultural policies related to heritage preservation have created an environment where cultural heritage is recognized as a valuable asset and have supported funding opportunities for restoration and conservation projects. In addition, the atelier's decision to diversify its practice by combining historical restoration with modern stained glass design proved to be a crucial strategy. This approach allowed them to stay relevant in a rapidly changing market while maintaining their core expertise. Collaborations with churches, museums, and public institutions, alongside a strong presence in the local community, further facilitated their success, allowing them to grow their reputation and secure a steady flow of projects. Through these combined efforts—adherence to cultural preservation laws, a focus on craftsmanship, apprenticeship models, and strategic partnerships—Atelje Stanišić has established itself as a leading force in the stained glass industry.

## Contact information



Contact person: Aleksandra Stanišić

Address: Konjovičeva 5, Sombor 25000

Phone: +381-63-512-806

Mail: stanisic.atelje@gmail.com

Website: <https://ateljestanisic.com/>

Social network: <https://www.facebook.com/vitrazi.stanisic>

No. 2	Victor Clopotar, master coppersmith	Romania	Transylvania	Brateiu
-------	-------------------------------------	---------	--------------	---------



## Categories of cultural heritage

Professional craftspeople	Knowledge transfer	Presentation of crafts	Network for preservation of crafts	Local community building	Crafts within tourism
---------------------------	--------------------	------------------------	------------------------------------	--------------------------	-----------------------

## Description

Victor Clopotar is a master coppersmith from the Roma community in Brateiu, Transylvania, Romania. He belongs to the Căldărari, a subgroup of the Roma people known for their expertise in metalworking. His work focuses on creating traditional copper objects like trays, pitchers, and distillation stills, continuing a family tradition that dates back generations. Victor began practicing coppersmithing as a child, inheriting the trade as part of his cultural identity, now also continuing to transfer the knowledge to future generations. Additionally to the preservation purpose to his work, there is also the economic factor of providing economic livelihood to his family and community.

## Types of handicrafts

Pottery Knitting Weaving Woodworking	Embroidery Leatherworking Herbalism Culinary craft	Candle making Glassblowing <b>Coppersmithing</b> Quilting Jewellery making	Basket weaving Stonemasonry Blacksmithing Traditional agriculture practice
---	---	--	---

## Craft touchpoints - where to find?

<p><b>Workshop of an artisan (directly from the craftsman)</b></p> <p>Handicraft Centre of more than one local artisan</p> <p>Regular local market</p> <p>Local festival</p>	<p>Shop selling local artisans' products</p> <p>Local tourism agency / souvenir shop</p> <p>Web-shops</p> <p>Social media accounts</p>
--	--

## What can we learn?

<p><b>Heritage preservation / valorisation practice</b></p>	<p>What do they expose with their practice?</p>	<ul style="list-style-type: none"> <li>The artisan's work is a good example of preserving and valorising traditional knowledge and skills. His practice involves forging and shaping copper into functional and decorative objects. He showcases the intricate techniques of the Roma Căldărari coppersmithing tradition. His work celebrates the rich cultural heritage of the Roma people, a historically marginalized group and he's also passing down skills and knowledge through generations, since he learned his craft from his ancestors and aspires to teach it to his son, ensuring the preservation of the craft.</li> </ul>
<p><b>Success factors</b></p>	<p>Achievements and strengths that make this case inspiring for other attempts in the DR</p>	<ul style="list-style-type: none"> <li>Victor's commitment to the craft, despite the decline in traditional coppersmithing, the preservation of endangered cultural traditions.</li> <li>Ability to adapt traditional practices for modern contexts. For example, The Inner Side of the Shape (working with contemporary designer Radu Abraham) project reimagined Roma copper crafts as high-end design pieces, bridging the gap between heritage and modern aesthetics. Another example is Victor Clopotar's latest collection being shown at Design Miami Basel 'Golden Age' edition in June 2022.</li> <li>Advocacy and international recognition of Roma crafts through his work, for example Homo Faber Guide recognition of his work, inclusion in the Homo Faber 2024 E-Catalogue (an exhibition focusing on the value of inherited knowledge), inclusion in the Y-Support - Development of a Supportive Framework for Young Roma Entrepreneurs project, inclusion in the <i>co/rizom</i> organization's list of artisans.</li> </ul>
<p><b>Local community involvement</b></p>	<p>Fundamental values that help to connect the target groups for the social prosperity of the area</p>	<ul style="list-style-type: none"> <li>Victor Clopotar's work as a coppersmith is fundamental for the local community. His respect for tradition makes preserving it an important source of communal pride and identity.</li> <li>As already mentioned above, an important factor to his work is the knowledge transfer from his ancestors to the future generations,</li> </ul>

		<p>which keeps this important community cornerstone from dying out.</p> <ul style="list-style-type: none"> <li>• By creating a market for his products, Victor generates income not only for himself but also for the area, as his work attracts interest in the region’s cultural heritage. This way he also provides recognition for the local community as well as help with breaking up the stereotypes about the said community (for example, Victor will now start his own label VCR (co/rizom) of exclusive silver items, pushing Roma products into a contemporary universe).</li> </ul>
<p><b>Link to professional network</b></p>	<p>Reflecting on its strategic position in the region; making the most of networks</p>	<ul style="list-style-type: none"> <li>• As for the artisan’s strategic position in the region, he benefits from the craft tourism potential of the region, intertwining Transylvania’s craft legacy and Roma heritage recognition.</li> <li>• Victor’s professional network includes collaborations with artists, such as designer Radu Abraham, with whom he collaborated on the Inner Side of the Shape project, merging traditional copper-smithing with contemporary design. The artisan also collaborates with cultural organizations and NGO’s, such as co/rizom and NESsT, which focus on preserving and promoting heritage crafts. These partnerships provide platforms for showcasing his work, attract funding, and create awareness about his craft.</li> </ul>
<p><b>Communication</b></p>	<p>The use of social networks to disseminate and promote their mission</p>	<ul style="list-style-type: none"> <li>• More than using social media himself, Victor is represented via his collaborations and networks.</li> <li>• Partnering with Homo Faber and co/rizom, for example, has been fruitful for the artisan’s media presence. Since the mentioned platforms showcase his work in the form of articles, descriptions photographs and videos, as well as showing his products and his story on the organizations’ social media accounts. The same goes for most of his other collaborations and projects he’s involved in.</li> </ul>
<p><b>Sustainability factor</b></p>	<p>Operations and maintenance that drive the practice forward; opportunities for financial sustainability</p>	<ul style="list-style-type: none"> <li>• The artisan’s core operation is heritage craftsmanship, producing high quality, handcrafted copper items for sale. Victor’s workshop and heritage craft also align with the growing interest in cultural tourism in Transylvania, which can lead up to a boost in his sales.</li> <li>• Collaborations like Inner Side of the Shape provide Victor with opportunities to showcase his work in new contexts and present financial opportunities. Similar with cultural preservation organizations and NGOs that occasionally highlight his work, where he could benefit from</li> </ul>

		grants focused on preserving intangible cultural heritage and seeking sponsorships from companies or foundations interested in supporting traditional crafts and Roma empowerment.
--	--	--

## What makes it a best practice?

Victor Clopotar is a master of the craft of coppersmithing and committed to preserving the heritage of it. He is dedicated to preserving the traditional coppersmithing techniques passed down through generations in his family. His expertise and craftsmanship make him a cultural ambassador for this endangered skill, being active in offering apprenticeships and representing the culture of caldarari (local coppersmiths). Victor has successfully adapted his traditional craft to contemporary markets and audiences. He's partnering with modern artists and diversifying his products to fit the contemporary frameworks more. With his work, he's been an advocate for the local community and their crafts. His route to success stems from fruitful and strategic collaborations with artists and designers, organizations and other actors. By being a most important factor in the knowledge and skill transmission, as well as being able to combine tradition with modernity, this artisan's practice is a model for other heritage preservation and valorisation attempts.

## Contact information

Contact person: Victor Clopotar

Address: 130i Main Street, 557055 Brateiu, Romania

Phone: +40 764043177

Mail: andrei.georgesco@gmail.com

Website: <https://www.instagram.com/vcaldarar/>

Social network: <https://www.instagram.com/vcaldarar/>

<p>No. 3</p>	<p><b>Esma Frljak – HAF Handmade ArteFacts</b></p>	<p>Bosnia and Herzegovina</p>	<p>Zenica-Doboj Canton</p>	<p>Seoča</p>
------------------	--	-----------------------------------	--------------------------------	--------------



## Categories of cultural heritage

Professional craftspeople	Knowledge transfer	Presentation of crafts	Network for preservation of crafts	Local community building	Crafts within tourism
---------------------------	--------------------	------------------------	------------------------------------	--------------------------	-----------------------

## Description

HAF Handmade ArteFacts was founded in 2022 by Esma Frljak and is a creative venture dedicated to blending traditional craftsmanship of leatherwork with contemporary design. Esma established HAF to celebrate and preserve the rich cultural heritage of Bosnia and Herzegovina through handcrafted leather goods and useful items made of leather (namely leather rugs, leather cushions and stools, goat skin parchment). Each unique piece reflects a fusion of traditional techniques and modern aesthetics, promoting local artistry while connecting the past with the present. HAF's mission is to produce high-quality artifacts that honor cultural identity and innovation, earning Esma recognition in the regional design scene. She is the fifth-generation leatherworker in her family, and she builds on her ancestors' heritage. Esma's parents



own the FAH leather company, which has been in the family for four generations, and is intricately connected to Esma’s own work.

## Types of handicrafts

Pottery Knitting Weaving Woodworking	Embroidery <b>Leatherworking</b> Herbalism Culinary craft	Candle making Glassblowing Copper engraving Quilting Jewellery making	Basket weaving Stonemasonry Blacksmithing Traditional agriculture practice
---	--	---	---

## Craft touchpoints - where to find?

<b>Workshop of an artisan (directly from the craftsman)</b> Handicraft Centre of more than one local artisan Regular local market Local festival	Shop selling local artisans’ products Local tourism agency / souvenir shop Web-shops Social media accounts
---	---

## What can we learn?

<b>Heritage preservation / valorisation practice</b>	What do they expose with their practice?	<ul style="list-style-type: none"> <li>● HAF Handmade ArteFacts plays an important role in preserving and valorizing the leather heritage of Bosnia and Herzegovina. By drawing on five generations of family knowledge and experience in leather processing, the brand bridges the gap between traditional craftsmanship and modern design, demonstrating how traditional crafts can thrive in modern markets.</li> <li>● HAF exposes the artistry of leatherworking by using time-honored techniques such as cutting, sewing, gluing, and assembling, alongside contemporary production methods, to create functional and aesthetically pleasing items like rugs, cushions, and stools.</li> <li>● Esma, the owner, also holds an important role as a knowledge holder, being her family’s apprentice from a young age, learning the skills and other knowledge, but also building on it and developing it further.</li> </ul>
<b>Success factors</b>	Achievements and strengths that make this case inspiring for other attempts in the DR	<ul style="list-style-type: none"> <li>● The company’s focus on storytelling through its unique products highlights the cultural legacy of Bosnian leather craftsmanship.</li> <li>● HAF stands as an example of how generational knowledge and passion can be transformed into a modern, thriving business while preserving</li> </ul>

		<p>cultural heritage. Esma’s success lies in her ability to adapt tradition for modern markets, achieving recognition while maintaining artisanal quality. Operating under ISO-certified standards, she demonstrates how traditional businesses can achieve professionalization without losing their roots.</p> <ul style="list-style-type: none"> <li>● HAF exemplifies how cultural heritage can be a powerful asset for innovation, community development, and global market success. Its commitment to using locally sourced materials and sustainable practices ensures that their work remains both authentic and environmentally conscious.</li> <li>● The brand’s achievements, namely (re)vitalizing leatherworking, creating distinctive high-quality products, and sustaining local economies, offer a compelling model for other craft-based initiatives.</li> </ul>
<p><b>Local community involvement</b></p>	<p>Fundamental values that help to connect the target groups for the social prosperity of the area</p>	<ul style="list-style-type: none"> <li>● Esma comes from a rural area of Bosnia and Herzegovina, where her family built the company of FAH leather, that bases its operations on a long and successful tradition acquired by working in the meat industry: meat processing, agriculture and leather industry, a tradition that lasts for four, now five generations. This kind of involvement relies on local community cooperation. By focusing on the sustainable use of locally sourced materials, the brand strengthens local and regional economies.</li> <li>● The longevity and the preservation of traditions foster community pride by showcasing the region’s cultural heritage. By adhering to high international standards, the brand aligns its success with local development, improving social and economic well-being.</li> </ul>
<p><b>Link to professional network</b></p>	<p>Reflecting on its strategic position in the region; making the most of networks</p>	<ul style="list-style-type: none"> <li>● Esma’s HAF is intrinsically linked to FAH leather company, owned by her family, which is the second largest company in the market in terms of turnover, their vision being the regional leaders in the segment of leather processing and trading. The Frljak family has been involved in the leather industry since 1971 and recognized for having long-time tradition, experience, and knowledge at the municipal court in Zenica. This kind of connection allows her more niche products to be</li> </ul>

		<p>linked to a bigger facility, attracting more clientele and regional or even national and wider recognition. This provides HAF with a strong foundation to position itself as a credible and competitive business in the leather goods sector.</p> <ul style="list-style-type: none"> <li>● Her work, as well as her family's (FAH leather) has been recognized and featured on the Made In platform, a network dedicated to contemporary crafts and design. The platform highlights HAF's artisanal leather goods, such as rugs, pillows, and stools, crafted through meticulous processes in a dedicated 150-square-meter workspace. This inclusion underscores HAF's commitment to preserving traditional craftsmanship while embracing modern design principles. Additionally, HAF is showcased in Made In's Knowledge Atlas, which profiles crafts and artisans from various regions. This feature emphasizes HAF's role in the leather industry and its dedication to quality and sustainability.</li> </ul>
<p><b>Communication</b></p>	<p>The use of social networks to disseminate and promote their mission</p>	<ul style="list-style-type: none"> <li>● HAF use Instagram to share content and communicate its mission, as well as promote its products by showcasing the artistry and craftsmanship behind their leather goods. Social media allows HAF to communicate the values of tradition, quality, and sustainability, making it an essential tool for growing its brand and further establishing its position in the wider market.</li> <li>● HAF is also featured on professional networks, namely the Made In platform, further promoting its products to a global audience interested in high-quality, handcrafted goods. Through these channels, HAF attracts customers and builds relationships with other artisans, designers, and businesses, positioning itself as an innovative leader in the regional craft industry.</li> </ul>
<p><b>Sustainability factor</b></p>	<p>Operations and maintenance that drive the practice forward; opportunities for financial sustainability</p>	<ul style="list-style-type: none"> <li>● HAF emphasizes sustainability in its use of locally sourced, high-quality leather, including raw hides from animals like sheep, goats, and cattle. This supports regional agriculture and promotes a sustainable supply chain by reducing transportation-related emissions and supporting local suppliers. Additionally, the company integrates eco-friendly production processes that minimize waste and environmental impact, aligning with international sustainability standards such as ISO 14001.</li> </ul>

		<ul style="list-style-type: none"> <li>● Financial sustainability for HAF is dependent on the sale of the leather products. Her commitment to high-quality craftsmanship justifies premium pricing for the handcrafted leather goods. Her close work with the parental FAH helps with regulated prices etc. The company's ability to scale production while maintaining artisanal quality ensures a steady stream of revenue. By being featured on international platforms like the Made IN network, HAF also increases visibility in different markets and this opens up opportunities for growth and export.</li> </ul>
--	--	---

## What makes it a best practice?

HAF stands out as a best practice in the artisanal craft sector for its blend of traditional leather craftsmanship, modern design, and sustainable practices, all driven by the Frljak family's long-standing heritage in the leather industry. Esma Frljak, the founder of HAF, is a key figure in the company's success. Growing up with grandfather and father in their leather processing industry FAH leather, Esma was included in production facilities and helped along with her brother from a very young age. While finishing school and college, the desire to improve the family business and give it a new dimension brought HAF to life in 2022, in which now four generations of leather craftsmanship are manifested. Being an apprentice for her grandfather, a master leather artisan, and her father, the owner of FAH, she now successfully combines traditional craftsmanship with modern innovation, driving the brand's development.

The company's success is also influenced by its adherence to several key principles, including quality and sustainability. By focusing on high-quality leather sourced from local suppliers, HAF is able to produce premium, long-lasting goods that stand out in the market. This commitment to craftsmanship and environmental responsibility aligns with international standards (ISO).

Esma's approach to active craftsmanship is rooted in the family apprenticeship model, which has been key to passing down knowledge and skills from generation to generation. Esma ensures the continuation of traditional leather-making techniques and being innovative with it. The family's success also stems from building strong local and international networks, such as the Made In platform, which enabled the brand to reach new markets and customers.

## Contact information

Contact person: Esma Frljak

Address: Seoča bb, 71305 Donje Moštre, Visoko, Bosnia and Herzegovina

Phone: +387 32 740116

Mail: [info@hafartefacts.com](mailto:info@hafartefacts.com)

Website: <https://www.instagram.com/haf.bih/>

Social network: <https://www.instagram.com/haf.bih/>

No. 4	Lukáš Novák, glassblower	Czech Republic	Central Bohemian Region	Prague
-------	-----------------------------	----------------	-------------------------	--------



## Categories of cultural heritage

Professional craftspeople	Knowledge transfer	Presentation of crafts	Network for preservation of crafts	Local community building	Crafts within tourism
---------------------------	--------------------	------------------------	------------------------------------	--------------------------	-----------------------

## Description

Lukáš Novák is a glassmaker, born in Nový Bor, Czech Republic; a town renowned as a global glassmaking hub, so he was immersed in the world of glass from an early age. His father, a glass master, and his mother, a glass painter, influenced his early exposure to the craft. He pursued formal education in glassmaking, studying glassblowing at the Glass Craft School, followed by the Glass School Nový Bor, where he focused on glassblowing and design. Lukáš further honed his skills at the Academy of Arts, Architecture, and Design in Prague (UMPRUM), studying under renowned glass artist Rony Plesl. After graduating in 2016, Lukáš established his practice in Prague. His main purpose is to bridge the gap between traditional craftsmanship and contemporary design, pushing the boundaries of glass as a medium and exploring its potential to communicate complex ideas and emotions. Through his innovative approach, Lukáš Novák contributes an important part to the field of glass art and design. His portfolio includes vases, mirrors, lighting fixtures, art objects, and installations

## Types of handicrafts

Pottery Knitting Weaving Woodworking	Embroidery Leatherworking Herbalism Culinary craft	Candle making <b>Glassblowing</b> Copper engraving Quilting Jewellery making	Basket weaving Stonemasonry Blacksmithing Traditional agriculture practice
---	---	--	---

## Craft touchpoints - where to find?

<b>Workshop of an artisan (directly from the craftsman)</b> Handicraft Centre of more than one local artisan Regular local market Local festival	Shop selling local artisans' products Local tourism agency / souvenir shop <b>Web-shops</b> Social media accounts
---	--

## What can we learn?

<b>Heritage preservation / valorisation practice</b>	What do they expose with their practice?	<ul style="list-style-type: none"> <li>• His upbringing in a family of glass artisans (a glass master father and a glass painter mother) and in one of the most important glass-making cities of Europe (Novy Bor) makes for his deep appreciation for the heritage of glassmaking in this region and so deepens his revival efforts.</li> <li>• He revives historical glassmaking techniques while integrating contemporary aesthetics. His aim is to reuse traditional glass techniques that have nowadays lost their adequacy, by taking advantage of modern technologies. For example, one of his collections (Lost and Found) resurrects the 200-year-old method of creating lithyalin glass. This technique had become largely obsolete, but Novák has adapted it with modern technologies. This fusion exposes how heritage crafts can evolve without losing their essence, making them relevant and sustainable in today's world.</li> </ul>
<b>Success factors</b>	Achievements and strengths that make this case inspiring for other attempts in the DR	<ul style="list-style-type: none"> <li>• He is an inspiring case for heritage preservation, design, and craftsmanship because of his combination of artistic vision, technical expertise and innovative approaches. His work is a model for other artisans, designers, and cultural preservationists, because he successfully demonstrates how tradition and modernity can coexist in art, namely glass-art. He has been nominated for the Czech Grand</li> </ul>

		<p>Design several times and his works have been exhibited in Paris, Helsinki, Milan and Brussels,.</p> <ul style="list-style-type: none"> <li>• He draws inspiration from traditional methods and proves for them to still hold creative and commercial potential, like the techniques and works in his Lost and Found collection or the Vices collection, where he draws from typically Baroque motifs, and applying them into some more contemporary settings. There is also the example of his NEW! NEW! exhibition, where he used custom-designed stamps and tracing wheels to imprint motifs onto glass, which also brought fresh perspectives to traditional glasswork.</li> </ul>
<p><b>Local community involvement</b></p>	<p>Fundamental values that help to connect the target groups for the social prosperity of the area</p>	<ul style="list-style-type: none"> <li>• He originally comes from Nový Bor. With highlighting and using techniques found in the region’s heritage, his work brings international attention to the town as a global center of glassmaking. This fosters local pride and reinforces the cultural identity of the area, since his success showcases how skills rooted in local traditions can lead to global recognition.</li> <li>• However, he is based in Prague and that allows him to engage with a dynamic network of designers, artists, and curators, while staying connected to the roots of his craft in Nový Bor. Collaborating with local galleries like DOX by Qubus and Deelive (Prague) boosts the visibility while embedding his work in the local cultural fabric. These partnerships help sustain vibrant cultural ecosystems in the region.</li> </ul>
<p><b>Link to professional network</b></p>	<p>Reflecting on its strategic position in the region; making the most of networks</p>	<ul style="list-style-type: none"> <li>• His partnerships raise awareness of Czech glassmaking and drive cultural tourism to the region. Novák partners with prominent galleries in the Czech Republic, such as DOX by Qubus, Artiseme, and Deelive, as well as international venues like Assembly (New York) and Die Sellerie (Vienna). His works are also included in respected collections, such as the Kunstgewerbemuseum (Dresden, Germany), and private collections in the Czech Republic, Germany, and the United States. He collaborates with cultural institutions in cities like Bratislava and Vienna, extending his regional influence.</li> <li>• He works interdisciplinarily with skilled designers and artisans, such as graphic designer Jan Novák, for projects like the NEW! NEW! exhibition.</li> </ul>

		<ul style="list-style-type: none"> <li>• Collaborations with brands like Lasvit, Pilsner Urquell, Adidas, Rückl etc., showcase Novák’s ability to blend artistry with functionality.</li> <li>• His efforts for heritage preservation have been highlighted by the Homo Faber platform.</li> </ul>
Communication	The use of social networks to disseminate and promote their mission	<ul style="list-style-type: none"> <li>• Through his posts and stories, Novák emphasizes the importance of preserving Czech glassmaking traditions while showcasing how they can be adapted for contemporary contexts. He educates his audience on the history and cultural significance of glassmaking, elevating its status as both a heritage craft and a modern art form.</li> <li>• Novák maintains a professional online presence through a dedicated website. He uses his web page and his social media (mostly Instagram) to showcase his collections, provide behind-the-scenes of glassblowing and his workshop, to show collaborations and exhibitions, etc., which all makes for successful visual storytelling. All of his content is carefully curated.</li> <li>• Along his online presence, he also communicates in other ways, for example one of his unique ways of communication was the visual campaign where he placed some of his works (crystals) in some restaurants and bistros, where his (future) customers could interact with and see the works.</li> </ul>
Sustainability factor	Operations and maintenance that drive the practice forward; opportunities for financial sustainability	<ul style="list-style-type: none"> <li>• Most of Novák’s financial sustainability stems from selling his products, that include glass vases, lights, art objects, murals, and installations. His flexibility to provide glass art for private collectors, galleries, commissions, and functional art objects makes for his income stream. Novák’s collaborations with prestigious galleries (Kodl Contemporary, Deelive, Assembly New York etc.) and brands (Lasvit, Rückl etc.) allow him to tap into broader markets.</li> </ul>

## What makes it a best practice?

Lukáš Novák is an effective artisan because he has masterfully combined his heritage and tradition with contemporary design practices. His route to success is defined by his deep connection to Czech glassmaking traditions, his commitment to sustainable practices, and his ability to fuse conceptual thinking with high-quality craftsmanship. By combining both his heritage and modern technologies, collaborating with leading galleries and designers, and utilizing strategic branding, he has ensured his success on the global stage. His story is a model for artisans seeking to preserve cultural heritage while innovating and staying relevant in the modern art and design world.

Novák benefits from being part of a country with strong cultural heritage policies that support the glassmaking industry. The Czech Republic has a long history of craft preservation, where institutions like UNESCO have recognized its importance. In the Czech Republic, glassmaking is not only seen as an artistic expression but as a key aspect of the national identity and cultural heritage. The artisan has demonstrated a deep knowledge of traditional craftsmanship, combined with an ability to adapt to current trends, that stems from his education at Glass Craft School and the Glass School Nový Bor, at UMPRUM, studying under the renowned glass artist Rony Plesl. His success is shown in his collaborations with well-known galleries and brands, such as Lasvit, Rückl, Adidas, Assembly New York, Art Basel and DOX by Qubus. During his career, he has ensured his visibility within the global design community, positioning himself as an ambassador of Czech glassmaking.

## Contact information

Contact person: Lukáš Novák

Address: Ověnecká 36, Praha 7, 170 00, Czech Republic

Phone: +420 703 145 504

Mail: [info@lukasnovak.org](mailto:info@lukasnovak.org)

Website: <https://lukasnovak.org/>

Social network: <https://www.instagram.com/lukasnovak04>

No. 5	Damsko srce	Serbia	Pirot District, South-eastern Serbia	Pirot
-------	-------------	--------	--	-------



## Categories of cultural heritage

Professional craftspeople	Knowledge transfer	Presentation of crafts	Network for preservation of crafts	Local community building	Crafts within tourism
---------------------------	--------------------	------------------------	------------------------------------	--------------------------	-----------------------

## Description

In 2005, now Damsko srce's director Slavica Ćirić founded the Association for Nurturing and Preserving Ancient and Artistic Crafts *Grlica* in Pirot, focusing on training people in embroidery, knitting, crochet, weaving, and pottery. From there, in 2009, the same founder established the *Damsko Srce* Craft Cooperative, realizing that Pirot carpet weaving, a craft of national importance, was at risk of disappearing. This prompted the creation of the initiative, focused specifically on training women and employing them to weave Pirot carpets, ensuring that the skill would not be lost and the traditional handicraft would be preserved. At the moment, the workshop remains the sole producer of original Pirot kilims.

## Types of handicrafts

<p>Pottery</p> <p>Knitting</p> <p>Weaving</p> <p>Woodworking</p>	<p>Embroidery</p> <p>Leatherworking</p> <p>Herbalism</p> <p>Culinary craft</p>	<p>Candle making</p> <p>Glassblowing</p> <p>Copper engraving</p> <p>Quilting</p> <p>Jewellery making</p>	<p>Basket weaving</p> <p>Stonemasonry</p> <p>Blacksmithing</p> <p>Traditional agriculture practice</p>
--	--	--	--

## Craft touchpoints - where to find?

### Workshop of an artisan (directly from the craftsman)

Handicraft Centre of more than one local artisan

Regular local market

Local events/festival

### Shop selling local artisans' products

Local tourism agency / souvenir shop

Web-shops

Social media accounts

## What can we learn?

<p><b>Heritage preservation / valorisation practice</b></p>	<p>What do they expose with their practice?</p>	<ul style="list-style-type: none"> <li>• The Damsko Scree initiative focuses on preserving the traditional craft of weaving Pirot kilims (handwoven rugs).</li> <li>• They aim to keep the craft alive, motivate young people to engage in it, and reestablish kilim weaving as a significant economic activity in Pirot.</li> <li>• The cooperative produces certified kilims and creates designs for various uses, highlighting the cultural heritage and artistic value of the Pirot kilim.</li> </ul>
<p><b>Success factors</b></p>	<p>Achievements and strengths that make this case inspiring for other attempts in the DR</p>	<ul style="list-style-type: none"> <li>• The biggest success factor for the organization would be the knowledge transfer and overall efforts to keep a unique craft alive (also with ensuring its preservation under the UNESCO regulations) and further continuing its tradition.</li> <li>• A very important factor with the cooperative is also knowledge transmission and dissemination, since they have promoted the meanings of kilim patterns and traditions online, making this knowledge more widely accessible.</li> <li>• As a result, the cooperative is recognized as a good practice from different sources - they were awarded with many different awards, one of them being <i>The Guardian of Tradition 2018</i>, for exceptional contribution to the preservation of the cultural heritage of Serbia (awarded by the Ministry of Culture and Information of Serbia).</li> </ul>
<p><b>Local community involvement</b></p>	<p>Fundamental values that help to connect the target groups for the social prosperity of the area</p>	<ul style="list-style-type: none"> <li>• The association employs and trains local women in traditional crafts such as embroidery, knitting, crocheting, weaving, and pottery. They aim to not only employ local women in creative workshops but also to preserve the traditional handicrafts.</li> </ul>

		<ul style="list-style-type: none"> <li>● Raising awareness and appreciation for this traditional handicraft among both locals and tourists through live demonstrations and educational storytelling about the kilim</li> <li>● They collaborate with different local organizations; they work closely with the local Tourist Organization of Pirot and the City of Pirot to market their products as souvenirs and ceremonial gifts.</li> </ul>
<p><b>Link to professional network</b></p>	<p>Reflecting on its strategic position in the region; making the most of networks</p>	<ul style="list-style-type: none"> <li>● Additionally to local organizations listed above, they work with the Intellectual Property Office of the Republic of Serbia to protect the traditional Pirot kilim and its motifs and with the Ministry of Culture for the preservation and promotion of Pirot kilim, which is part of the national cultural heritage.</li> <li>● They were co-founders of a national network based in Belgrade aimed at preserving and promoting traditional crafts, though they are not part of it today, since over time they shifted their focus.</li> <li>● They have also been internationally promoted via Art I Zanat Serbia organization (that operates under Michelangelo foundation).</li> </ul>
<p><b>Communication</b></p>	<p>The use of social networks to disseminate and promote their mission</p>	<ul style="list-style-type: none"> <li>● Social networks (mainly Facebook and their webpage) are used to promote and valorize Pirot kilims by sharing the history and cultural significance of the craft and engaging with the audience.</li> <li>● Additionally, they use social media for marketing (though not selling the products on the internet), while effectively highlighting the cultural and artistic value of their handicrafts to a broader audience.</li> <li>● Their webpage provides a platform for knowledge transmission and dissemination (<a href="#">step-by-step</a> videos and the descriptions of making the kilims).</li> </ul>
<p><b>Sustainability factor</b></p>	<p>Operations and maintenance that drive the practice forward; opportunities for financial sustainability</p>	<ul style="list-style-type: none"> <li>● The cooperative mainly financially operates on sold kilims.</li> <li>● They earn money from tourism by allowing visitors to observe the weaving process and purchase products directly from their shop, however most of the products are made on demand – since the products are handmade, they are usually made to order.</li> </ul>

- Their collaboration with (local) tourism organizations and institutions provides access to new markets and additional funding opportunities (like grants), promotes their products as cultural certified products or souvenirs, further attracting customers.

## What makes it a best practice?

Damsko Srce exemplifies successful knowledge transfer through its structured training programs, community events, and intergenerational mentoring. They are an important actor in knowledge transfer, particularly through commitment to skill transmission, which is essential for preserving traditional crafts like Pirot kilim weaving. Damsko Srce implements comprehensive training initiatives that are designed not only to teach weaving skills but also to instill a deep understanding of the cultural significance. They emphasize a collaborative approach to learning, where experienced weavers mentor newcomers. The training is aimed primarily at women, enabling them to learn directly from experienced artisans, thereby facilitating intergenerational (and intragenerational) knowledge transfer. The cooperative's training programs often last several years (the founder states it usually takes 5 years of 8-hour workdays to acquire the weaving skill), ensuring that participants acquire the necessary expertise to produce high-quality kilims. The cooperative actively organizes workshops and events that attract both locals and tourists. These gatherings serve as platforms for showcasing traditional weaving techniques and the stories behind them, allowing participants to engage directly with the artisans.

## Contact information

Contact person: Slavica Ćirić

Address: 18300 Pirot, Srpskih vladara 106, Srbija

Phone: +381 10 342 244

Mail: [info@damskosrce.com](mailto:info@damskosrce.com)

Website: <https://www.damskosrce.com>

Social network: <https://www.facebook.com/DamskoSrcePirot>

No. 6	Hiša Mandrova	Slovenia	Dolenjska, South-Eastern Slovenia	Novi Kot, Draga
-------	---------------	----------	---	-----------------------

**Hiša Mandrova**



## Categories of cultural heritage

Professional craftspeople	Knowledge transfer	Presentation of crafts	Network for protection of crafts	Local community building	Crafts within tourism
---------------------------	--------------------	------------------------	----------------------------------	--------------------------	-----------------------

## Description

Hiša Mandrova was founded by Eva Pavlič Seifert and Aljaž Celarc in 2019 after purchasing a traditional farmhouse in Slovenia. The house, built with simple wooden construction techniques, inspired the couple to revive and promote traditional handicrafts, or vernacular craftsmanship, as they call it. Their passion for traditional, hands-on building methods led them to recognize its potential for modern revival and create a crafts valorisation eco-system. In 2021, they began offering woodworking workshops. Hiša Mandrova’s focus is on reviving traditional woodworking techniques, for example manual woodwork like hand-hewing and crafting wooden joints. They also emphasize sustainable agriculture, using locally sourced materials and techniques. The couple integrates creativity into non-formal education, offering workshops on building with wood and gardening, helping participants reconnect with manual skills.

## Types of handicrafts

Pottery Knitting <b>Weaving</b> <b>Woodworking</b>	Embroidery Leatherworking Herbalism Culinary craft	Candle making Glassblowing Copper engraving Quilting Jewellery making	<b>Basket weaving</b> Stonemasonry Blacksmithing <b>Traditional agriculture practice</b>
---	---	---	---

## Craft touchpoints

### Workshop of an artisan (directly from the craftsman)

Handicraft centre of more than one local artisan  
Regular local market  
Local festival

Shop selling local artisans' products  
Local tourism agency / souvenir shop

**Web-shops**  
**Social media accounts**

## What can we learn?

<p><b>Heritage preservation / valorisation practice</b></p>	<p>What do they expose with their practice?</p>	<ul style="list-style-type: none"> <li>• The value of traditional craftsmanship and vernacular architecture by reviving techniques like hand-hewing wood and promoting sustainable living</li> <li>• The importance of manual skills</li> <li>• Transfer of intergenerational (and intragenerational) knowledge</li> <li>• Advocating for creativity, sustainability, and community engagement</li> </ul>
<p><b>Success factors</b></p>	<p>Achievements and strengths that make this case inspiring for other attempts in the DR</p>	<ul style="list-style-type: none"> <li>• Hosted over 460 participants in workshops – for now marketing only for Slovenia, plans to go international</li> <li>• Offering a unique form of creative tourism in a region with underdeveloped tourism infrastructure</li> <li>• Revived the traditional practice of hand-hewing beams, a skill that had not been practiced in the area for over 70 years</li> <li>• Mastery of traditional woodworking skills – and its recognition</li> </ul>
<p><b>Local community involvement</b></p>	<p>Fundamental values that help to connect the target groups for the social prosperity of the area</p>	<ul style="list-style-type: none"> <li>• The local community strongly supports the project</li> <li>• The founders collaborate with local craftsmen and older generations to transfer traditional skills to younger participants via workshops</li> </ul>
<p><b>Link to professional network</b></p>	<p>Reflecting on its strategic position in the region; making the most of networks</p>	<ul style="list-style-type: none"> <li>• Collaborating with Ribnica Museum and Kočevje Regional Museum on various projects</li> <li>• Members of The Public Institute Ribnica Handicraft Centre</li> <li>• Working with the Slovenian Chamber of Craft and Small Business to transfer woodworking knowledge – Aljaž Celarc, one of the founders, got an honorary title <i>Recognized Craftsman</i></li> <li>• Supported by smaller institutions</li> </ul>

<p><b>Communication</b></p>	<p>The use of social networks to disseminate and promote their mission</p>	<ul style="list-style-type: none"> <li>Initially, they relied on social media for project promotion, which they now use about once a month (Instagram posts, YouTube videos)</li> <li>They now focus on newsletters and a blog, which resonate better with their audience</li> <li>Their posts include a mix of personal stories, day-to-day life and insights into craftsmanship, as well as some tutorials</li> <li>They also utilize word-of-mouth and storytelling to attract new participants, trying to build an authentic outreach strategy</li> </ul>
<p><b>Sustainability factor</b></p>	<p>Operations and maintenance that drive the practice forward; opportunities for financial sustainability</p>	<ul style="list-style-type: none"> <li>The driving force of Hiša Mandrova are woodworking and gardening workshops and training programs, collaborations with local artisans, thus engaging in the local community, supported by content creation</li> <li>Opportunities for financial stability mostly come from the aforementioned woodworking workshops, and what the founders call creative tourism.</li> <li>Moreover, institutional collaborations, diverse revenue streams and (international) expansion plans are key for financial stability and sustainability for this practice.</li> </ul>

## What makes it a best practice?

Hiša Mandrova is a best practice mostly because of their successful ways of transferring knowledge. They emphasize practical learning, intergenerational collaboration, and a commitment to preserving traditional techniques. The founders actively work to pass their acquired skills to others, fostering community engagement and interest in traditional craftsmanship. They facilitate hands-on workshops that vary from one-day basics to three-day projects, enabling participants to build wooden structures and develop practical skills. Through a participatory learning environment and diversified knowledge-sharing platforms, such as newsletters, blogs, and videos they are further successful in sustainable valorisation of traditional handicrafts.

## Contact information



Contact person: Aljaž Celarc

Address: Novi Kot 9, 1319 Draga, Slovenia

Phone: +386 51 665 173

Mail: [info@hisamandrova.com](mailto:info@hisamandrova.com)

Website: <https://hisamandrova.com/>

Social network: <https://www.instagram.com/hisamandrova/>

No. 7	<b>Hagyományok háza (Hungarian Heritage House)</b>	Hungary	Central Hungary	Budapest
-------	--	---------	-----------------	----------



## Categories of cultural heritage

Professional craftspeople	Knowledge transfer	Presentation of crafts	Network for preservation of crafts	Local community building	Crafts within tourism
---------------------------	--------------------	------------------------	------------------------------------	--------------------------	-----------------------

## Description

Hagyományok Háza (Hungarian Heritage House), established in 2001, is a key Hungarian cultural institution dedicated to the preservation and promotion of Hungary's intangible cultural heritage, particularly folk traditions. The main purpose of Hagyományok Háza is to serve as a center for the collection, research, and promotion of Hungarian folk traditions, and it works to maintain the relevance of these practices in contemporary society. It aims to support traditional craftsmen, folk musicians, dancers, and other practitioners by offering education, preserving techniques, and showcasing these cultural forms through performances and exhibitions. It also acts as an educational institution offering workshops and courses, museum and cultural programs.

## Types of handicrafts

<p><b>Pottery</b> Knitting <b>Weaving</b> <b>Woodworking</b></p>	<p><b>Embroidery</b> Leatherworking Herbalism <b>Culinary craft</b></p>	<p>Candle making Glassblowing Copper engraving Quilting Jewellery making</p>	<p>Basket weaving Stonemasonry Blacksmithing Traditional agriculture practice</p>
--	---	--	---

## Craft touchpoints - where to find?

<p>Workshop of an artisan (directly from the craftsman) <b>Handicraft Centre of more than one local artisan</b> Regular local market <b>Local festivals/events</b></p>	<p>Shop selling local artisans' products Local tourism agency / souvenir shop Web-shops Social media accounts</p>
--	---

## What can we learn?

<p><b>Heritage preservation / valorisation practice</b></p>	<p>What do they expose with their practice?</p>	<ul style="list-style-type: none"> <li>• A cultural institution dedicated to preserving and promoting the traditional heritage of the Carpathian Basin, where they highlight folk music, dance, art, and storytelling.</li> <li>• Programs are ranging from folk-inspired exhibitions to live performances and educational workshop: the institution's offerings include performances by the Hungarian State Folk Ensemble, dance houses for children and adults, and folk music concerts, celebrations such as Verbunk Day, which commemorates traditional Hungarian dances recognized by UNESCO</li> <li>• Beyond performances, the HHH supports craft and vocational training in traditional arts, including embroidery and weaving, promoting the adaptation of these techniques for modern use. Its exhibitions often explore intersections between folk art and broader artistic movements, such as Art Deco, presenting historical and contemporary perspectives.</li> <li>• They have a folklore documentation center and archives that serve as a resource for research and education.</li> <li>• Important role in preservation of heritage but also connecting it to modernity, innovating upon the described traditions in a modern context.</li> </ul>
<p><b>Success factors</b></p>	<p>Achievements and strengths that make this case inspiring for other attempts in the DR</p>	<ul style="list-style-type: none"> <li>• Promoting active engagement of the community with their heritage through accessible workshops, live performances, and exhibitions. They have extensive archives and documentation centers that provide</li> </ul>

		<p>researchers, artists, and the public with valuable materials and resources accessible for academic study and cultural appreciation.</p> <ul style="list-style-type: none"> <li>• They stand out for the emphasis on education and skill development. It offers training and craft courses that empower individuals to learn traditional skills, such as embroidery and weaving. Programs like exhibitions on Art Deco and folk art fusion demonstrate how traditional motifs and skills can thrive in today's artistic and design landscapes.</li> <li>• The organization also actively involves local and regional communities in its projects with dance houses, children's events, and collaborative initiatives</li> <li>• The institution's contributions have been recognized internationally, such as the inclusion of Hungarian dances like the Verbunkos in UNESCO's Intangible Cultural Heritage list.</li> </ul>
<p><b>Local community involvement</b></p>	<p>Fundamental values that help to connect the target groups for the social prosperity of the area</p>	<ul style="list-style-type: none"> <li>• By promoting active participation, collaboration, and cultural exchange, they preserve folk traditions.</li> <li>• Hagymányok Háza encourages communities to actively participate in the safeguarding of their cultural heritage.</li> <li>• A key aspect of their involvement is the promotion of local artisans, musicians, dancers, and performers by providing platforms for them to showcase their talents and by organizing workshops, performances, and community festivals.</li> <li>• Events like the Folk Art Festival bring together both rural and urban communities, connecting people through the shared appreciation of traditional crafts, music, and dance.</li> <li>• The institution works closely with rural communities, has partnerships with local schools, artists, and cultural associations, offers educational programs and workshops, designed for intergenerational exchange.</li> </ul>
<p><b>Link to professional network</b></p>	<p>Reflecting on its strategic position in the region; making the most of networks</p>	<ul style="list-style-type: none"> <li>• HHH effectively utilizes its strategic position in Budapest and the Carpathian Basin to build professional networks that amplify its cultural preservation mission. It collaborates with regional organizations to safeguard shared traditions, has partnerships with global platforms like WOMEX</li> <li>• It collaborates with major festivals and events to showcase Hungarian traditions, connecting with diverse audiences and cultural professionals. Leveraging digital platforms such as Instagram</li> </ul>

		and Facebook, HHH extends its reach, engaging with a global audience and fostering new partnerships. These efforts establish it as a vibrant hub for cultural innovation, ensuring that Hungarian heritage thrives through dynamic professional linkages
<b>Communication</b>	The use of social networks to disseminate and promote their mission	<ul style="list-style-type: none"> <li>• Hagyományok Háza uses social media platforms to expand its reach and promote Hungary's folk traditions to a broader audience. They mostly communicate through Facebook, Instagram, YouTube, and their website.</li> <li>• On the mentioned platforms they share their mission and news, promote the activities and events, they share a mix of content, including performances, workshop highlights, and artisan features, looks into craft creation, interviews with artisans, and tutorials, making way for interactive collaborations with different audiences.</li> <li>• This way they also connect with younger generations, who may not traditionally engage with folk culture, also reaching international audiences curious about Hungarian heritage. Their social media content is also educational, on the preservation of folk traditions, storytelling, via sharing videos, articles, and digital archives, allowing the public to learn about the cultural significance of various practices while promoting ongoing engagement and awareness.</li> </ul>
<b>Sustainability factor</b>	Operations and maintenance that drive the practice forward; opportunities for financial sustainability	<ul style="list-style-type: none"> <li>• As a government-supported institution, a significant portion of HHH's operational budget comes from national cultural programs and grants aimed at preserving and promoting Hungarian heritage.</li> <li>• They generate income through ticket sales for performances, exhibitions, and workshops, as well as fees from training and craft courses.</li> <li>• It also collaborates with private sponsors, cultural organizations, and international networks for additional funding for specific projects or events, particularly through partnerships with global platforms like WOMEX and international festivals.</li> </ul>

## What makes it a best practice?

The Hungarian Heritage House (HHH) is found as best practice because of their success in organized craft training programs, which focus on preserving and revitalizing traditional crafts such as embroidery, weaving, and felt-making. These programs draw from Hungary's ratification of the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage, which provides a solid legislative framework. By incorporating hands-on learning with inputs from master craftspeople, the programs ensure authenticity and innovation. Participants are encouraged to adapt traditional techniques to contemporary applications, making them both culturally meaningful and economically viable. Key to this success is the HHH's emphasis on formal qualifications, which open career opportunities for graduates and integrate cultural preservation with economic development. These programs are also enriched with the institution's extensive archives and expertise in Hungarian folklore. With all their activities and programs they serve an important role of transmitting knowledge.

## Contact information

Contact person: Sándor Ildikó

Address: 1011 Budapest, Corvin tér 8.

Phone: (+36 1) 225 6000

Mail: Sandor.Ildiko@hagyományokhaza.hu

Website: <https://hagyományokhaza.hu/en>

Social network: <https://www.facebook.com/hagyományokhaza/>

No. 8	<b>ÚĽUV:</b> <b>The Centre for Folk Art Production</b>	Slovakia	Bratislava region, southwestern Slovakia	Bratislava
-------	---	----------	--	------------



## Categories of cultural heritage

Professional craftspeople	Knowledge transfer	Presentation of crafts	Network for preservation of crafts	Local community building	Crafts within tourism
---------------------------	--------------------	------------------------	------------------------------------	--------------------------	-----------------------

## Description

Founded in 1945, ÚĽUV (Centre for Folk Art Production) in Slovakia promotes and preserves traditional crafts. Initially established to support local artisans through collaboration and market development, its role evolved after 1989 into a cultural institution focused on safeguarding and modernizing folk art. Today, ÚĽUV is a key authority on traditional crafts in Slovakia, offering exhibitions, educational programs, and advisory services. It operates the School of Crafts, recognized by UNESCO, and organizes major events like Master Craftsmen Days. With international partnerships, ÚĽUV ensures folk art remains a living tradition that supports sustainability and cultural identity.

## Types of handicrafts

<p><b>Pottery</b> Knitting <b>Weaving</b> <b>Woodworking</b></p>	<p><b>Embroidery</b> <b>Leatherworking</b> Herbalism Culinary craft</p>	<p>Candle making Glassblowing <b>Copper engraving</b> Quilting Jewellery making</p>	<p><b>Basket weaving</b> <b>Stonemasonry</b> <b>Blacksmithing</b> Traditional agriculture practice</p>
--	---	---	--

## Craft touchpoints - where to find?

<p>Workshop of an artisan (directly from the craftsman) Handicraft Centre of more than one local artisan Regular local market Local events/festival</p>	<p>Shop selling local artisans' products Local tourism agency / souvenir shop Web-shops Social media accounts</p>
---	---

## What can we learn?

<p><b>Heritage preservation / valorisation practice</b></p>	<p>What do they expose with their practice?</p>	<ul style="list-style-type: none"> <li>• ÚĽUV's practice is centered on the preservation and valorisation of traditional Slovak crafts. It showcases Slovakia's folk art by promoting craftsmanship as a living tradition.</li> <li>• Through exhibitions, educational programs, and cultural events, they expose the public to high-quality, contemporary interpretations of traditional crafts, ensuring that these practices evolve while staying connected to their historical roots.</li> <li>• Researching, cataloging, and celebrating folk art, highlighting the importance of craftsmanship in cultural identity and community life.</li> </ul>
<p><b>Success factors</b></p>	<p>Achievements and strengths that make this case inspiring for other attempts in the DR</p>	<ul style="list-style-type: none"> <li>• ÚĽUV's long-standing achievements, spanning over 80 years of continuous operation, make it a model for heritage preservation.</li> <li>• Its School of Crafts, recognized by UNESCO for its good safeguarding practices, is the leading educational institution for traditional craftsmanship in Slovakia.</li> <li>• They have successfully transitioned from a production-focused entity to a cultural institution that connects artisans with the public through major events like Master Craftsmen Days and craft courses.</li> <li>• Its authority in the field is reinforced by strong partnerships with local and international networks, as well as a commitment to quality in both traditional and contemporary craft production.</li> </ul>
<p><b>Local community involvement</b></p>	<p>Fundamental values that help to connect the target groups for the social prosperity of the area</p>	<ul style="list-style-type: none"> <li>• ÚĽUV's fundamental values center around community engagement and social prosperity.</li> </ul>

		<ul style="list-style-type: none"> <li>• Connection with local communities by offering craft courses, consulting services, and platforms for artisans to showcase their work.</li> <li>• Through collaboration with local producers, municipalities, schools, efforts to involve youth, through competitions and educational outreach and associations they support the development of traditional crafts.</li> <li>• By linking traditional craftsmanship with sustainability and self-sufficiency, it empowers local communities to preserve their heritage while contributing to economic and social development.</li> </ul>
Link to professional network	Reflecting on its strategic position in the region; making the most of networks	<ul style="list-style-type: none"> <li>• ÚĽUV is strategically positioned within national and international professional networks such as the European Craft Organisation (ECO), the International Council of Museums (ICOM), the Slovak Association of Museums (ZMS), Slovak Association of Libraries (SAK), Slovak Folk and Art Collective (SĽUK).</li> <li>• Opportunities for collaboration, knowledge-sharing, and promotion of Slovak crafts globally. Through its membership in these organizations, ÚĽUV strengthens its ability to influence the discourse around traditional crafts, facilitates networking between local artisans and international markets, and ensures that Slovakia's folk art is represented in global cultural and creative industries.</li> </ul>
Communication	The use of social networks to disseminate and promote their mission	<ul style="list-style-type: none"> <li>• ÚĽUV use social media and digital platforms: Active engagement on Instagram, Facebook, and its website.</li> <li>• They share insights into traditional crafts, upcoming events, and educational programs. The online presence helps attract audiences, including younger generations, while highlighting the relevance of folk art in the modern world.</li> <li>• The use of multimedia storytelling, including craft demonstrations, artist interviews, and behind-the-scenes looks at the creative process, enhances the organization's ability to build an engaged and informed community around Slovak craftsmanship.</li> </ul>
Sustainability factor	Operations and maintenance that drive the practice forward; opportunities for financial sustainability	<ul style="list-style-type: none"> <li>• The School of Crafts plays a key role, offering accredited programs to nurture new generations of skilled artisans, while regular exhibitions like Master Craftsmen Days and craft fairs provide visibility for local crafts. The organization also offers consulting and advisory services to artisans, helping them improve their craft and reach broader markets.</li> </ul>

		<ul style="list-style-type: none"> <li>• Sales from its Bratislava shop and online store provide income from the sale of high-quality, handcrafted products, directly benefiting artisans.</li> <li>• The center also generates funds through event revenues, including entrance fees and sponsorships from major cultural events like Master Craftsmen Days.</li> <li>• They also benefit from grants, EU funding, and private sponsorships, which support its educational programs, exhibitions, and research initiatives. The organization’s involvement in tourism—both through souvenir shops and cultural tourism. Diverse income sources and expanding its role as an educational and cultural hub they are focused on long-term sustainability of their mission.</li> </ul>
--	--	---

## What makes it a best practice?

ÚĽUV has been most effective in the heritage preservation and valorisation of traditional Slovak crafts, shaped by a combination of strategic legislative frameworks, cultural initiatives, and educational programs that have allowed them to adapt to changing economic and political environments over the years. The foundation of their success lies in the 1958 Law on Folk Art Production, which formalized their role in preserving and promoting traditional craftsmanship and in 1989, their transition from a state-run production organization to a cultural institution that was essential for their long-term viability, as they began focusing on education, cultural promotion, and public outreach rather than direct market control.

One of the key factors in ÚĽUV’s ongoing success has been the broad variety of their work. They offer a truly wide variety of activities and practices: exhibitions, professional research, museological, artistic and publishing activities, organising competitions for children and the professional public, consulting and advisory activities for producers, craft courses for the general and professional public in the School of Crafts, networking of actors in the field of traditional crafts (linking producers and designers, consultancy on creation), presentation of crafts to the public at various events (the flagship event is the annual ÚĽUV Master Craftsmen Days in the centre of the capital, with the participation of more than 100 of the best masters of traditional crafts), popularisation of knowledge and information about traditional crafts and ÚĽUV activities through web, social networks (Instagram, Facebook) and media channels (radio, press, TV, etc.)

Some major projects, like the educational School of Crafts (UNESCO recognition as a Good Safeguarding Practice) and major cultural events, such as the Master Craftsmen Days, as well as the consultations the organization offers have created a comprehensive ecosystem that not only protects Slovak folk art but also ensures its ongoing relevance in both local and international markets.

## Contact information



Contact person: Kristína Hedvigiová

Address: Obchodná 64 816 11, Bratislava Slovakia

Phone: +421 917 780 054

Mail: [craft@uluv.sk](mailto:craft@uluv.sk)

Website: <https://uluv.sk/en/>

Social network: <https://www.facebook.com/ULUVSK>

No. 9	Matyó Népművészeti Egyesület	Hungary	Borsod–Abaúj– Zemplén County	Mezőkövesd
-------	------------------------------------	---------	---------------------------------	------------



### Categories of cultural heritage

Professional craftspeople	Knowledge transfer	Presentation of crafts	Network for preservation of crafts	Local community building	Crafts within tourism
------------------------------	-----------------------	---------------------------	--	-----------------------------	--------------------------

### Description

The Matyó Folk Art Association was established in 1991 by members of the Matyó Folk Dance Ensemble operating at the City Cultural Center. In the first few years, the focus was on folk dance traditions. With the expansion of activities and membership, traditional handicrafts, including embroidery, traditional costume making, and furniture painting, gained increasing importance within the association's activities. Today, the association has nearly 150 members, two-thirds of whom are dancers, and one-third are traditional artisans (embroiderers, furniture painters, potters, gingerbread makers, weavers, and basket weavers).

## Types of handicrafts

<b>Pottery</b> Knitting <b>Weaving</b> Woodworking	<b>Embroidery</b> Leatherworking Herbalism <b>Culinary craft</b> <b>Costume making</b>	Candle making Glassblowing Copper engraving Quilting Jewellery making	<b>Basket weaving</b> Stonemasonry Blacksmithing Traditional agriculture practice
---	--	---	--

## Craft touchpoints - where to find?

Workshop of an artisan (directly from the craftsman) Handicraft Centre of more than one local artisan Regular local market Local events/festival	Shop selling local artisans' products Local tourism agency / souvenir shop Web-shops Social media accounts
---	---

## What can we learn?

Heritage preservation / valorisation practice	What do they expose with their practice?	<ul style="list-style-type: none"> <li>• Matyó Népművészeti Egyesület (The Matyó Folk Art Association) focuses on more different crafts. One of those is Matyó embroidery, which they promote through regular workshops, education, exhibitions, and demonstrations.</li> <li>• Their focus also lies in the making of traditional costumes in the small manufactory operating within the association. They produce quality clothing for individuals and dance groups.</li> <li>• Another craft is furniture painting, as well as paintings of smaller household items and decorative elements for churches.</li> <li>• Alongside these more prominent traditional handicrafts, they collaborate on <a href="#">9 thatched roof "creative houses"</a> (gingerbread house, furniture house etc.), in the Mezőkövesd city center, attracting tourists.</li> <li>• The association operates its own sewing workshop, where high-quality embroideries are produced and sold in their own folk art shop, online store, and at events.</li> </ul>
Success factors	Achievements and strengths that make this case inspiring for other attempts in the DR	<ul style="list-style-type: none"> <li>• Dedication to preserving and promoting the Matyó heritage and values, connected to the traditional handicrafts</li> <li>• Promoting this type of Hungarian folk art at local, national, and international events</li> <li>• Fostering local, as well as wider community engagement</li> </ul>

		<ul style="list-style-type: none"> <li>● Matyó folk art being listed on the National List of Intangible Cultural Heritage and is also recognized by UNESCO Representative List of the Intangible Cultural Heritage of Humanity</li> <li>● The civil organization has been operating for 33 years, continually developing.</li> </ul>
Local community involvement	Fundamental values that help to connect the target groups for the social prosperity of the area	<ul style="list-style-type: none"> <li>● They organize many public events, both in dance and crafts themes. Through festivals, exhibitions, and in the dancehalls, they try to reach as many people as possible, introducing them to cultural values, and involving them in the community and the activities, the following are the more important ways of engaging with the local community:</li> <li>● Folk dance ensembles, where locals can participate in traditional Matyó dance performances</li> <li>● Organizing embroidery and other handicraft sessions and workshops to teach and preserve different traditional handicrafts</li> <li>● Hosting events and annual festivals like the Matyóföldi Folklore Festival</li> <li>● Offering educational programs and activities that pass traditions to younger generations</li> <li>● Exhibitions, showcasing cultural heritage, also involving community members in presentations</li> </ul>
Link to professional network	Reflecting on its strategic position in the region; making the most of networks	<ul style="list-style-type: none"> <li>● They mutually cooperate with the Association of the Hungarian Folk Artists and its member organizations.</li> <li>● There is strong cooperation with the headquarters (of the above association) and their management, who help with implementing professional activities with the help of state or EU grants.</li> <li>● They also have good working relationships with the Hungarian Heritage House and the National Cultural Institute, which are state institutions.</li> <li>● Locally, they have regular partnerships with the Community House (Közösségi Ház), museums, and other civil organizations.</li> </ul>
Communication	The use of social networks to disseminate and promote their mission	<ul style="list-style-type: none"> <li>● They primarily use Facebook to promote events and advertisements. The association's sub-communities (dance groups, workshops) also use it to maintain contact with each other. They use the social network as a way to invite people to events or workshops, as well as posting about</li> </ul>

		past happenings. Their goal is to engage with a wider community, to showcase that it is an ‘active, bustling, eventful organization with many excellent members, great craftsmen, and dancers’.
<b>Sustainability factor</b>	Operations and maintenance that drive the practice forward; opportunities for financial sustainability	<ul style="list-style-type: none"> <li>● From organized cultural events, workshops, educational programs (if there is paid registration or tickets)</li> <li>● Merchandising traditional crafts and embroidery in their web shop or in-person</li> <li>● Sponsorships and partnerships with cultural institutions</li> <li>● Grants and funding from heritage preservation organizations mentioned above</li> </ul>

## What makes it a best practice?

The Matyó Folk Art Association is a vital institution in safeguarding and promoting an important aspect of Hungarian traditional handicrafts, as they have played a significant role in the reactivation, preservation, and protection of traditional handicrafts since its founding in 1991. The association revitalizes traditional handicrafts through active participation, workshops, and community events. For example, they have reintroduced the Matyó embroidery technique by organizing classes and workshops that teach this craft to a new generation. In addition, small-scale productions in their sewing workshop have helped reactivate and revitalize these handicrafts, including creating custom orders for folk costumes and embroidered items, even collaborations with fashion designers. The association’s key focus is the preservation of Matyó embroidery, which they achieve through regular exhibitions, classes, workshops, and public demonstrations, they ensure that these skills are passed on. Their work in preserving traditional crafts is further supported by the cultural infrastructure in Mezőkövesd. These artisan houses (additionally to embroidery, there is furniture painting and other crafts) are open to both local and international tourists, showcase the living tradition of Matyó folk art. Additionally, their partnerships with institutions like the House of Traditions (Hagyományok Háza) and the National Institute of Culture enable wider promotion and protection of this cultural heritage.

## Contact information

Contact person: Bernadett Pap

Address: 3400 Mezőkövesd, Kisjankó Bori u. 5

Phone: +36 49-411-686

Mail: [matyofolk@gmail.com](mailto:matyofolk@gmail.com)

Website: <https://matyofolk.hu/>

Social network: <https://www.facebook.com/matyofolk>

No. 10	The <i>pazinski cukerančić</i> initiative	Croatia	Istria	Pazin
--------	---	---------	--------	-------



## Categories of cultural heritage

Professional craftspeople	Knowledge transfer	Presentation of crafts	Network for preservation of crafts	Local community building	Crafts within tourism
---------------------------	--------------------	------------------------	------------------------------------	--------------------------	-----------------------

## Description

*Pazinski cukerančić* pastry is a hallmark of Istrian celebrations (namely weddings, it is a traditional Istrian wedding pastry), and as such, an important symbol for the community. Efforts to preserve and valorise the pastry have also safeguarded the intangible cultural fabric of Istria. One of these efforts is its recognition in the Register of Intangible Cultural Heritage, which underscores its importance as a living tradition, celebrated in regional gastronomy festivals and family events alike. The initiative to register *pazinski cukerančić* in the Croatian Register of Intangible Cultural Heritage began in 2015 and culminated in its official recognition in 2017. This effort was spearheaded by Davorka Šajina, in collaboration with the Local Action Group (LAG) Central Istria, the Ethnographic Museum of Istria, and the City of Pazin. The pastry being a part of a broader heritage of Istrian culinary practices that reflect regional identity and historical continuity, the initiative sought to preserve a dying tradition, ensure that the skills and knowledge required to make *pazinski cukerančić* are not lost, as well as celebrate regional identity and highlight the pastry as a symbol of central Istria's unique cultural heritage, and further protect the traditional recipe and the diverse methods of preparation passed down through generations. Positioning *pazinski cukerančić* as a flagship product for Istria also strengthens the region's identity and appeal in broader contexts.

## Types of handicrafts

Pottery Knitting Weaving Woodworking	Embroidery Leatherworking Herbalism <b>Culinary craft</b>	Candle making Glassblowing Copper engraving Quilting Jewellery making	Basket weaving Stonemasonry Blacksmithing Traditional agriculture practice
---	--	---	---

## Craft touchpoints - where to find?

<p><b>Workshop of an artisan (directly from the craftsman)</b></p> <p>Handicraft Centre of more than one local artisan Regular local market <b>Local festival</b></p>	<p>Shop selling local artisans' products <b>Local tourism agency / souvenir shop</b> Web-shops Social media accounts</p>
---	--

## What can we learn?

<p><b>Heritage preservation / valorisation practice</b></p>	<p>What do they expose with their practice?</p>	<ul style="list-style-type: none"> <li>• The heritage preservation and valorization practices of <i>pazinski cukerančič</i> expose multiple layers of cultural, social, and historical significance, which are integral to its identity as intangible cultural heritage. The pastry is mostly present in the Pazin area of the Croatian Istria region. Historically, it has been a central feature of wedding celebrations, symbolizing communal bonds and the sharing of resources. Its preparation often meant social cooperation, with mostly women in local communities coming together to bake large quantities for weddings, religious holidays, and other milestones</li> <li>• Purpose of the initiative is to preserve a handicraft, connected to the pastry, as well as the tradition connected to it, thus ensuring that the skills and knowledge are passed down. This way, community cooperation is fostered, and the community can represent itself outward via promotion of its cultural tourism content.</li> </ul>
<p><b>Success factors</b></p>	<p>Achievements and strengths that make this case inspiring for other attempts in the DR</p>	<ul style="list-style-type: none"> <li>• Taking care of a protected skill that will prevent it from falling into oblivion. The initiative of registering the pastry is meaningful for the local community because after the official registration all the associates included in the process of the registration are actually obliged to carry out protection measures, that is to encourage the preservation and promotion of</li> </ul>

		<p>the pazinski cukerančići and to share the art of its' preparation to younger generations.</p> <ul style="list-style-type: none"> <li>• Community based and centred approach - the working group, consisting of local individuals, experts (like Davorka Šajina and Alida Vadanjel) and organizations began to meet in April 2015 and since then many activities have been conducted – research of available literature in collaboration with the Ethnographic Museum of Istria, field research to gather as much information as possible about the recipe and participation in numerous festivals and events, promotional activities and events, as well as workshops (for example, Alida Vadanjel organizes workshops at Cukerijera, Lindarski križ, Davorka Šajina at Agroturizam Ograde).</li> <li>• Furthermore, the locals are working on further developing and promoting the pastry. One of LAG Central Istria and their collaborators' goals is to improve the quality of production and ensure wider recognition of this sweet specialty, not only in Croatia, but also on the European and world markets. This initiative or improving the quality of production and expanding recognition aims to preserve and promote cukerančići, emphasizing the importance of tradition and innovation. Through these efforts, the pastry was also developed into a commercial product, where pastries are prepared according to the traditional recipe, packaged in a design that symbolizes the pastry's authenticity (Lastik studio).</li> <li>• Efforts for preservation and valorisation of the pastry have been documented in many news articles (i.e. Hello Istria), on TV programmes (i.e. Slatka kuharica programme on HRT, the Croatian national TV), as well as other video articles and contents.</li> </ul>
<p>Local community involvement</p>	<p>Fundamental values that help to connect the target groups for the social prosperity of the area</p>	<ul style="list-style-type: none"> <li>• The preparation of this pastry is communal in itself, since the pastry is traditionally prepared for celebrations (weddings, Christenings etc.) by a group of women. Efforts to preserve this symbol of Istrian culture have also centred on the local community working together. The protection of the pastry was initiated by LAG Central Istria on the idea of its member Davorka Šajina. Soon others joined in – The City of Pazin, Alida Vadanjel, Davor Šišović, Association of artisans Pazin, Ethnographic Museum of Istria,</li> </ul>

		<p>Reginex Ltd., and a working group was established.</p> <ul style="list-style-type: none"> <li>• Local community is involved in every aspect, namely keeping the tradition alive. The preparation of pazinski cukerančić is a family tradition, often passed from grandparents to grandchildren. Community members of various age groups participate in workshops organized by craftswomen like Davorka Šajina and Alida Vadanjel. These events nurture mutual respect and shared experiences, strengthening intergenerational connections.</li> <li>• The collaborative approach—linking bakers, farmers, and local authorities—demonstrates the importance of collective effort in preserving cultural heritage. The production process involves local farmers, wine producers, and small dairies, that creates a network of collaborations that supports local livelihoods and ensures authenticity.</li> <li>• Craftswomen collaborate with tourism agencies, schools, and local authorities, fostering partnerships that connect cultural heritage with education, tourism, and local governance. The registration process has also been fruitful for small businesses, such as Agriturizam Ograde and Antica providing economic opportunities for families while promoting heritage.</li> </ul>
<p>Link to professional network</p>	<p>Reflecting on its strategic position in the region; making the most of networkworks</p>	<ul style="list-style-type: none"> <li>• The initiative to preserve and promote pazinski cukerančić leverages its strategic position in central Istria, utilizing professional networks to amplify its reach and impact. There is a wide network of collaborators. Firstly, there are individuals artisans, knowledge-carriers and transferers. Then there are other local individuals or operations, such as local farmers, that provide ingredients for the recipe. Then there are the local organizations, such as LAG Central Istria and the Association of artisans, tourism organisations, such as the Pazin Tourism Board, and featuring cukerančići in events such as the Day of Pazin and traditional festivals, but also collaborations with the City of Pazin, as well as the Ethnographic Museum of Istria.</li> <li>• Additionally to local and regional networks, the initiative brings in national organizations as well. The inclusion of pazinski cukerančić in the Register of Cultural Goods of the Republic of Croatia (Republic of Croatia Ministry of Culture and Media) connects it to broader national</li> </ul>

		<p>heritage preservation efforts. The initiative also aims to promote cukerančič on the European and world markets, leveraging platforms such as cultural festivals, culinary competitions, and trade fairs.</p>
<p><b>Communication</b></p>	<p>The use of social networks to disseminate and promote their mission</p>	<ul style="list-style-type: none"> <li>• The promotion of pazinski cukerančič relies on effective communication strategies, including the use of social networks and digital platforms. However, since there is no set organisation or individual artisan that deals exclusively with the pazinski cukerančič, there is varied use of social networks regarding this initiative.</li> <li>• Mostly, there are singular posts, news articles, blogposts or reportages that cover a specific topic or news, share a recipe, connected to the pastry. (see Hello Istria, Taste Atlas, Instagram pages of central_istria, visitistria, delicious.istrian.restaurants, antica.torte.i.kolaci, antica.cukerijera, for example)</li> </ul>
<p><b>Sustainability factor</b></p>	<p>Operations and maintenance that drive the practice forward; opportunities for financial sustainability</p>	<ul style="list-style-type: none"> <li>• The sustainability of the initiative is in its integration of traditional craftsmanship with modern business practices, ensuring both cultural preservation and economic viability. Workshops and demonstrations, led by skilled artisans like Davorka Šajina and Alida Vadanjel, provide hands-on education, these events generate revenue through participation fees and product sales, the increased demand for cukerančiči during festive seasons, has created opportunities for local producers to scale up operations and explore diversified offerings, such as variations of the pastry or new presentation formats.</li> <li>• Financial sustainability is further supported by collaboration between local agritourism ventures, bakeries, and cultural events. These partnerships enhance visibility and drive sales, especially when paired with strategic marketing efforts. The incorporation of high-quality, locally sourced ingredients adds value to the product.</li> <li>• Local Action Group Central Istria has been key in providing resources for driving the initiative further. For their efforts, they have been recognized as a partner in the COMMHERITOUR project. As part of the project, pazinski cukerančič was chosen as one of the three elements of Istrian heritage that will be highlighted in the project. For example, one the latest projects meetings or workshops was</li> </ul>

		<p>carried out in Antica pastry shop (Alida Vadanjel), which has been recognized as an innovative place for the promotion and presentation of pazinski cukerančić.</p> <ul style="list-style-type: none"> <li>• Inclusion in the Register also opens doors to potential funding through cultural preservation grants on a national or even international levels.</li> </ul>
--	--	---

## What makes it a best practice?

The *pazinski cukerančić* initiative's route to success is a model of cultural heritage protection, reactivation, and valorisation, stemming from a combination of traditional practices, strategic partnerships, and governmental support, with a clear focus on the long-term preservation and promotion of this Istrian sweet. The main action of the initiative was the process of inscribing the *cukerančić* into the Register of Intangible Cultural Heritage of the Republic of Croatia, which has provided the necessary legal framework to protect and raise the profile of this traditional pastry. The initiative benefitted from a combination of local and national backing. On the municipal level, local authorities in Pazin and the surrounding Istrian communities actively support the initiative by incorporating it into local cultural and tourism strategies. The collaboration between the producers and the local government is fundamental in fostering both the economic and cultural dimensions of the project. This relationship facilitated local festivals, workshops, and promotional campaigns that highlighted the *cukerančić*.

One of the most effective strategies for reactivating and preserving the pastry was its integration into tourism through agritourism businesses. Artisans like Davorka Šajina and Alida Vadanjel, both of whom are key figures in the initiative, leveraged agritourism as a platform for showcasing traditional food preparation. They not only preserved the craft but also expanded it by offering workshops and hands-on experiences for both domestic and international tourists. This model blended the economic sustainability of local businesses with the cultural mission of heritage preservation and establishment of the continued production and innovation around the recipe.

Another success factor is the emphasis on quality, using exclusively local ingredients, such as Malvasia wine and homegrown flour, which elevated the *cukerančić* and tied it more closely to the Istrian region.

Another important aspect of the practice is knowledge transmission, namely the workshops and demonstrations, promotional events etc., ensuring that the knowledge and skills necessary to create this pastry are passed down and not lost. Overall, the combination of recognition, government and municipal support, integration into the tourism sector, community involvement, and high-quality production has made the *pazinski cukerančić* initiative a success. By balancing heritage preservation with economic and social engagement, the initiative provides a model for other traditional crafts seeking protection and revitalization in a modern context.

## Contact information



Contact person: Davorka Šajina

Address: Katun Lindarski 60, Pazin

Phone: +385 52 693 035

Mail: aograde@gmail.com

Website: <https://www.agroturizam-ograde.hr/>

Social network:

No. 11	Muzej na otvorenom "Staro selo" - Sirogojno	Serbia	Zlatibor	Sirogojno
--------	---	--------	----------	-----------



Categories of cultural heritage					
Professional craftspeople	Knowledge transfer	Presentation of crafts	Network for preservation of crafts	Local community building	Crafts within tourism

**Description**

The Open-Air Museum "Staro Selo" is an open-air museum, established in 1979 (the start of building) with the aim of preserving and showcasing the rural heritage, traditional handicrafts and traditional lifestyle of the western Serbia region. The museum was officially organized in 1992 as a space where both material and intangible cultural heritage could be experienced within an authentic rural setting. The museum carefully

relocated traditional wooden structures, such as homes, barns, and workshops, to recreate an authentic village setting. Their work contributes to the preservation, promotion, and appreciation of cultural heritage through various activities: field research and documentation, creation and professional processing of collections, exhibiting items through permanent displays and thematic exhibitions, publications, educational workshops, presentations, and demonstrations of living heritage, as well as organizing various events (such as the "Old Crafts and Trades Fair," the "World of Music" festival, and others).

## Types of handicrafts

<p>Pottery Knitting Weaving Woodworking</p>	<p>Embroidery Leatherworking Herbalism Culinary craft</p>	<p>Candle making Glassblowing Copper engraving Quilting Jewellery making</p>	<p>Basket weaving Stonemasonry Blacksmithing Traditional agriculture practice</p>
---	---	--	---

## Craft touchpoints - where to find?

<p>Workshop of an artisan (directly from the craftsman) <b>Handicraft Centre of more than one local artisan</b> Regular local market Local festival</p>	<p>Shop selling local artisans' products <b>Local tourism agency / souvenir shop</b> Web-shops Social media accounts</p>
---	--

## What can we learn?

<p><b>Heritage preservation / valorisation practice</b></p>	<p>What do they expose with their practice?</p>	<ul style="list-style-type: none"> <li>• The museum's heritage preservation and valorization practices center on integrated and interactive methods that bring the cultural and historical aspects of rural Serbian life into a dynamic and accessible context.</li> <li>• The primary purpose of the museum is to preserve and promote the unique cultural traditions through immersive exhibits, live demonstrations of handicrafts, and seasonal events. The focus of their work is first and foremost preservation and conservation of different types of heritage. In terms of tangible heritage, they focus on architectural preservation, as well as household items, clothes, tools. When it comes to intangible culture, they have displays of traditional handicrafts, oral traditions, music and customs. Additionally, the museum employs demonstrations, presentations and workshops in traditional crafts like weaving, pottery, blacksmithing, and leatherwork by involving local artisans.</li> </ul>
<p><b>Success factors</b></p>	<p>Achievements and strengths that make this case inspiring for other attempts in the DR</p>	<ul style="list-style-type: none"> <li>• The museum offers a unique combination of cultural authenticity, community engagement, and diverse programming. Their success lies in the holistic approach, for example, by preserving buildings, tools, and furnishings within an authentic setting, thus creating an</li> </ul>

		<p>immersive experience that provides context and depth to the heritage on display.</p> <ul style="list-style-type: none"> <li>• They are most successful in community involvement and educational programs, through workshops, demonstrations and events.</li> <li>• Some achievements and recognitions: a candidate for European Museum of the Year in 2013, received the ŽIVA award 2022 for storytelling.</li> </ul>
<p><b>Local community involvement</b></p>	<p>Fundamental values that help to connect the target groups for the social prosperity of the area</p>	<ul style="list-style-type: none"> <li>• From the very beginning, they had had direct collaboration with the local community – the initiative to establish the museum actually came from the local knitting cooperative in their wish to showcase wool-making techniques.</li> <li>• The museum actively involves local residents in exhibitions, workshops, and events. This engagement empowers locals by providing them with opportunities to participate as artisans, guides, or educators.</li> <li>• By organizing educational workshops and live demonstrations of traditional crafts, the museum supports knowledge transfer to younger generations and visiting audiences, where most of the children's programs are conducted with students from the primary school in Sirogojno.</li> <li>• There are also economic opportunities for local artisans. By attracting tourism and generating income through workshops and sales of handcrafted goods, the museum contributes to local prosperity while keeping heritage crafts economically viable and appreciated.</li> </ul>
<p><b>Link to professional network</b></p>	<p>Reflecting on its strategic position in the region; making the most of networks</p>	<ul style="list-style-type: none"> <li>• The museum has notable collaboration with various institutions and organizations: museums, libraries, institutes, universities, tourism organizations, and cultural heritage research centers. Since 2011, the museum has been a member of the Forum of Slavic Cultures, and from 2001 to 2017, it was an active member of the ICOM Association of European Open-Air Museums (AEOM). They also had representatives within the national network for the preservation of intangible cultural heritage (regional coordinator for ICH for Western Serbia from 2011 to 2022 and a member of the National Committee for ICH since 2018). The museum proposed the inscription of Zlakusa pottery on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity, which was achieved in December 2020.</li> </ul>
<p><b>Communication</b></p>	<p>The use of social networks to disseminate and promote their mission</p>	<ul style="list-style-type: none"> <li>• The museum is active on their web page, Instagram, Facebook and YouTube platforms, where they periodically publish updates, reports, videos, and activities. This mostly includes publications of traditional handicraft displays, such as posts featuring traditional knitting patterns, woodwork, and folk art, historical insights, such as posts on the origins and meanings of certain traditional handicrafts or traditions, as well as</li> </ul>

		<p>event announcement and updates. They especially highlight the living heritage and its bearers, along with workshops aimed at passing these artisanal skills on to the next generation.</p>
<p><b>Sustainability factor</b></p>	<p>Operations and maintenance that drive the practice forward; opportunities for financial sustainability</p>	<ul style="list-style-type: none"> <li>• The museum is a site of significant cultural heritage, so it is eligible for various national and EU grants aimed at cultural preservation and rural development.</li> <li>• Additionally, the museum capitalizes on tourism by hosting ticketed events, guided tours, and seasonal programs, which provide a steady income while enhancing visitor engagement.</li> <li>• Collaborating with local artisans allows the museum to sell traditional crafts, wool products, and textiles, creating a revenue stream that supports both the artisans and the museum while helping to maintain traditional practices.</li> <li>• They also utilize digital and social media marketing for promotion and attraction of a wider audience and visitors.</li> </ul>

## What makes it a best practice?

The Open-Air Museum “Staro Selo” excels in displaying handicraft heritage through an immersive and engaging approach that integrates traditional Serbian handicrafts, such as wool weaving, knitting, pottery, and woodcraft, within authentic historical environments. By situating artisans’ work in the context of traditional homes and communal spaces, the museum recreates the lived experience of regional traditional handicraft heritage. Its success is underpinned by legislative foundations, including adherence to Serbia’s cultural heritage laws and alignment with UNESCO’s Convention for the Safeguarding of Intangible Cultural Heritage, which emphasize the protection and promotion of non-material culture. Institutional support from networks like the Forum of Slavic Cultures and collaboration with the ICOM Association of European Open-Air Museums have further strengthened its mission. So the key elements of the museum’s success include partnerships with local artisans, educational workshops that allow visitors to engage with traditional handicrafts firsthand, and annual events like the Fair of Traditional Crafts and the Music Festival, which attract a diverse audience, locals and tourists alike. The best strategies have proven to be the presentation of handicrafts in an authentic, village-like setting with contextual displays of tools and household items, continuous community involvement that strengthens local support, and a diversified revenue model.

## Contact information



Contact person: Jelena Toškić

Address: Sirogojno 31207

Phone: +381313802291

Mail: jelena.toskic@sirogojno.rs

Website: <https://www.sirogojno.rs/en>

Social network: <https://www.instagram.com/staroselosirogojno/?hl=en>

<https://www.facebook.com/p/Muzej-na-otvorenom-Staro-selo-Sirogojno-100063562623671/>

<https://www.youtube.com/@staroselosirogojno>

No. 12	Etnografski muzej Istre - Museo etnografico dell'Istria	Croatia	Istria region	Pazin
--------	---	---------	---------------	-------



## Categories of cultural heritage

Professional craftspeople	Knowledge transfer	Presentation of crafts	Network for preservation of crafts	Local community building	Crafts within tourism
---------------------------	--------------------	------------------------	------------------------------------	--------------------------	-----------------------

## Description

The Ethnographic Museum of Istria exists since 1962 (the castle became the site of the museum that year, for more on its history see: <https://www.emi.hr/en/museum/about-us/>) and it emerged from the need to research, collect, preserve, document, interpret and present various forms of tangible and intangible culture of Istria. The museum focuses on the valorization and preservation of handicrafts through their permanent and temporary exhibits, events, workshops and other activities.

## Types of handicrafts

<p>Pottery Knitting Weaving Woodworking</p>	<p>Embroidery Leatherworking Herbalism Culinary craft</p>	<p>Candle making Glassblowing Copper engraving Quilting Jewellery making</p>	<p>Basket weaving Stonemasonry Blacksmithing Traditional agriculture practice</p>
---	---	--	---

## Craft touchpoints - where to find?

<p>Workshop of an artisan (directly from the craftsman) <b>Handicraft Centre of more than one local artisan</b> Regular local market Local festival</p>	<p><b>Shop selling local artisans' products</b> Local tourism agency / souvenir shop <b>Web-shops</b> <b>Social media accounts</b></p>
---	--

## What can we learn?

<p><b>Heritage preservation / valorisation practice</b></p>	<p>What do they expose with their practice?</p>	<ul style="list-style-type: none"> <li>• The museum focuses on valorization and preservation of traditional handicrafts mainly through exhibits. Their permanent exhibition includes crafts, such as winemaking, pottery, and weaving.</li> <li>• This museum emphasizes the cultural significance and traditional craftsmanship through collection, conservation, interpretation and presentation of cultural phenomena related to the Istrian territory, showcasing the historical and artistic value of various artifacts and objects to visitors.</li> <li>• They aim to educate the public about the importance of preserving these crafts and the cultural heritage they represent - they organize regular educational programs as well as events (like Dani rukotvorina/Handicraft Days), lectures and talks, offer workshops, demonstrations and other activities to engage visitors and promote interest in traditional craftsmanship.</li> </ul>
<p><b>Success factors</b></p>	<p>Achievements and strengths that make this case inspiring for other attempts in the DR</p>	<ul style="list-style-type: none"> <li>• The museum's success lies in its multifaceted approach to preserving, promoting, and celebrating Istria's cultural heritage, particularly through its focus on crafts through conservation practices, research and documentation for scholarly understanding of Croatian Istrian heritage, educational programs, promotional programs, engaging different generations of locals as well as visitors, overall, potentially (economically) helping related individuals and</li> </ul>

		<p>organizations. The museum prides itself on opening a new permanent exhibition in 2022.</p>
<p><b>Local community involvement</b></p>	<p>Fundamental values that help to connect the target groups for the social prosperity of the area</p>	<ul style="list-style-type: none"> <li>• One of the foundations of the work in the museum is field research, during which they closely collaborate with the local community as interlocutors in research for exhibitions, projects, and studies.</li> <li>• Furthermore, they strive to involve the community in projects and activities as workshop leaders, lecturers, or by showcasing them and their work through guest appearances and exhibitions.</li> <li>• They regularly organize programs such as lectures, dance and children's workshops, in which the community participates.</li> </ul>
<p><b>Link to professional network</b></p>	<p>Reflecting on its strategic position in the region; making the most of networks</p>	<ul style="list-style-type: none"> <li>• Ethnographic Museum of Istria is a professional institution that provides different kinds of collaboration and thus acts as a network, too. Some collaborating institutions are: tourist boards, local action groups, societies and associations (i.e. Folklore Society of Pazin), Institute of Ethnology and Folklore Research in Zagreb, University of Zagreb, Maritime and History Museum of the Croatian Littoral in Rijeka. For more detail see the <i>Researcher's comments</i> bracket.</li> </ul>
<p><b>Communication</b></p>	<p>The use of social networks to disseminate and promote their mission</p>	<ul style="list-style-type: none"> <li>• On social media, the museum operates mainly on their Facebook profile where they post announcements of upcoming events, as well as reviews of these events accompanied by photos. Furthermore, they post photos and materials from the collections and documentation to promote their collections and works, as well as attracting the public for visitation or participation. Facebook Stories are used to convey the live atmosphere, for example, from an exhibition opening, a workshop, or field research. Recently, they have also started creating Facebook Reels due to the positive reactions from the audience.</li> <li>• Their webpage is used to relay information about their exhibitions, history, as well as past and upcoming events.</li> </ul>
<p><b>Sustainability factor</b></p>	<p>Operations and maintenance that drive the practice forward; opportunities for financial sustainability</p>	<ul style="list-style-type: none"> <li>• A combination of various revenue sources and strategies, like admission fees, grants and funding</li> </ul>

on local to international level, donations and sponsorships, offering merchandise, etc.

## What makes it a best practice?

Through a dedicated approach to preserving and showcasing Istrian handicraft heritage, the Ethnographic Museum of Istria successfully combines traditional practices with modern educational strategies. Its focus on community engagement, innovative programs, and strong collaborations with local artisans and organizations positions it as an important factor in displaying and promoting the rich cultural heritage of the region. This multifaceted approach not only enhances visitor experiences but also fosters a deeper appreciation and understanding of Istrian culture, making the museum a vibrant hub for heritage preservation. The museum's mission centres on documenting, preserving, and presenting a diverse range of traditional handicrafts, such as basket weaving (especially willow basketry), pottery and clay items, textile crafts (weaving, embroidery, knitting, crocheting), woodworking (including the creation of musical instruments and toys), as well as cultural practices tied to these crafts, enhancing the narratives surrounding them. The local community is well involved in everything mentioned, where field research is carried out in close contact with the community, workshops are led by locals, and different local partnerships are made. The museum has implemented several innovative initiatives to enhance its role in preserving cultural heritage, like the CENKI (Center for Intangible Culture of Istria) center, that focuses on the preservation and promotion of intangible cultural heritage, organizing exhibitions, lectures, and workshops that encourage community participation and knowledge transfer. Then there's the Month of Storytelling event that features local dialects and storytelling practices, emphasizing the importance of oral traditions in cultural preservation. An important aspect is their educational outreach, which includes lectures and workshops tailored for schools, helping to engage younger generations with their cultural heritage. Additionally, the museum actively engages with the public through social media, using platforms like Facebook to promote events, share photographs, and highlight community collaborations, thus making their work more seen.

## Contact information

Contact person: Nikolina Rusac

Address: Trg Istarskog razvoda 1275., br. 152000 Pazin

Phone: +385 (0)52 622 220

Mail: [nikolina@emi.hr](mailto:nikolina@emi.hr)

Website: <https://www.emi.hr/en/>

Social network: <https://www.facebook.com/etnografskimuzejistrepazin/>

<b>No. 13</b>	<b>Artizanat</b>	Croatia	Central Croatia	Zagreb
---------------	------------------	---------	-----------------	--------



### Categories of cultural heritage

Professional craftspeople	Knowledge transfer	Presentation of crafts	Network for preservation of crafts	Local community building	Crafts within tourism
---------------------------	--------------------	------------------------	------------------------------------	--------------------------	-----------------------

### Description

Artizanat is a Zagreb-based association aimed at creating a local creative community. The collective writes that after the small but significant boom in creative activities during the COVID-19 pandemic and its aftermath, the need for solidarity among creatives brought about the community Pra-ArtiZanat and began as a collection of online groups where creatives shared advice and united for fair conditions at events. Once this community grew large enough to represent creative crafts in general, the association was formally registered on April 13, 2022. It acts as a bridge between artisans and wider markets, helping them navigate the complexities of modern business while adhering to traditional values. Artizanat’s mission focuses on safeguarding these heritage skills through a structured platform that connects artisans, promotes their work, and provides access to educational opportunities and policy advocacy.

## Types of handicrafts

Pottery Knitting Weaving Woodworking	Embroidery Leatherworking Herbalism Culinary craft	Candle making Glassblowing Copper engraving Quilting Jewellery making	Basket weaving Stonemasonry Blacksmithing Traditional agriculture practice
---	---	---	---

## Craft touchpoints - where to find?

Workshop of an artisan (directly from the craftsman) Handicraft Centre of more than one local artisan Regular local market Local festival	Shop selling local artisans' products Local tourism agency / souvenir shop Web-shops Social media accounts
--	---

## What can we learn?

Heritage preservation / valorisation practice	What do they expose with their practice?	<ul style="list-style-type: none"> <li>• ArtiZanat is a grassroots initiative that brings together small artisans, artists, and creatives. They focus on promoting craftsmanship and improving market conditions for small artisans, artists, and creatives.</li> <li>• The organization aims to raise public awareness about the benefits of small-scale production, advocating for better business conditions, and supporting sustainable practices. They also emphasize inclusivity and strive to involve diverse and sensitive social groups in their activities. They organize regular craft fairs, workshops, lectures, and educational events, and seek to secure a permanent space for these activities in Zagreb.</li> </ul>
Success factors	Achievements and strengths that make this case inspiring for other attempts in the DR	<ul style="list-style-type: none"> <li>• The success factor for ArtiZanat has been its ability to effectively organize and mobilize small artisans, artists, and creatives, providing them with a platform to collaborate and support each other.</li> <li>• Their efforts in creating a support network have been instrumental in fostering a sense of community and ensuring the sustainability of their members' creative endeavors. This achievement is significant as it highlights their impact on the local creative economy and their role in advocating for the rights and recognition of small-scale artisans and creatives.</li> </ul>
Local community involvement	Fundamental values that help to connect the target groups for the social prosperity of the area	<ul style="list-style-type: none"> <li>• ArtiZanat actively engages with the local community by organizing craft fairs, workshops, and educational events that promote local artisans and sustainable practices.</li> </ul>

		<ul style="list-style-type: none"> <li>● They provide platforms for small-scale producers to showcase their work and connect with the public. Additionally, they focus on inclusivity by involving diverse social groups and advocating for fair conditions within the creative industry. Their events, such as themed fairs and creative retreats, make a sense of community and support among local creatives.</li> </ul>
Link to professional network	Reflecting on its strategic position in the region; making the most of networks	<ul style="list-style-type: none"> <li>● ArtiZanat collaborate with various organizations and stakeholders to create a supportive environment for small artisans, artists, and creatives. Their involvement with professional networks includes partnerships with local government bodies, educational institutions, and other non-profits focused on cultural heritage and sustainable practices.</li> </ul>
Communication	The use of social networks to disseminate and promote their mission	<ul style="list-style-type: none"> <li>● ArtiZanat use social networks to promote and valorize handicrafts by using various platforms, mainly Facebook and Instagram. They create content that showcases the craftsmanship and stories behind each product (<a href="#">example</a>).</li> <li>● The organization uses social media to reach a broader audience, promote events (<a href="#">example</a>), and share success stories of their artisans. This approach increases brand awareness and drives sales by making the products more accessible to potential customers, allows for direct interaction with customers.</li> </ul>
Sustainability factor	Operations and maintenance that drive the practice forward; opportunities for financial sustainability	<ul style="list-style-type: none"> <li>● Artizanat positions itself within the growing market for eco-conscious goods, benefiting from Croatia's increasing commitment to sustainable finance and green investments.</li> <li>● Through local collaboration and crafting high-quality artisan products, Artizanat helps preserve cultural heritage while integrating circular economy principles that promote reuse, resource efficiency, and waste minimization. Their work also aligns with broader European sustainability initiatives, circular economy models and green finance regulations, where they can be productive in drawing funds.</li> </ul>

## What makes it a best practice?

Artizanat has proven itself successful as a network for the protection and promotion of traditional craftsmanship, largely due to its commitment to safeguarding heritage practices and creating opportunities for artisans within the local and global market. The organization was established to counteract the loss of traditional craft skills, ensuring that artisanal practices are preserved for future generations and thus creating a community where artisans can thrive while contributing to the broader cultural and economic landscape of the country.

The organization operates within a legislative framework, ensuring that the integrity of traditional crafts is maintained and a sustainable economic environment for the artisans is provided. The network's success has also been driven by its integration with larger national and European initiatives aimed at supporting artisans. Through partnerships with museums, exhibitions, and educational programs, Artizanat has worked to raise awareness of the value of craftsmanship, bridging the gap between traditional practices and modern market demands. One of the key factors in its effectiveness is its ability to advocate for artisans in policy discussions, promoting fair trade principles etc. The support from local and regional governments, as well as the involvement of local cultural institutions, has been essential in ensuring that traditional crafts continue to thrive amid global challenges.

## Contact information

Contact person: Margita Bralić

Address: Maksimirska cesta 68, 10000, Zagreb, Hrvatska

Phone: +385 955372582

Mail: [artizanat@artizanat.hr](mailto:artizanat@artizanat.hr)

Website: <https://www.artizanat.hr/>

Social network: <https://facebook.com/ArtiZanat-111137584888874>

No. 14	<b>CO/RIZOM</b>	Austria	Northeastern Austria	Vienna
--------	-----------------	---------	----------------------	--------

co/rizom



## Categories of cultural heritage

Professional craftspeople	Knowledge transfer	Presentation of crafts	Network for preservation of crafts	Local community building	Crafts within tourism
---------------------------	--------------------	------------------------	------------------------------------	--------------------------	-----------------------

## Description

The co/rizom network (corizom in the following text) is a network of artisans, business developers and creatives - a collaborative initiative established to address global challenges through interconnected and community-driven solutions, where they seek innovation, sustainability, and inclusivity within (traditional) handicrafts. It was set up in 2018 as a spin-off from an ERSTE Foundation social development program, developing into the incubator for craft – an international programme targeting artisans, designers and business professionals coming together to create collections. It was created to bridge gaps between individuals, organizations, and communities working on similar goals, enabling knowledge sharing and cross-disciplinary, non-hierarchical collaboration. The primary purpose of the network is to create a dynamic ecosystem where local solutions can contribute to global progress, particularly in areas like sustainable development, education, and social empowerment. Through its decentralized structure, corizom supports grassroots initiatives while connecting them to broader resources and opportunities. They have engaged 60 artisans from 23 communities across 13 countries (Albania, Austria, Bosnia Herzegovina, Georgia, Germany, Hungary, Italy, Nigeria, Nepal, Portugal, Slovenia and Romania), including 23 different craft types (such as kilim manufacture, wood carving, textiles, pottery, metal smithing, and cat tail weaving) and have developed over 250 products into successful collections.

## Types of handicrafts

<p>Pottery Knitting Weaving Woodworking</p>	<p>Embroidery Leatherworking Herbalism Culinary craft</p>	<p>Candle making Glassblowing Copper engraving Quilting Jewellery making</p>	<p>Basket weaving Stonemasonry Blacksmithing Traditional agriculture practice</p>
---	---	--	---

## Craft touchpoints - where to find?

<p><b>Workshop of an artisan (directly from the craftsman)</b> Handicraft Centre of more than one local artisan Regular local market Local festival</p>	<p>Shop selling local artisans' products Local tourism agency / souvenir shop <b>Web-shops</b> <b>Social media accounts</b></p>
---	---

## What can we learn?

<p><b>Heritage preservation / valorisation practice</b></p>	<p>What do they expose with their practice?</p>	<ul style="list-style-type: none"> <li>● Corizom's aim is to safeguard and enhance the cultural, historical, and artistic value of traditional crafts and practices. They showcase the richness and diversity of cultural heritage across Europe and wider (i.e. Nigeria, Colombia), emphasizing the historical roots of traditional crafts and trying to preserve these as well. They emphasize the importance of passing down techniques, materials, and cultural meanings from one generation to the next.</li> <li>● They bring attention to the relationship between artisans, their communities, and the environments in which they live and work. They highlight the potential of these crafts as part of fair trade markets, tourism, and regional economies and how traditional crafts can support livelihoods and provide economic independence for artisans. They also highlight the inherent sustainability of many of the traditional crafts, such as the use of local, renewable, or recycled materials.</li> <li>● The network showcases how traditional heritage can adapt to contemporary aesthetics and markets without losing its authenticity, like incorporating traditional motifs and techniques into modern design or functional objects.</li> </ul>
<p><b>Success factors</b></p>	<p>Achievements and strengths that make this case inspiring for other attempts in the DR</p>	<ul style="list-style-type: none"> <li>● The network has a community-centred approach, where they actively involve individual artisans in decision-making. Since the network's position is to help local, traditional artisans reach wider markets due to an increase in demand for handmade, quality products, the network works with each artisan to help them</li> </ul>

		<p>develop digital, marketing and other tools and skills. These are key for successful and economically fruitful operations.</p> <ul style="list-style-type: none"> <li>● They operate on a decentralized principle, where they connect artisans with creatives and business professionals to develop collections for a global audience; these teams of equal members are called PODs. The network then provides the means to empower each POD with the financial resources to develop a first collection (like Eclectic, The Power of Three, We know how to make it – Trials, errors, and what we’ve learned so far – see Vienna Design Week Archive for more).</li> <li>● Corizom’s work is spearheaded by the idea of sustainability. One aspect is economic sustainability, where the network builds on the demand for handmade, small-business products, and provides the artisans market access with promoting fair trade practices, utilizing online platforms, helping with branding and storytelling. The other aspect is environmental sustainability, where the network focuses on promoting the eco-friendly practices of artisans and engages in circular economy practices to encourage minimal waste, recycling, reuse, and all-round low impact production methods.</li> <li>● Another success factor is corizom’s work on showcasing the attractiveness of the blend of the traditional and the modern, integrating the traditional practices and designs with the more contemporary ones. With hosting exhibitions, workshops, and festivals to increase public appreciation and awareness of heritage crafts, they are also successful in their efforts to revitalize and sustain crafts at risk of disappearing.</li> </ul>
<p>Local community involvement</p>	<p>Fundamental values that help to connect the target groups for the social prosperity of the area</p>	<ul style="list-style-type: none"> <li>● Projects are co-created with local artisans and stakeholders, ensuring their voices are central to the process. The network calls these local collaborating groups of artisan-creative-business provider PODs. This type of collaboration also mobilizes artisans’ local or regional networks and organizations. In late 2024 the network also launched co/fab, an inner collective of designers, artisans and business professionals specifically dedicated to empowering communities through design-based innovation of traditional crafts for a fairer design industry.</li> </ul>

		<ul style="list-style-type: none"> <li>● Workshops, demonstrations and similar events and other local connections and partnerships that are organized by the network's help are important for artisans to pass on traditional techniques to younger generations and thus key for knowledge transmission in a specific area or region.</li> <li>● Whole local communities are empowered through the network's work with an artisan through their promotion and expansion to global markets. Recognition that the area gains this way can be beneficial economically, but also in terms of cultural recognition, local tourism enhancement etc. For example, Victor Clopotar's (metalsmith) brand named VCR Exclusive from Brateiu, Romania was launched in Venice in collaboration with Andrei Georgescu and Nadja Zerunian and is distributed through the corizom sales network. Clopotar is a traditional Roma Artisan from Transylvania, born into a family of Caldarari where he was trained as a coppersmith and his work now serves as a platform for recognizing Caldarari work and education on Roma history.</li> </ul>
<p>Link to professional network</p>	<p>Reflecting on its strategic position in the region; making the most of networks</p>	<ul style="list-style-type: none"> <li>● The network actively engages with professional networks at local, regional, and international levels. This interconnected approach allows the network to amplify its impact, create synergies, and unlock opportunities for artisans and communities. They partner on more levels, locally with local artisan guilds and cooperatives, museums, cultural institutions, and heritage foundations, as well as local tourism agencies and cultural festivals to position crafts as essential cultural experiences.</li> <li>● On a wider scale, corizom collaborates with non-profit organizations, foundations, design shows (Distributed Design Conference), curators, online retailers, and publications around the world. This includes collaborations with design festivals (Paris Design Week, Vienna Design Week, Romanian Design Week), cultural institutes (Romanian Cultural Institute), consortiums (Diapason Consortium), and many other platforms and networks for craft promotion (Made In, 5VIE Network, Homo Faber). By accessing and mobilizing all of the mentioned resources, corizom builds on all these professional and non-professional networks and connections to enhance artisan visibility and drive innovation.</li> </ul>

<p><b>Communication</b></p>	<p>The use of social networks to disseminate and promote their mission</p>	<ul style="list-style-type: none"> <li>● They use Instagram, Facebook, LinkedIn, YouTube and other similar platforms to promote their mission through visual storytelling, showcasing artisan work, and providing updates on events (Paris Design Week updates with artisan profiles), products (Little Monsters Collection), and collaborations.</li> <li>● They engage followers by sharing behind-the-scenes content (i.e. Instagram posts unveiling a collaboration with artisans from Belarus at Milano Design Week 2022), artisan profiles (Instagram and YouTube video series with artisan profiles, i.e. Zaza Gatenashvili, POD members series on Instagram) and stories. Social media helps corizom connect with a wider audience and amplify its message of cultural preservation and ethical craftsmanship.</li> </ul>
<p><b>Sustainability factor</b></p>	<p>Operations and maintenance that drive the practice forward; opportunities for financial sustainability</p>	<ul style="list-style-type: none"> <li>● The sustainability of corizom’s operations relies on their partnerships, promoting traditional crafts in global markets, and implementing fair trade practices. Key factors include establishing online platforms for artisan sales, cultivating a strong network of collaborators, efficient operations and long-term maintenance practices and investing in skill-building programs.</li> <li>● Financial sustainability is supported by diversifying revenue streams, such as through workshops, product sales, and partnerships with cultural institutions, while ensuring long-term viability through digital outreach, awareness campaigns, and community engagement to continuously grow the network and its impact. The network was initially created under the Erste Foundation and they continue to operate with their help, Alongside organizations, initiatives or individuals already mentioned above, they also work closely with Powered by People, Vienna Business Agency, Passa ao Futuro and others that provide them with financial sustainability.</li> </ul>

**What makes it a best practice?**

Co/rizom is effective as a network due to the collaborative approach, integrating artisans, designers, researchers, and local communities to protect and promote traditional crafts. They are developing a roadmap that links small handicraft enterprises with larger companies. It is designed to bring traditional crafts to a wider market and ensure their long-term sustainability.

The network builds on essential competences to build a successful craft business, which in their opinion has to include a traditional artisan, a creative with an idea based on a traditional craft or someone who would like to support a local craft register, creating the so-called POD.

Inclusion into the network then entails step by step processes of learning to use simple digital tools, getting funding for a small collection, as well as input from renowned creative, global marketing and sales experts, participation in curated global shows, public relations, communications distribution and sales of the collection.

This methodology enables artisans from vulnerable communities – grouped into small social enterprises, aka PODs – to become reliable and trusted suppliers of major retailers. It also ensures their financial stability, giving them a solid basis for financial independence. The network draws on legislation supporting cultural heritage and fair-trade practices to safeguard artisan rights and promote sustainable livelihoods. Their success stems from building digital platforms for visibility, creating partnerships with local markets and global networks. These strategies have proven successful, as they address both cultural preservation and economic empowerment. Contextualizing their work in local traditions and adapting it to global markets ensures long-term sustainability.

## Contact information

Contact person: CO/RIZOM Association

Address: Ybbsstrasse 7, 29-30, Vienna, AT

Phone:

Mail: [office@corizom.org](mailto:office@corizom.org)

Website: <https://www.corizom.org/>

Social network: <https://www.instagram.com/corizom/?hl=en>

No. 15	Pomelaj	Slovenia	Pomurska	Mala Polana
--------	---------	----------	----------	-------------



## Categories of cultural heritage

Professional craftspeople	Knowledge transfer	Presentation of crafts	Network for preservation of crafts	Local community building	Crafts within tourism
---------------------------	--------------------	------------------------	------------------------------------	--------------------------	-----------------------

## Description

Pomelaj was founded as a project in 1997, with the initiative of so-called learning workshops, to provide employment opportunities in rural areas, focusing particularly on entrepreneurs of Slovenia’s rural Prekmurje region. Over time, the initiative developed into a cooperative in 2003, focused on preserving Prekmurje’s traditional crafts, like weaving and local culinary practices, while including marginalized communities. The main purpose of Pomelaj is to revive cultural heritage, foster local craftsmanship, and support the employment of vulnerable groups, making it a unique model of socially responsible rural development in Slovenia.

## Types of handicrafts

Pottery <b>Knitting</b> <b>Weaving</b> Woodworking	Embroidery Leatherworking Herbalism <b>Culinary craft</b>	Candle making Glassblowing Copper engraving Quilting Jewellery making	<b>Basket weaving</b> Stonemasonry Blacksmithing Traditional agriculture practice
---	--	---	--

## Craft touchpoints - where to find?

Workshop of an artisan (directly from the craftsman) Handicraft Centre of more than one local artisan Regular local market Local event/festival	Shop selling local artisans' products Local tourism agency / souvenir shop <b>Web-shops</b> Social media accounts
--	--

## What can we learn?

<b>Heritage preservation / valorisation practice</b>	What do they expose with their practice?	<ul style="list-style-type: none"> <li>• Pomelaj's heritage preservation practice highlights traditional crafts like weaving with natural materials (corn husks or branches) and the culinary arts of Prekmurje. In addition to the aforementioned traditional handicrafts, their organization site also doubles as a traditional rural homestead, offering an architectural insight, too.</li> <li>• By reviving these practices, they valorize local heritage, bringing attention to the cultural value of handicrafts and recipes specific to the region. Their work emphasizes the role of artisanal skills in community identity, while also making these traditions relevant for modern audiences through workshops, products, and educational initiatives.</li> <li>• This approach not only conserves traditional knowledge but also creates sustainable economic opportunities for locals.</li> </ul>
<b>Success factors</b>	Achievements and strengths that make this case inspiring for other attempts in the DR	<ul style="list-style-type: none"> <li>• Pomelaj's achievements and strengths include becoming one of the recognized craft centres of Slovenia, although being a relatively new establishment.</li> <li>• Their work in reviving traditional weaving and local cuisine has brought widespread recognition, culminating in their craft of corn-husk weaving being registered as intangible cultural heritage.</li> <li>• Their international recognition, for example being included in the Homo Faber Guide.</li> </ul>

		<ul style="list-style-type: none"> <li>• Their model of engaging vulnerable community members for employment and partnering with local farmers and artisans exemplifies sustainable development. This integration of cultural heritage, community support, and economic resilience makes Pomelaj a powerful example for other heritage-driven social enterprises, successfully integrating cultural preservation with social responsibility.</li> </ul>
Local community involvement	Fundamental values that help to connect the target groups for the social prosperity of the area	<ul style="list-style-type: none"> <li>• Pomelaj deeply involves the local community through employment, partnerships, and cultural events, creating a network of farmers, artisans, and residents who contribute to and benefit from its projects.</li> <li>• Core values such as social responsibility, heritage preservation, and inclusivity shape Pomelaj’s mission, fostering pride and sense of identity in local traditions, as well as providing jobs to vulnerable groups.</li> <li>• These values help bridge connections between community members, encouraging mutual support and helping to build a sustainable, culturally rich rural economy that enhances social prosperity in the Prekmurje, namely the wider Mala Polana area.</li> </ul>
Link to professional network	Reflecting on its strategic position in the region; making the most of networks	<ul style="list-style-type: none"> <li>• Pomelaj leverages its strategic position within Prekmurje by actively connecting with local and national networks.</li> <li>• Through partnerships with the Ministry of the Economy, Tourism, and Sport, as well as the Ministry of Labour, Family, Social Affairs and Equal Opportunities, but also with local cultural institutions, and regional cooperatives, Pomelaj secures funding and support that enable it to sustain and expand its programs.</li> <li>• Collaborations with organizations like the Slovenian Enterprise Fund and inclusion in international networks, such as the Homo Faber Guide, elevate its profile, showcasing Prekmurje’s heritage and crafts. This networking approach enhances Pomelaj’s impact, positioning it as a model for heritage-based social enterprises.</li> </ul>
Communication	The use of social networks to disseminate and promote their mission	<ul style="list-style-type: none"> <li>• Pomelaj uses mainly Facebook to promote its mission of preserving traditional crafts and supporting social inclusion. Through posts, they showcase the craftsmanship behind their products, share updates on events, workshops, and new product releases, but also inform and reach out to the local community for help</li> </ul>

		<p>(especially with bigger projects, i.e.. corn-husking or harvesting).</p> <ul style="list-style-type: none"> <li>• The current Pomelaj leadership has plans for the future development of their social media accounts, mainly their presence on Instagram and Etsy, where they hope to be selling their products internationally as well.</li> </ul>
<p><b>Sustainability factor</b></p>	<p>Operations and maintenance that drive the practice forward; opportunities for financial sustainability</p>	<ul style="list-style-type: none"> <li>• Pomelaj ensures sustainability by combining cultural preservation with economic and social initiatives.</li> <li>• They drive operations forward through product sales, workshops, and partnerships with local farmers and artisans, who supply raw materials like heritage corn.</li> <li>• Financially, Pomelaj benefits from support as a registered handicraft center and as an employment center, which provides government subsidies for hiring individuals with employment challenges.</li> <li>• By expanding sales channels, including plans for Etsy, and developing new, heritage-inspired products, Pomelaj taps into both local and international markets to support long-term financial sustainability.</li> </ul>

## What makes it a best practice?

Pomelaj stands out mainly for their local community building. The idea for Pomelaj was in fact initiated with building on local entrepreneurship welfare. They have further effectively fostered local community engagement by building around the values of heritage, inclusivity, and social responsibility, forming strong roots in the region of Prekmurje. Their work is based on different legislations that highlight hiring individuals facing employment challenges, allowing Pomelaj to establish an employment center status that supports subsidized job creation. Their integration of traditional handicrafts, especially weaving with corn husks, linked them with legislation promoting intangible cultural heritage, securing funding to preserve these skills. Their further success lies in collaborations with regional artisans and local farmers, creating community bonds that support both agricultural and craft practices. For example, corn husks, Pomelaj’s signature weaving material, are sourced from local farmers and their sourcing built on reciprocity – the farmer provides the field and work for free in exchange for Pomelaj’s employees’ help with husking. Furthermore, they provide a platform for knowledge transfer of local traditional handicrafts with offering different types of workshops and demonstrations on-site. Their method of employing only local residents, especially those with limited job prospects, has created a tightly knit network that values both people and cultural heritage, making it a sustainable, community-driven initiative.

## Contact information



Contact person: Sara Köleš Ribeiro

Address: Mala Polana 103, SI - 9225 Velika Polana

Phone: 00386 31 308 488

Mail: [pomelaj@pomelaj.si](mailto:pomelaj@pomelaj.si)

Website: <https://www.pomelaj.si/>

Social network: <https://www.facebook.com/pomelajmalapolana>

No. 16	Dobra Pot Institute	Slovenia	Brkini, South-western Slovenia	Sežana
--------	---------------------	----------	--------------------------------	--------



## Categories of cultural heritage

Professional craftspeople	Knowledge transfer	Presentation of crafts	Network for preservation of crafts	Local community building	Crafts within tourism
---------------------------	--------------------	------------------------	------------------------------------	--------------------------	-----------------------

## Description

Dobra Pot was founded in 2015, emerging from a grassroots initiative focused on preserving local cultural and natural heritage. It began with a small group of passionate individuals, including experts in traditional handicrafts. Initially functioning on a volunteer basis, the founders collaborated on various heritage-related themes, which led to the formal establishment of the institute. Over time, it transitioned from volunteer-driven projects to a structured organization, eventually leading to employment opportunities for its members. The primary goal of Dobra Pot is to protect and promote cultural heritage, with a strong emphasis on local traditions and traditional handicrafts. The institute focuses on a variety of craft areas, such as basket weaving and archaeological exploration, while also integrating modern technologies to enhance traditional practices. Recent key projects include the *Izročilo (The Lore)* documentary series and the *Zapisi spomina (Writings of Memory)* app, which encourage the documentation and preservation of oral histories. Dobra Pot was created to address the need for preserving local heritage that was at risk of being overlooked. The founders aimed to revitalize interest in cultural traditions and provide a platform for education and community engagement in heritage-related activities. Dobra Pot's initiatives exemplify a successful blend of tradition and innovation, fostering community involvement and promoting cultural awareness among various age groups.

## Types of handicrafts

Pottery Knitting <b>Weaving</b> Woodworking	Embroidery Leatherworking <b>Herbalism</b> Culinary craft	Candle making Glassblowing Copper engraving Quilting Jewellery making	<b>Basket weaving</b> <b>Stonemasonry</b> Blacksmithing <b>Traditional agriculture practice</b>
--	--	---	--

## Craft touchpoints - where to find?

<p><b>Workshop of an artisan (directly from the craftsman)</b> Handicraft Centre of more than one local artisan Regular local market <b>Local events/festivals</b></p>	<p>Shop selling local artisans' products Local tourism agency / souvenir shop <b>Web-shops</b> <b>Social media accounts</b></p>
--	---

## What can we learn?

<b>Heritage preservation / valorisation practice</b>	What do they expose with their practice?	<ul style="list-style-type: none"> <li>the protection and promotion of cultural heritage, including basket weaving, stonemasonry, archaeological exploration, and herbalism</li> <li>the combination of heritage preservation with digital innovations</li> <li>aim to make heritage and traditional handicrafts more accessible via technology, like creating apps, providing courses on using digital technologies, using different visual media etc.</li> </ul>
<b>Success factors</b>	Achievements and strengths that make this case inspiring for other attempts in the DR	<ul style="list-style-type: none"> <li>diverse programme selection and development – focusing on cultural heritage, but adapting their work depending on local preferences, wishes and engagements, creating a wide range of workshops and educational programs focused on various aspects of cultural heritage</li> <li>educational outreach and innovative use of technology</li> <li>community involvement, active engagement of local residents,</li> <li>partnerships, successful grant applications and recognition built this way</li> </ul>
<b>Local community involvement</b>	Fundamental values that help to connect the target groups for the social prosperity of the area	<ul style="list-style-type: none"> <li>the institute's work is based on collaborating with and including the local community</li> <li>programs and initiatives that connect people between different generations</li> <li>creating content based on the needs and wishes of the local community</li> <li>links to many community-based organisations and programs, educational programs etc.</li> </ul>

<p><b>Link to professional network</b></p>	<p>Reflecting on its strategic position in the region; making the most of networks</p>	<ul style="list-style-type: none"> <li>● Municipalities partnerships (Divača, Sežana, Hrpelje-Kozina):</li> <li>● Partnership with Park Škocjanske jame for workshops and events</li> <li>● Collaborations with Kosovelov Dom for film screenings and events</li> <li>● Slovene Ethnographic Museum (SEM): collaborations, i.e. contributed expertise in developing the Zapisi Spomina app.</li> <li>● Maribor's KIBLA and Idrija Association: collaboration on the creation of the Digital Heritage Incubator project.</li> <li>● Educational institutions: they collaborate with local schools and other educational institutions for educational purposes, for carrying out workshops, for involvement of the youth</li> <li>● Experts: they collaborate with professionals and experts (ethnologists, filmmakers, teachers etc.) in different areas, to get their expertise or their professional views on their work</li> </ul>
<p><b>Communication</b></p>	<p>The use of social networks to disseminate and promote their mission</p>	<ul style="list-style-type: none"> <li>● Mostly web-based promotion</li> <li>● Social media, especially Facebook, is key for promoting events and engaging the community, while Instagram targets younger audiences</li> <li>● YouTube is used for sharing (educational) videos</li> <li>● Newsletter (e-mail subscription based) for information about past or upcoming events, mostly keeps regular participants informed of events and workshops</li> <li>● Flyers are used for local promotion in villages where events are held</li> </ul>
<p><b>Sustainability factor</b></p>	<p>Operations and maintenance that drive the practice forward; opportunities for financial sustainability</p>	<ul style="list-style-type: none"> <li>● The initiative is mostly grant-based, so financially they mostly rely on applying for different grants on different levels (local, regional, national, EU)</li> <li>● An important factor is their volunteer base, where some workshops and other actions are carried out completely voluntarily</li> </ul>

## What makes it a best practice?

Dobra pot Institute is community-centric, meaning that most of their work stems from collaborating with the local community. They engage local residents in cultural heritage initiatives, including organizing workshops and events that directly involve community members, encouraging them to share their skills and knowledge. They foster an intergenerational dialogue with emphasizing the importance of knowledge transfer between generations (i.e. *Zapisi spomina (Writings of Memory)* project, where they encouraged elderly members of the community to share their stories and knowledge, another example are the documentary films and videos, documenting a specific skill like weaving, stonemasonry, or knowledge, available on Dobra pot's YouTube channel). The institute is also very good at their responsiveness; they are very open to feedback and suggestions, for which they make sure are heard and included in any way possible. This goes for any future plans, projects, events, views on past organizations or contents etc. During their active years, their support, engagement in involvement in the workshops, events and other collaborations has grown significantly, with number of participants growing steadily, although the participants remain mostly middle-aged or older people.

Furthermore, their recognition and participation has also grown in connection with other local initiatives and organizations, fostering community cohesion. Especially important for involving the local community is their work with educational institutions, where they include children in schools, as well as college students. They either educate them on different aspects of (cultural) heritage or provide opportunities for them to participate in workshops, or encourage them to participate in different phases of the projects, for example with recording oral histories from their elderly family members, or photography and videography students providing visual media for documentaries etc. This is possible because the institute emphasizes connecting aspects of heritage with modern technology, in part providing a bridge to involvement with heritage for the youth (apps, 3D-scanners, social media), but also providing educational courses for educating others on how to connect heritage and digital technologies.

## Contact information

Contact person: Nava Vardjan

Address: Partizanska c. 33b, 6210 Sežana

Phone: /

Mail: [info@dobra-pot.si](mailto:info@dobra-pot.si)

Website: <https://www.dobra-pot.si/>

Social network: <https://www.facebook.com/DobraPot/>

