



Project Title

HOW TO IDENTIFY LOCAL FLAGSHIP CRAFT(S)?

Practical guidelines through the selection process

Part of the deliverables D.3.1.1 and D.3.1.2

Author

Tajda Jovanovski

Partner

University of Ljubljana, PP3

Structure of the workshop

1. Introduction
2. Values
3. Selection process (4 steps)
4. Two examples of good practices from COMMHERITOUR



1. Intro

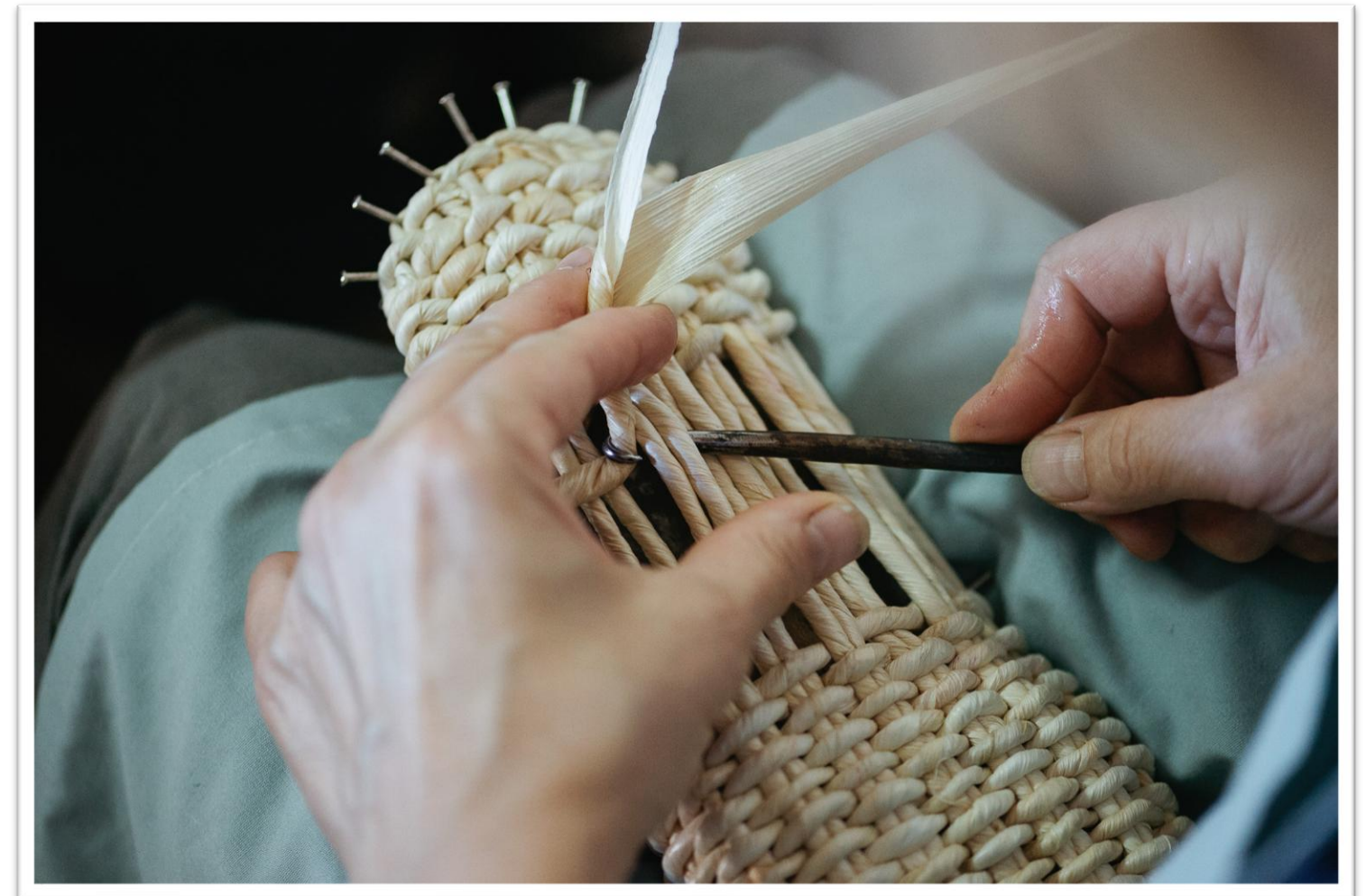
Presentation of the main point, objectives of the training, some theoretical aspects:

1. What is **flagship craft** and why is it important?
2. Reflect the **conditions and needs** of your local community and government to make effective and well-reasoned decisions.
3. How to **approach** to the cultural heritage?
4. It is important to be **aware of the arbitrary yet reflected decision**.

We want to:

Guide you **through the process of selecting the 'flagship craft'**.

Introduce you to **tools for identifying and amplifying values based on** local cultural heritage.



Some additional theoretical points on cultural heritage ...

- Refers to the practices, objects and other components of material, social or spiritual culture **from the past**
- It is used to construct and constitute the cultural identities of a particular community **in contemporary life**.
- The selection process can be initiated either from the **top-down or from the bottom-up**, important to aim for inclusion and reflection.
- Decisions **can influence the social power** of the actors involved or the perception of certain cultural phenomena. The management of CH, for example, brings ideological and political meanings to the fore.
- Similar applies to the flagship craft



2. Values

- Discussion:

Think of the main values you would like to incorporate into your project. Perhaps focus most of your efforts on the section about **experiencing cultural landscapes**, as this will highlight your particularities and inform the selection process. Also bear in mind the important question of **who your heritage is relevant to and why**.

Some suggested:

- Community
- Localness
- Interpretation
- Cultural landscapes
- Handcrafting process



3. Selection process



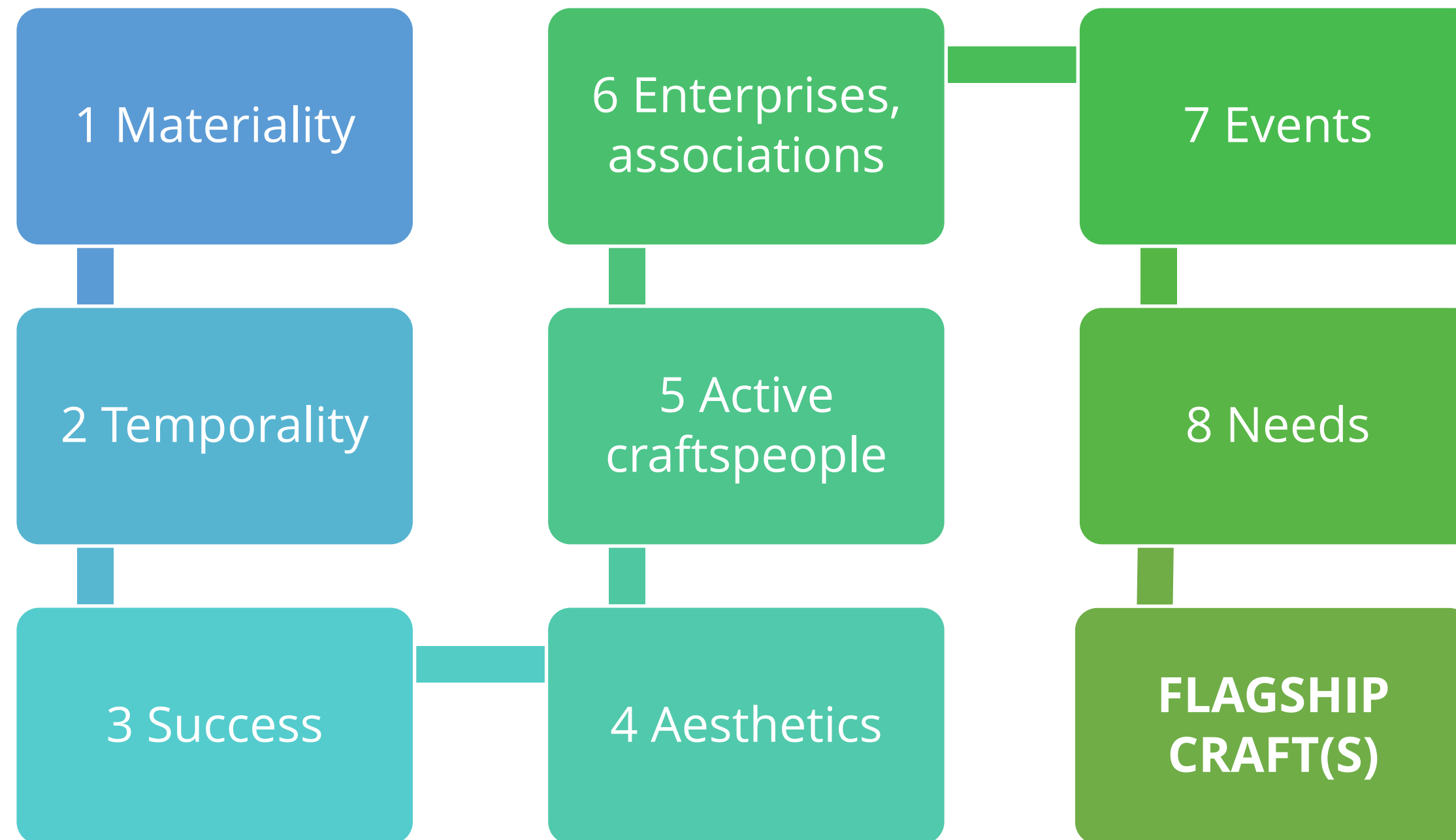
Vision:

To select at least one **flagship craft** (more is always an option) for further development to enhance cohesion in local community, tourism (and thus local economy), to serve as meaningful content in projects. To put it also other way: to position your place on tourist map with handicrafts being one of the tools.

Work steps:

- 1. Check and discuss the scheme to identify what already exists with criteriums.
- 2. Identify the flagship craft(s).
- 3. Reflect the selection (political aspects).
- 4. Research and develop further!

First step: Identification of existing handicrafts practice in the infrastructure



Second step: Identify the flagship craft(s)

Your objective: **What constitutes representative (i.e. flagship) craft for your place/area?**

Overall, two key criteria should be considered:

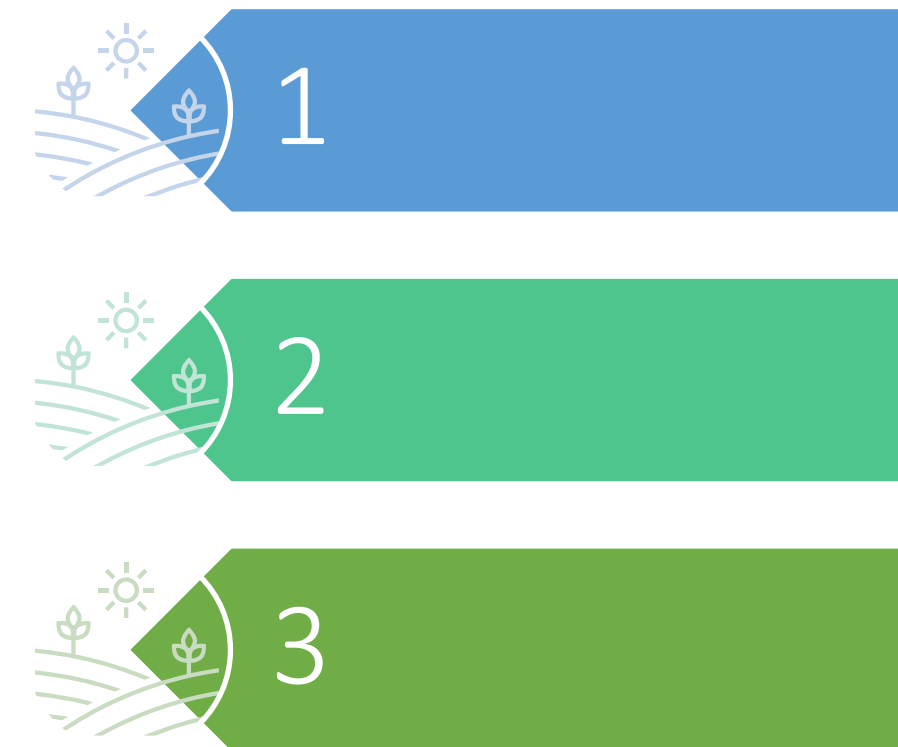
- **Frequency**

A widespread craft may thrive due to the: 1) easily accessible material, 2) low-tech manufacturing process or 3) geographical conditions

- **Exceptionality**

The flagship craft can also be selected by exceptional significance – it is not present in other places but perhaps practised by only a few local craftspeople.

Important note: Utilise existing infrastructure for handicrafts instead of attempting to revive craft practices that are no longer in use.



Third step: Reflect the decision

There are some points to tackle:

- As active participants in the tradition-making process, you have **responsibility for your decisions**.
- Considering the **contemporary needs** of cultural and political actors, social and economic processes, and local society.
- Will the choice be embraced by the local community? If in doubt, you could hold a public presentation or discussion about the process
- Thinking about the **impact of your decisions**
- Resolving **ethical issues** along the way
- Ensuring **transparent reasoning** behind your choices (with criteria)
- We should deal with cultural heritage in an **inclusive and responsible way**.

Interreg
Danube Region



Co-funded by
the European Union

Project Title



Fourth step: What to do next?

We recommend taking two further actions in the future:

- **Ethnographic work to deepen your knowledge**
- **Development projection**

You could bring together **local experts** in fields such as geography, history, sociology, ethnology and anthropology, also local museum workers **as resourceful partners to assist you** with the fieldwork and desk research. You can collect material in various forms, visit active craftspeople, conduct interviews and observe the production process to **gain an understanding** of the difficulties involved and **develop realistic expectations**.

Development projection involves **formulating plans** and calibrating them to meet needs in areas such as museum programmes, cultural centres, tourism programmes, the economy, local politics, improving social life and the educational system.

For further information and useful methodology materials, please refer to the following link (click):



Two examples of good practices

Montenegro – Petnjica
Project partner: Regional Development agency for Bjelašica, Komovi and Prokletije (PP14)

Example of effective selection of flagship craft: handweaving of Bihor carpets

Old mosque with a wooden minaret has extremely rich collection of around 700 hand-woven carpets featuring Bihor patterns. There used to be a local Jupio Carpet Factory in Rožaje, but it closed 20 years ago. Since then, weaving has been practiced through initiatives such as the inscription of the Bihor carpet on the national list of intangible cultural heritage. Commheritour project has opened up the possibility of purchasing tools and thereby stimulating encounters and encouraging women to practise handweaving. The local NGO Bihor Carpet also cooperates with the Petnjica primary school for knowledge transmission and active participation of the youth.



Two examples of good practices

Bosnia and Hercegovina – Konjic
Project partner: Rukotvorine d.o.o. (PP13)

Example of successful selection of flagship craft: Woodcarving in Konjic

Woodcarving has been practiced there since the Ottoman period, when it was used to decorate furniture and other objects in a distinctive style marked by geometric shapes and floral designs. The town also has a strong tradition of woodworking in the industry. In 2014, the local community of initiated the process of inscribing Konjic woodcarving on the Representative UNESCO List, succeeding in 2017. They have also established a woodcarving museum and developed products under the Zanat brand in collaboration with international designers, gaining new apprentices in the process. Through the Commheritour project, they intend to provide intensive woodcarving training for students, renovate the exhibition, and increase their media presence.



Thank you for your cooperation!

Tajda Jovanovski

University of Ljubljana, Faculty of Arts, Department for ethnology and cultural anthropology

tajda.jovanovski@ff.uni-lj.si

**Interreg
Danube Region**



**Co-funded by
the European Union**



Project Title