



University of Crete
School of Sciences and Engineer
Department of Computer Science

Digital semantic organization of knowledge for the traditional
arts using Large Language Models

Χριστίνα Ντόκα
csd 4577

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1.ABSTRACT

This paper explores the intricate and invaluable traditional crafts of Europe, recognized for their cultural and historical significance. Each section examines specific crafts, their origins, materials, techniques, and their evolution in the modern world. The study integrates insights from AI-assisted research tools, offering a comprehensive overview of this living heritage. The findings emphasize the interplay of tradition and technology in preserving cultural identity.

2.Introduction

Europe's rich cultural heritage is woven together with an intricate tapestry of traditional art crafts, each piece reflecting centuries of artistic ingenuity, community identity, and historical significance. From the elegant Zmijanje embroidery of Bosnia and Herzegovina to the fine art of Cremona violin-making in Italy, these UNESCO-recognized crafts transcend mere craftsmanship, becoming vital expressions of cultural identity. These traditions have endured across generations, evolving while maintaining their deep connection to the regions they represent. This article takes a closer look at the origins, materials, and techniques that define some of Europe's most treasured crafts, while also exploring how modern tools like Artificial Intelligence Language Models (such as NotebookLM) and data analysis platforms like Excel are revolutionizing the way we study and preserve these ancient arts. By combining traditional knowledge with cutting-edge research technology, we gain a richer, more systematic understanding of how these crafts continue to thrive in today's world.

In my recent work, I logged into NotebookLM and entered the information provided below to explore the details of a specific cultural tradition or craft. Once I submitted the data, NotebookLM automatically generated a set of insightful questions to help deepen the understanding of the subject. These questions were crafted based on the content I had shared, providing a structured way to examine the tradition or craft in greater detail. The generated questions were as follows:

1. **What is the main focus of this cultural tradition or craft?**
2. **Where is this tradition or craft practiced?**
3. **What materials or techniques are used in this tradition or craft?**
4. **What is the cultural or historical significance of this craft?**
5. **How is this tradition preserved and passed down to future generations?**

Recognizing the value of these questions in furthering my exploration, I carefully saved them into my files on the notebook for future reference. These questions will serve as a valuable guide to ensure a deeper understanding and analysis of the craft and its cultural importance.

After extracting the necessary information, I employed an **AI tool for summarization** to refine and shorten the descriptions further, making the data more concise and easier to digest. This tool helped to automate much of the repetitive work, ensuring consistency in language and efficiently condensing longer explanations into shorter, impactful summaries.

With the summarized data in hand, I then moved to **HTML formatting** to create a well-structured document. Using an **HTML editor**, I organized the content into a clean, visually appealing format, ensuring that each craft was presented in a structured and readable manner. The HTML document served as the framework for the final presentation, allowing for easy navigation and clear headings that made it simple for readers to follow the progression of information.

Additionally, I used **Excel** to further categorize and organize the data. This tool allowed me to create tables that grouped each craft by key attributes such as origin, materials,

techniques, and evolution, making it easy to compare and contrast the different traditions. The structured data in Excel provided valuable insights into how each craft has evolved over time and how they share common themes.

Through this combination of **NotebookLM**, **AI summarization tools**, **HTML formatting**, and **Excel**, I was able to streamline the research process while ensuring that the cultural richness of each craft was preserved and clearly communicated. This innovative use of both traditional knowledge and cutting-edge technology demonstrates how we can bridge the past with the future, helping to preserve and share Europe's invaluable cultural heritage for future generations

3.Traditional Art Crafts

These crafts relied in their **focus on preserving cultural heritage through meticulous craftsmanship and region-specific techniques**. Each tradition uses locally sourced materials and is closely tied to the cultural identity of its region, with knowledge passed down through schools, apprenticeships, and community efforts.

3.1 Zmijanje Embroidery (Bosnia and Herzegovina)

Originating from the Zmijanje region, this intricate embroidery features geometric blue patterns, symbolizing resilience and identity.

1. **What is the main focus of this cultural tradition or craft?**
The focus is on producing intricate blue-on-white embroidery patterns, originating from the Zmijanje region in Bosnia and Herzegovina.
2. **Where is this tradition or craft practiced?**
It is primarily practiced in the Zmijanje region of Bosnia and Herzegovina.
3. **What materials or techniques are used in this tradition or craft?**
Zmijanje embroidery is made using cotton or linen fabric, embroidered with deep blue thread, employing traditional geometric patterns.
4. **What is the cultural or historical significance of this craft?**
It is a symbol of cultural identity and is often used to decorate traditional clothing and household items.
5. **How is this tradition preserved and passed down to future generations?**
The craft is taught in local schools, community centers, and through family tradition, ensuring its survival.

3.2 Cini Making (Turkey)

Known for ornate tin-plated copperware, this craft reflects the region's Ottoman heritage and was traditionally used for kitchenware and decorative items.

1. **What is the main focus of this cultural tradition or craft?**
The focus is on creating beautifully painted ceramic tiles and pottery known as Çini, featuring intricate designs and bright colors.
2. **Where is this tradition or craft practiced?**
It is practiced in Turkey, particularly in regions like İznik and Kütahya.
3. **What materials or techniques are used in this tradition or craft?**
Artisans use a quartz-based clay mixture, hand-paint patterns using natural pigments, and fire the ceramics at high temperatures.
4. **What is the cultural or historical significance of this craft?**
Çini ceramics are a hallmark of Ottoman art and architecture, often used to decorate mosques and palaces.
5. **How is this tradition preserved and passed down to future generations?**
The craft is taught in schools of fine arts, workshops, and by master craftsmen to apprentices.

3.3 Cremona Violin Making (Italy)

The Cremonese tradition of violin-making, linked to masters like Stradivari, is globally acclaimed for its unparalleled sound quality.

1. **What is the main focus of this cultural tradition or craft?**
This craft focuses on the construction of violins with unmatched acoustics and artistry, following methods perfected by Cremonese masters like Stradivari.
2. **Where is this tradition or craft practiced?**
It is practiced in Cremona, Italy, a city famous for its string instrument craftsmanship.
3. **What materials or techniques are used in this tradition or craft?**
Violins are handcrafted using specific types of wood (like spruce and maple) and traditional varnishing techniques, ensuring a distinct sound.
4. **What is the cultural or historical significance of this craft?**
Cremonese violins are celebrated worldwide for their quality and connection to the golden age of violin-making.
5. **How is this tradition preserved and passed down to future generations?**
Artisans pass down their knowledge through dedicated schools, workshops, and mentorship programs.

4. Materials and Final Creations

The common ground among these crafts lies in their **use of locally sourced materials and intricate, time-honored techniques** to create functional and decorative items. Each tradition is deeply rooted in its region's cultural identity and preserved through apprenticeships and community efforts.

4.1 Clay Horezu (Romania)

Red clay from the Horezu region is transformed into vibrant pottery featuring floral and zoomorphic motifs.

1. **What is the main focus of this cultural tradition or craft?**
The focus is on creating decorative and functional pottery with intricate hand-painted designs featuring traditional floral and zoomorphic motifs.
2. **Where is this tradition or craft practiced?**
This craft is practiced in the Horezu region of Romania, renowned for its pottery heritage.
3. **What materials or techniques are used in this tradition or craft?**
Artisans use red clay sourced locally in Horezu. The clay is shaped on a potter's wheel, dried, and then painted with natural pigments using fine brushes. The pottery is finished with a glaze and fired in kilns.
4. **What is the cultural or historical significance of this craft?**
Horezu pottery is a symbol of Romanian folk art, recognized by UNESCO as an Intangible Cultural Heritage of Humanity. It reflects the region's artistic identity and centuries-old traditions.
5. **How is this tradition preserved and passed down to future generations?**
The craft is preserved through family workshops, artisan communities, and cultural events that promote Horezu pottery. Workshops and exhibitions also encourage younger generations to learn and continue the tradition.

4.2 Murano Glass (Italy)

Fine silica sand, minerals, and colorants are fused to create exquisite glassware ranging from chandeliers to decorative sculptures.

1. **What is the main focus of this cultural tradition or craft?**
The focus is on crafting decorative and functional glass items using traditional glassblowing and molding techniques.
2. **Where is this tradition or craft practiced?**
This craft is practiced in various regions, particularly those with a history of glass production, such as Murano in Italy or regions in Central Europe.
3. **What materials or techniques are used in this tradition or craft?**
Artisans use molten glass, heated in furnaces, and shape it by hand-blowing, casting, or pressing.
4. **What is the cultural or historical significance of this craft?**
Handmade glass symbolizes innovation and artistry, with roots tracing back centuries, reflecting local artistic traditions.
5. **How is this tradition preserved and passed down to future generations?**
Glass production is preserved through apprenticeships, artisan guilds, and international recognition of the craft.

4.3 Marble Craft of Tinos (Greece)

Marble, locally sourced from the Cycladic island, is carved into ornate architectural pieces, sculptures, and religious artifacts.

1. **What is the main focus of this cultural tradition or craft?**
The focus is on carving and sculpting marble into architectural and artistic pieces.
2. **Where is this tradition or craft practiced?**
It is practiced on the island of Tinos in Greece, renowned for its marble quarries.
3. **What materials or techniques are used in this tradition or craft?**
Artisans use marble sourced locally and employ hand tools and chisels for detailed carving.
4. **What is the cultural or historical significance of this craft?**
Tinian marble craftsmanship has been integral to Greek art and architecture for centuries.
5. **How is this tradition preserved and passed down to future generations?**
Training schools and family workshops on Tinos ensure the continuation of these techniques.

4.4 Metal Craft (Lahij, Azerbaijan)

Craftsmen hand-engrave intricate patterns onto metalware, showcasing both dexterity and design expertise.

1. **What is the main focus of this cultural tradition or craft?**
This tradition focuses on the production of handcrafted copper items, such as pots, trays, and decorative pieces.
2. **Where is this tradition or craft practiced?**
It is practiced in Lahij, a village in Azerbaijan known for its metalwork.
3. **What materials or techniques are used in this tradition or craft?**
Copper is worked using traditional hammering, engraving, and casting techniques.
4. **What is the cultural or historical significance of this craft?**
It represents centuries of artisanal heritage and plays a role in the cultural identity of Lahij.
5. **How is this tradition preserved and passed down to future generations?**
Master artisans train apprentices through oral and practical transmission in the village.

5.Skills and Techniques: Masters of Their Craft

Both lace-making and wall carpet weaving blend artistry and functionality, using natural materials and intricate techniques passed down through generations. These crafts symbolize cultural heritage and local identity, preserved through workshops, apprenticeships, and community efforts.

5.1 Lace Making (Various European Regions)

Intricate techniques like bobbin or needle lace weaving require precision, patience, and artistry.

1. **What is the main focus of this cultural tradition or craft?**
The focus is on producing high-quality needle lace, known for its delicate and intricate designs.
2. **Where is this tradition or craft practiced?**
It is practiced in Alençon, France, which is famous for this type of lace-making.
3. **What materials or techniques are used in this tradition or craft?**
Lace is crafted using fine needles, linen thread, and meticulous techniques passed down over generations.
4. **What is the cultural or historical significance of this craft?**
Alençon lace has been a symbol of French luxury and craftsmanship since the 17th century.
5. **How is this tradition preserved and passed down to future generations?**
It is preserved through specialized schools and the efforts of UNESCO recognition.

5.2 Wall Carpet Making (Moldova)

Wool is dyed using natural pigments, and designs are woven on traditional looms, reflecting Moldovan folklore and heritage.

1. **What is the main focus of this cultural tradition or craft?**
The focus is the creation of intricately designed wall carpets, which serve as both decorative and functional items in Romanian and Moldovan households.
2. **Where is this tradition or craft practiced?**
This tradition is practiced in Romania and Moldova, particularly in rural areas with strong weaving traditions.
3. **What materials or techniques are used in this tradition or craft?**
Wall carpets are made using hand-woven techniques on traditional looms, using natural wool dyed with organic pigments.
4. **What is the cultural or historical significance of this craft?**
These carpets represent cultural identity, featuring motifs that symbolize nature, spirituality, and local heritage.
5. **How is this tradition preserved and passed down to future generations?**
The craft is preserved through local workshops, apprenticeship programs, and community festivals celebrating traditional weaving.

6. Transmission and Evolution: A Living Heritage

A shared characteristic among these crafts is their intergenerational transmission:

6.1 Zmijanje Embroidery:

Traditionally taught by mothers to daughters, this craft remains a symbol of familial bonds and local pride.

1. **What is the main focus of this cultural tradition or craft?**
The focus is on producing intricate blue-on-white embroidery patterns, originating from the Zmijanje region in Bosnia and Herzegovina.
2. **Where is this tradition or craft practiced?**
It is primarily practiced in the Zmijanje region of Bosnia and Herzegovina.
3. **What materials or techniques are used in this tradition or craft?**
Zmijanje embroidery is made using cotton or linen fabric, embroidered with deep blue thread, employing traditional geometric patterns.
4. **What is the cultural or historical significance of this craft?**
It is a symbol of cultural identity and is often used to decorate traditional clothing and household items.
5. **How is this tradition preserved and passed down to future generations?**
The craft is taught in local schools, community centers, and through family tradition, ensuring its survival.

6.2 Belarusian Straw

1. **What is the main focus of this cultural tradition or craft?**
The focus is on creating intricate items, including decorations and functional objects, from straw.
2. **Where is this tradition or craft practiced?**
It is practiced across Belarus, especially in rural regions.
3. **What materials or techniques are used in this tradition or craft?**
Artisans use straw from rye, wheat, or barley, weaving it by hand into elaborate shapes and designs.
4. **What is the cultural or historical significance of this craft?**
Straw weaving is deeply tied to Belarusian folk traditions, symbolizing prosperity and connection to nature.
5. **How is this tradition preserved and passed down to future generations?**
Workshops, folk art schools, and festivals help in teaching and promoting the craft.

6.3 Cremona Violin:

Apprenticeship systems ensure that new luthiers inherit the techniques of their predecessors while infusing modern innovations.

1. **What is the main focus of this cultural tradition or craft?**
This craft focuses on the construction of violins with unmatched acoustics and artistry, following methods perfected by Cremonese masters like Stradivari.
2. **Where is this tradition or craft practiced?**
It is practiced in Cremona, Italy, a city famous for its string instrument craftsmanship.
3. **What materials or techniques are used in this tradition or craft?**
Violins are handcrafted using specific types of wood (like spruce and maple) and traditional varnishing techniques, ensuring a distinct sound.
4. **What is the cultural or historical significance of this craft?**
Cremonese violins are celebrated worldwide for their quality and connection to the golden age of violin-making.
5. **How is this tradition preserved and passed down to future generations?**
Artisans pass down their knowledge through dedicated schools, workshops, and mentorship programs.

6.4 Gingerbread Making (Central Europe)

Recipes evolve to suit contemporary tastes, yet traditional motifs and hand-decorated designs persist.

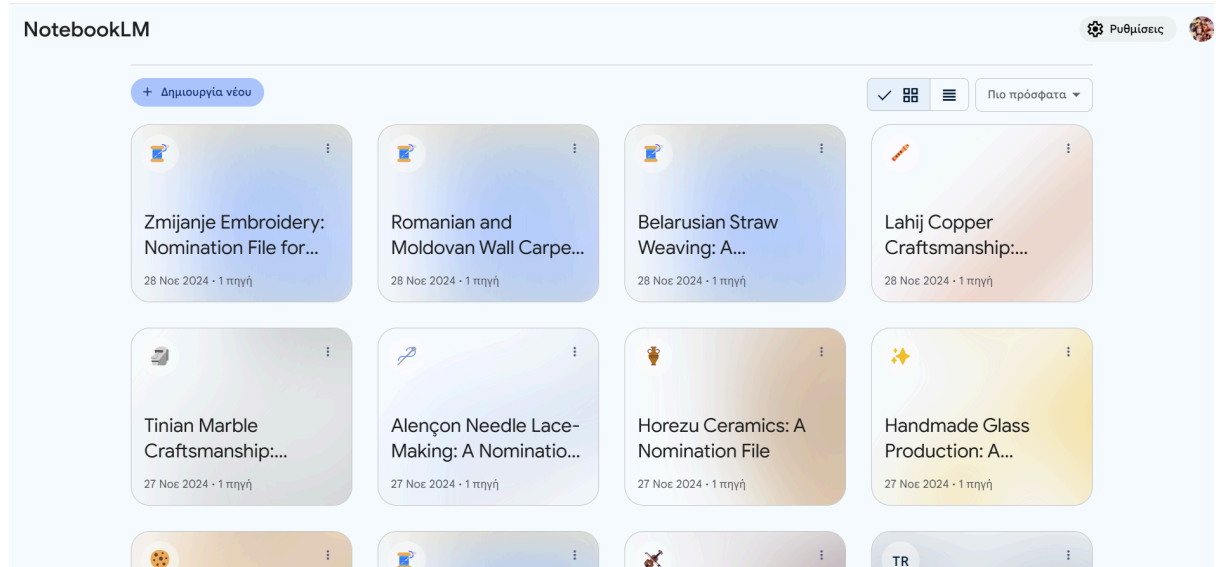
1. **What is the main focus of this cultural tradition or craft?**
The craft focuses on making decorative gingerbread shapes, often used as gifts or decorations.
2. **Where is this tradition or craft practiced?**
It is practiced in Croatia, especially in regions with strong folk traditions.
3. **What materials or techniques are used in this tradition or craft?**
Gingerbread dough is shaped, baked, and decorated with vibrant icing and patterns.
4. **What is the cultural or historical significance of this craft?**
It symbolizes hospitality and is a central feature of Croatian festivals.
5. **How is this tradition preserved and passed down to future generations?**
Artisans teach the craft in workshops and during cultural events.

7. The Research Process: Harnessing Technology to Explore Artisanal Heritage

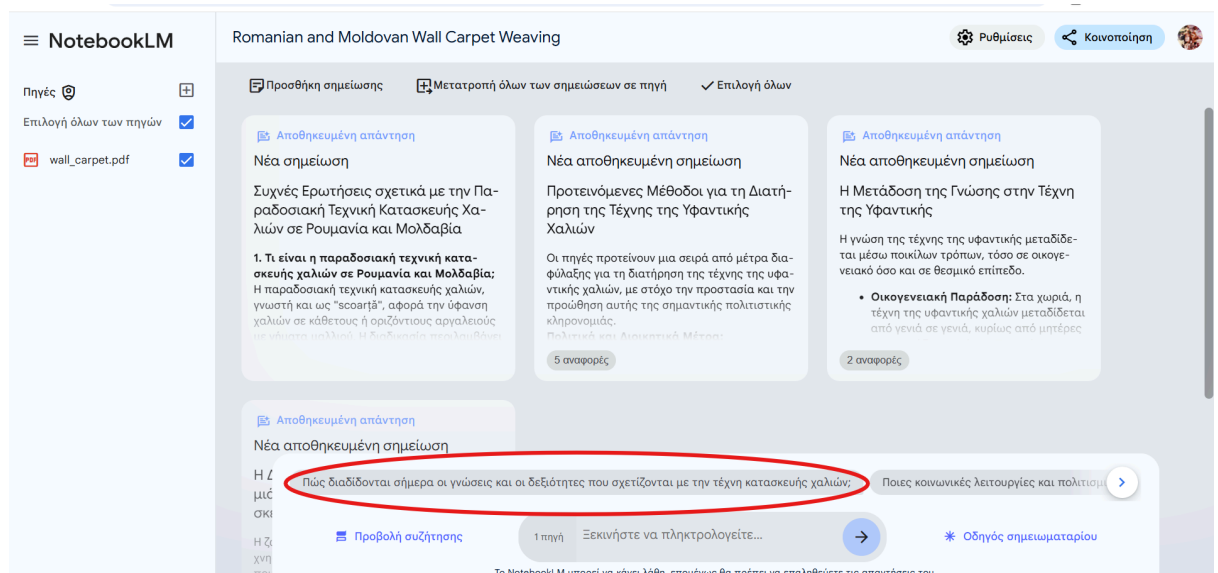
The investigation into these crafts was enriched using NotebookLM, an AI-driven research assistant, and data was organized in Excel. Here's how these tools facilitated the process:

- **NotebookLM:** Provided a platform to analyze and synthesize sources, gathering information on the origins, techniques, and evolution of each craft.

1.



2.



3.

NotebookLM

Πηγές

Επιλογή όλων των πηγών

wall_carpet.pdf

Romanian and Moldovan Wall Carpet Weaving

Οι παραδοσιακές τεχνικές κατασκευής χαλιών σε Ρουμανία και Μολδαβία διατηρούνται ως σημαντική κληρονομιά πολιτιστικής κληρονομιάς. Οι τεχνικές αυτές διακρίνονται σε δύο βασικές κατηγορίες: την παραδοσιακή και την νεοελληνική. Η παραδοσιακή τεχνική κατασκευής χαλιών είναι μια διαδικασία που απαιτεί μεγάλη εμπειρία και γνώση. Οι νεοελληνικές τεχνικές, από την άλλη, είναι πιο σύγχρονες και χρησιμοποιούν υλικά όπως το βελούδο και το μαλλί. Η παραδοσιακή τεχνική κατασκευής χαλιών είναι μια διαδικασία που απαιτεί μεγάλη εμπειρία και γνώση. Οι νεοελληνικές τεχνικές, από την άλλη, είναι πιο σύγχρονες και χρησιμοποιούν υλικά όπως το βελούδο και το μαλλί.

• **Κέντρα Κατασκευής Χαλιών:** Σε ορισμένες πόλεις λειτουργούν κέντρα χειροτεχνίας και οικογενειακοί σύλλογοι. Εκεί, οι νεότερες γενιές μπορούν να διδαχθούν τις τεχνικές κατασκευής χαλιών.

• **Εκπαίδευση:** Σε σχολεία που λειτουργούν σε κέντρα κατασκευής χαλιών, οι τεχνικές διδάσκονται σε μαθήματα τεχνολογικής εκπαίδευσης και σε εξωσχολικά προγράμματα. Οι νέοι μαθαίνουν τις δεξιότητες από έμπειρους τεχνίτες σε πολιτιστικά κέντρα και μουσεία. Η μετάδοση γίνεται και σε σχολές καλών τεχνών για παιδιά, σε πολυχώρους και σε σχολές τεχνών.

• **Εκδόσεις:** Οι σημερινές τεχνίτριες έχουν μεγαλύτερη ευκολία στην κατασκευή χαλιών χάρη στις εκδόσεις βιβλίων που παρέχουν πλούσιες πηγές έμπνευσης και γνώσης.

• **Εκθέσεις:** Για την ενθάρρυνση των νέων, οι δημιουργίες τους εκτίθενται σε εκθέσεις και πανηγύρια, δίπλα σε έργα αναγνωρισμένων τεχνιτών και σε αντικείμενα από οικογενειακές ή μουσειακές συλλογές.

• **Αντιγραφή παλαιών χαλιών:** Μετά το 1990, φοιτητές καλών τεχνών συμμετείχαν στην αντιγραφή σχεδίων από παλαιά χαλιά, τα οποία βρίσκονταν σε συλλογές εθνογραφικών ή ιδιωτικών μουσείων στη Ρουμανία και τη Δημοκρατία της Μολδαβίας, προκειμένου να τα καταστήσουν διαθέσιμα στους υφάντες.

Συνοπτικά, η μετάδοση της τέχνης της κατασκευής χαλιών γίνεται μέσω της οικογένειας, εξειδικευμένων κέντρων, εκπαιδευτικών ιδρυμάτων, εκδόσεων, εκθέσεων και της μελέτης παλαιών χαλιών.

Αποθήκευση σημείωσης

4.

NotebookLM

Πηγές

Επιλογή όλων των πηγών

wall_carpet.pdf

Romanian and Moldovan Wall Carpet Weaving

Προσθήκη σημείωσης Μετατροπή όλων των σημειώσεων σε πηγή Επιλογή όλων

Αποθηκευμένη απάντηση

Νέα αποθηκευμένη σημείωση

Μέθοδοι μετάδοσης της τέχνης κατασκευής χαλιών

Οι γνώσεις και οι δεξιότητες που σχετίζονται με την τέχνη της κατασκευής χαλιών μεταδίδονται σήμερα με διάφορους τρόπους:

- **Οικογενειακή Παράδοση:** Στα χωριά, η τέχνη μεταδίδεται από γενιά σε γενιά [1]. Οι κόρες μαθαίνουν από μικρή ηλικία δι-

1 αναφορά

Αποθηκευμένη απάντηση

Νέα σημείωση

Συχνές Ερωτήσεις σχετικά με την Παραδοσιακή Τεχνική Κατασκευής Χαλιών σε Ρουμανία και Μολδαβία

1. Τι είναι η παραδοσιακή τεχνική κατασκευής χαλιών σε Ρουμανία και Μολδαβία;

Η παραδοσιακή τεχνική κατασκευής χαλιών, γνωστή και ως "scorțibă", αφορά την ύφανση χαλιών σε κάδρους ή οριζόντιους οργαλιούς με κόκκινα, μπλε, κίτρινα και λευκά νήματα.

5 αναφορές

Αποθηκευμένη απάντηση

Νέα αποθηκευμένη σημείωση

Προτεινόμενες Μέθοδοι για τη Διατήρηση της Τέχνης της Υφαντικής Χαλιών

Οι πηγές προτείνουν μια σειρά από μέτρα διαφύλαξης για τη διατήρηση της τέχνης της υφαντικής χαλιών, με στόχο την προστασία και την προώθηση αυτής της σημαντικής πολιτιστικής κληρονομιάς.

5 αναφορές

- **Excel:** Structured data systematically, allowing for comparisons across crafts, highlighting shared themes, and identifying unique attributes.

CRAFT IN ACTION

	A	B	C	D	E	F	G
1	Art Crafts	made by	origin	production of	evolved	passes down	skills required
2	Zmijanje embr	hemp cloth	Bosnia	traditional clothes , home fabric	yes	yes	combination of technical , artistic and social skills
3	cini making	clay	Turkey	ceramic tiles and Tsini housewares	maybe	yes	pottery and painting
4	glass murans	sand/glass	Spain , France , Germany	fuctional and decorative items	yes	yes	technical mastery, creativity and tradition
5	lace making	thread and needle	France	lace	yes	yes	skill, patience and love
6	marble making	marbel	Greece	objects of everyday use to the most majestic monuments	yes	yes	technical skill, artistic sensibility and deep knowledge of tradition
7	wall carpet	wool, hemp, cotton	Romania, Republic of Moldova	carpet weaving	yes	yes	technical skill, artistic sensibility and deep knowledge of tradition
8	ceramic horezu	red clay	Romania	Useful and Decorative Items	yes	yes	artistic sensibility, knowledge of materials and respect for tradition
9	ginger bread	flour,sugar,water,baking soda	Croatia	Cookies	yes	yes	combination of skills and attributes
10	straw weaving	straw	Belarus	slaw weaving	yes	yes	skill, knowledge and artistic sensibility
11	violin making	wood lacquer	Italia	violins	yes	yes	The woodworking techniques are traditional and require specialized knowl
12	metal lahij	copper, lead	Azerbaijan	copper utensils	yes	yes	vcraftsmanship, patience, respect for the material
13							

Columns in the Excel sheet included *Craft Name, Origin, Materials, Final Product, Skills Required, and Evolution*.

- Columns in the Excel sheet included *Craft Name, Origin, Materials, Final Product, Skills Required, and Evolution*.

To achieve these results, I utilized NotebookLM, an AI research assistant, which required a structured approach to data gathering and analysis. First, I identified the crafts recognized by UNESCO and downloaded relevant documentation from the UNESCO website. These documents, initially in Word format, were converted to PDF files to ensure compatibility with NotebookLM. Once uploaded, the AI helped extract key details about each craft, including their origins, materials, final products, required skills, and evolution over time. This streamlined the research process, enabling efficient synthesis of information. Additionally, I used Excel to organize the extracted data, creating columns for each category to facilitate comparisons and identify patterns across the crafts. This combination of traditional and modern tools proved instrumental in creating a comprehensive overview of Europe's treasured art crafts.

8.Conclusion

UNESCO-recognized art crafts not only preserve Europe's cultural diversity but also offer lessons in sustainability, craftsmanship, and community connection. Modern tools like NotebookLM and Excel empower researchers to appreciate these traditions systematically, bridging the past with the future. This exploration showcases how traditional crafts are not static relics but living art forms that evolve with time while retaining their core essence. By valuing these practices, we celebrate the shared humanity and creative spirit that bind us across generations.

9. ARTIFACT APPENDIX

9.1 Traditional Çini Craftsmanship of Turkey

Production Techniques of Çini Art

The sources describe the art of Çini in detail but do not delve deeply into the specific techniques used in its production. However, they provide key information to understand the process:

- **Raw Materials:** Çini is made from **pulped clay soil**, which is fired in kilns.
- **Colors and Patterns:** Çini pieces are decorated with a variety of **colors and patterns**, often featuring geometric shapes, floral, and animal elements.
 - Common colors include **red, cobalt blue, turquoise, and green**, typically on a **white or dark blue background**.
- **Underglaze Technique** (used since the 16th century):
 - The clay is initially fired to create a **smooth surface** ("biscuit").
 - Designs are transferred onto the surface using **carbon powder**.
 - The designs are colored with **special pigments**.
 - A glaze is applied, and the piece is finally fired at **900–940°C**.
- **Other Techniques:**
 - Techniques such as **minai, luster, and polishing** are mentioned but not detailed in the sources. Additional research would be required for a full understanding.

Transmission of Çini Art

The art of Çini in Turkey is passed down from generation to generation, keeping the tradition alive.

Traditional Apprenticeship

- The primary method of transmission is through **apprenticeships**, conducted in **Çini workshops**, which have been active since the 14th century.
- Knowledge is transferred from **master (ustá)** to **apprentice**, resembling a **parent-child relationship**.

Modern Methods of Transmission

Apart from traditional apprenticeships, Çini art is taught through more modern methods:

- **Public Education Centers:** Offer courses in Çini art for **self-development** and **restoration purposes**.
- **Vocational Education Institutes:** Ten institutes in Turkey provide **two-year diploma programs** in Çini art.
- **Universities:** Fine Arts Departments in universities offer courses on traditional Çini art and include a specialized department for **restoration of ancient Çini works**.

Importance of Continuity

The transmission of Çini art ensures the preservation of both the technique and the cultural values associated with it:

- **Social Values:** Çini artisans teach **patience, discipline, balance, and harmony** alongside technical skills.
- **Cultural Identity:** Çini art is a vital element of **Turkish cultural identity**, linking the past with the present.

Significance of Çini Art's Inclusion in UNESCO's List

The inclusion of Çini art in the **Representative List of the Intangible Cultural Heritage of Humanity** promotes cultural diversity and human creativity in several ways:

- **Global Context:**
 - It allows the art of Çini to be compared with **similar techniques** in other cultures.
 - Such comparisons help recognize **shared cultural elements** and foster respect for diversity.
- **Encouraging Interaction and New Interpretations:**
 - As a tradition, Çini art benefits from cultural diversity by welcoming **mutual interactions** and **innovative interpretations** in both materials and decoration.
- **Fostering Creativity:**
 - Adherence to traditional knowledge and techniques does not restrict the creativity of Çini artisans.
 - On the contrary, it encourages them to explore **new forms, color harmonies, and decorative styles**, inspired by historical practices.
- **Showcasing Creativity:**
 - The recognition offers artisans opportunities to present their creations at **national and international cultural events**, highlighting the global influence of **human creativity**.

Summary

The inclusion of Çini art in the Representative List highlights the richness of **cultural diversity**, fosters **dialogue among different cultures**, and encourages **human creativity** through new interpretations and innovative approaches, all while maintaining respect for tradition.

9.2 Cremonese Violin-Making: Intangible Cultural Heritage

The Inscription of Violin-Making Art in UNESCO's Representative List and the Promotion of Intercultural Dialogue

The inclusion of Cremona's traditional violin-making craftsmanship in UNESCO's Representative List of Intangible Cultural Heritage significantly contributes to promoting intercultural dialogue.

Enhancing International Recognition and Appeal

- **UNESCO's recognition boosts the global visibility** of this art, attracting interest from international students, violin makers, musicians, and tourists to Cremona.
- The city consistently hosts foreign students at the International School of Violin Making, violin makers who settle in Cremona after their studies, musicians seeking instruments or repairs, and tourists exploring the "city of music and violin making."

Fostering Knowledge Exchange and Idea Sharing

- Violin makers in Cremona strongly believe that **knowledge exchange is vital** for advancing their craft.
- They emphasize **dialogue with musicians** to better understand their needs.
- UNESCO's recognition reinforces this positive attitude of openness and dialogue, serving as a model for knowledge exchange among communities, groups, and individuals.

Promoting Respect for Cultural Diversity

- The international nature of violin-making fosters **respect for other cultures** among Cremona's residents.
- Preserving traditional methods, as opposed to industrial approaches elsewhere, **defends cultural diversity**.
- The UNESCO listing emphasizes the importance of cultural diversity and human creativity, supporting Cremona's violin makers in preserving their tradition.

Conclusion

The recognition of Cremona's violin-making art in UNESCO's Representative List not only highlights the importance of intangible cultural heritage but also advances intercultural dialogue, enhancing knowledge exchange, mutual understanding, and respect for cultural diversity.

Transmission of Violin-Making Knowledge to Younger Generations in Cremona

The transmission of violin-making knowledge in Cremona is achieved through a combination of formal education, apprenticeships, and informal methods, ensuring the uninterrupted continuation of this valuable tradition.

International School of Violin Making

- Established in 1938, this official educational institution aims to renew and strengthen traditional craftsmanship.
- The curriculum includes a two-year preparatory phase, a third year of advanced studies, and a fourth year of specialization in areas such as string instrument making, maintenance, and repair.
- Students receive training in violin-making workshops, music history, physics, chemistry, materials technology, acoustics, and design using AutoCAD. Courses in Italian, English, and mathematics are also part of the program.

Apprenticeship

- Graduates complete an apprenticeship in a professional violin-making workshop, perfecting their techniques.
- Methods, tools, and materials remain unchanged from those used by Stradivari.
- Apprenticeships emphasize a close teacher-student relationship, observation, and imitation of experienced artisans.

Informal Knowledge Transmission

- Knowledge and craftsmanship are also passed through informal means, such as the study of instruments, exchanges with other makers, and dialogue with musicians.
- Many workshops employ apprentices who work on their instruments under the guidance of a "Maestro."

Conclusion

The transmission of violin-making knowledge in Cremona is a multifaceted and dynamic process. Combining formal education, apprenticeships, and informal knowledge-sharing ensures that this ancient art thrives and evolves, inspiring future generations.

9.3 Croatian Gingerbread: A Traditional Craft

Sources focus on the traditional art of gingerbread making in northern Croatia, not specifically on pepper pie. However, insights on knowledge transmission in similar traditional arts can help us understand how the art of making pepper pie may be transmitted.

According to the sources, knowledge about gingerbread making is primarily passed down from generation to generation within artisan families [1-3]. This practice ensures the preservation of tradition for centuries and contributes to the formation of local identity [2, 3]. Each generation has the opportunity to add its own touch to the craft, enriching collective knowledge [2].

Beyond family traditions, workshops are proposed as a method to ensure and transmit the art of gingerbread making [4]. In these workshops, experienced artisans train students and the general public [4]. This approach disseminates knowledge beyond family boundaries, aiding in the preservation and evolution of the craft.

Additionally, museums and educational institutions play an important role in preserving and transmitting this knowledge [4, 5]. They collaborate with artisans for research, documentation, and promotion of the craft [4, 5]. This partnership fosters understanding of the history and significance of the art.

Although the sources do not reference pepper pie, it is likely that the art of making it is transmitted in similar ways:

- **From generation to generation through oral tradition and practical training.** Grandmothers and mothers share their recipes and secrets with younger generations, teaching them the steps and techniques for creating the perfect pepper pie.
- **Through cooking classes and workshops.** In organized classes, experienced pastry chefs and homemakers teach traditional recipes and methods for making pepper pie, spreading the craft to a broader audience.
- **Via cookbooks and online resources.** A wealth of cookbooks and websites dedicated to Greek cuisine provides easy access to recipes and instructions for making pepper pie.

Dissemination of Pepper Pie Knowledge

Sources focus on the traditional art of gingerbread making in northern Croatia, not specifically on pepper pie. However, they provide information about knowledge transmission in traditional crafts, which can be applied to pepper pie.

- **Knowledge of gingerbread making is primarily passed down through families [1, 2]:**
 - This practice ensures the continuity of tradition for centuries and contributes to the formation of local identity [3].
- **Knowledge is also transmitted through workshops where artisans train students and the public [4, 5]:**
 - This training method is proposed as a measure to safeguard the art of gingerbread making [4].

- **Museums and educational institutions play a significant role in preserving and transmitting knowledge [4]:**
 - They collaborate with artisans for research, documentation, and promotion of the craft [4].
 - This partnership fosters understanding of the history and significance of the art [4].

Although the sources do not focus on pepper pie, it is likely that its knowledge is transmitted in similar ways, such as:

- From generation to generation through oral tradition and practical training.
- Through cooking classes and workshops.
- Through cookbooks and online resources.

Conclusion

The transmission of traditional knowledge, such as the art of making pepper pie, follows a similar path to other artisanal crafts, like gingerbread making in northern Croatia. This knowledge is primarily passed down through families from generation to generation, ensuring the preservation of cultural heritage and the development of local identities. Beyond familial transmission, workshops, museums, and educational institutions play a crucial role in broadening the reach of this knowledge, allowing it to be shared with a wider audience.

9.4 Handmade Glass Production: A Multinational Nomination

Main Techniques of Handmade Glass Production

Traditional handmade glass production consists of the shaping and decoration of glass, both in hot and cold states. It is used for the production of hollow glass objects, flat glass, and crown glass.

The main techniques include:

- **Material Creation:** The first phase involves creating the substance that will be used to produce the glass objects.
- **Shaping in Hot State:** In this phase, the material is shaped in a viscous, hot state, making it pliable and liquid. Techniques used here include:
 - **Blowing:** The basic technique for shaping a glass object. A mass of molten glass is blown at the tip of a blower using either blowing or pulling.
 - **Flameworking:** Glass rods and tubes are softened in a flame and shaped into the desired form.
- **Cold Processing:** After the glass has cooled, it is modified or decorated using various techniques.
 - **Cutting:** Done with a cutting wheel and abrasives.
 - **Engraving:** Usually done with a diamond.
 - **Polishing:** Gives the glass a shiny appearance.
 - **Painting & Gilding:** Special paints are used that are fired in a kiln.

The choice of technique depends on the type of object being produced.

Key Roles in Handmade Glass Production

Handmade glass production relies on task distribution and specialization, with teams of glassmakers working together to create specific objects. The tasks in traditional glassmaking are divided into two main categories:

- **Hot Workshops:** In these workshops, the glass is shaped at high temperatures.
 - **Beginner ("junior" or "apprentice"):** Takes the first batch of glass from the furnace and blows the first bubble.
 - **Pre-blower:** Blows the glass, taking more material and blowing.
 - **Finisher (master):** Completes the piece, either alone or with the help of other glassmakers.
- **Cold Workshops:** After the glass object has cooled, it is transferred to a cold workshop for further processing.
 - **Engraving & Gilding:** Specialized artisans engrave and gold glass objects.

Key roles beyond the production process:

- **Designers:** Create the designs for glass objects.
- **Instructors:** Teach glassmaking techniques in schools, universities, and workshops.

- **Researchers & Writers:** Study and document the history and techniques of glassmaking.
- **Curators:** Preserve and exhibit glass objects in museums.

Women's Roles:

- Until the 1980s, women's roles were limited to handling and packaging products or decorating.
- The modern glassmaking movement has led to the inclusion of women in blowing and other tasks in glassworks and workshops.
- The nomination for including handmade glassmaking in UNESCO's Intangible Cultural Heritage List was promoted by both men and women from all participating countries.

Note: No information was found regarding specific gender-related roles in specific countries or categories of individuals with special responsibilities in the practice and transmission of glassmaking beyond those mentioned above.

Techniques of Handmade Glass Production

Traditional handmade glass production includes a variety of techniques that shape and decorate glass, both in hot and cold states. These techniques are used for the production of hollow glass objects, flat glass, and crown glass.

Production Steps:

- **Creation of the Material:** Initially, the basic material from which the glass objects will be produced is created.
- **Shaping:** Next, the material is shaped in a viscous, hot state using various techniques and tools. In this state, the glass becomes pliable and liquid for a short time. Traditional techniques use a blower to produce hollow and flat glass, as well as glass rods and rods. Another method is flame working with a torch in a hot workshop.
- **Blowing:** The primary technique for shaping a glass object is by blowing a mass of molten glass at the tip of a blower, either by blowing or pulling. The glass mass is then manipulated and shaped into the desired form.
- **Flameworking:** This technique uses glass rods and tubes that soften in a flame and can be shaped into the desired form.
- **Cold Processing:** This includes a series of techniques used to modify or decorate the glass after it has cooled. Some of these techniques include cutting with a wheel and abrasives, engraving with diamonds, painting, and gilding.

Teamwork: Handmade glass production relies on teamwork and specialization of each team member. Collaboration and interaction between glassmakers are essential to complete complex tasks.

Examples of Techniques:

- **Blowing:** A beginner takes the first batch of glass from the furnace and blows the first bubble. An experienced craftsman then blows the piece, taking more glass and blowing. Finally, a skilled artisan completes the piece alone or with the help of other glassmakers.
- **Cold Processing:** After cooling, the glass object is transferred to a cold workshop, where it can be engraved, gilded, or decorated in other ways by specialized craftsmen.

Handmade glass production is a complex process that requires craftsmanship, experience, and knowledge of traditional techniques.

Maintaining the Sustainability of Handmade Glassmaking

The sustainability of traditional handmade glass production is maintained through various measures and efforts from both glassmaking communities and the involved states.

Efforts of Communities:

- **Networks:** Glassmaking communities ensure the sustainability of the craft through tightly connected, practice-focused national and international networks. These networks facilitate the exchange of knowledge and experiences among glassmakers, contributing to the preservation and development of techniques.
- **Education:** The transmission of knowledge and skills through both informal and formal education is vital. Experienced craftsmen pass on their expertise to apprentices and younger artisans, while specialized schools, universities, and workshops provide formal education.
- **Events & Activities:** Various initiatives, such as symposia, competitions, demonstrations, and workshops, help promote and raise public awareness about handmade glassmaking.

Efforts of States:

- **Education:** Involved states support schools, colleges, and universities that offer specialized programs in handmade glassmaking.
- **Museums:** Museums dedicated to glassmaking, many of which operate with state funding, contribute to the preservation, documentation, and promotion of handmade glassmaking.
- **Financial Support:** Measures to strengthen the economic sustainability of glassmakers, such as tax breaks and grants, help maintain the craft.

Proposed Measures for Safeguarding:

- **Encouraging Transmission:** Support a broad range of glassmaking arts through educational programs and workshops.
- **Documentation & Knowledge Preservation:** Collect, document, and preserve knowledge related to the craft through research, publications, databases, and films.

- **Public Awareness:** Awareness campaigns about the value of handmade glass products and the importance of preserving tradition.

In summary, the sustainability of traditional handmade glass production is ensured through a coordinated effort that includes:

- Close collaboration between glassmaking communities.
- Active participation of states in supporting education, research, and economic sustainability.
- Initiatives to raise public awareness and promote the craft.

9.5 Horezu Ceramics: A Nomination File

Proposed Actions for Promoting Horezu Ceramics

The sources suggest various actions to promote Horezu ceramics, aiming to highlight its value, increase its recognition, and enhance public interest in this unique traditional craft. Specifically, the proposed actions include:

- **Publicity:**
 - Publishing scientific studies on the techniques, history, and artistic value of Horezu ceramics.
 - Creating and managing a website dedicated to Horezu ceramics, which will provide information on its history, techniques, artisans, and workshops. It could also include an online store for selling ceramics.
 - Organizing press interviews and presentations on specialized programs and broadcasts to inform the public.
- **Events:**
 - Participating in local, national, and international ceramic exhibitions to showcase Horezu ceramics to a wider audience.
 - Organizing workshops and seminars where artisans will demonstrate their techniques and teach interested individuals.
 - Continuing the annual national ceramic exhibition "The Rooster of Horezu."
- **Cultural Tourism:**
 - Developing cultural tourism programs to attract visitors to Horezu, so they can experience the traditional art of ceramics firsthand.
 - Creating a museum dedicated to Horezu ceramics, which would house a collection of representative works by the region's artisans.
 - Supporting artisans in establishing ceramic sales stores in Horezu to make their products more accessible to the public.
- **Education:**
 - Encouraging the transfer of knowledge from experienced artisans to younger generations through workshops, classes, and apprenticeship programs.
 - Incorporating Horezu ceramics into the curricula of traditional arts schools.

The sources emphasize that the active involvement of the artisan community is essential for the success of the promotional actions. Additionally, collaboration with national and international organizations is vital for the exchange of experiences and best practices.

Proposed Actions for Protecting Horezu Ceramics

To protect Horezu ceramics, a series of actions are proposed to safeguard its sustainability and prevent its degradation or loss due to negative economic and cultural factors. The proposed actions include:

- **National Preservation Program:** Aimed at integrating Horezu ceramics into the National Program for Intangible Cultural Heritage, under the supervision of the

National Commission for Intangible Cultural Heritage of the Ministry of Culture and National Heritage. This program includes:

- **Administrative Measures:**
 - Establishing legal regulations to protect and develop the traditional art of Horezu and support artisans.
 - Recognizing and supporting “Living Human Treasures.”
- **Safeguarding Measures:**
 - Registering Horezu ceramics in the Intangible Cultural Heritage Register, according to Law 26/2008.
 - Developing a research program with field studies.
 - Creating a database of historical, technical, and stylistic studies.
 - Drafting a heritage map for Horezu ceramics.
- **Community Participation Measures:**
 - Organizing meetings with experts and artisans to ensure the sustainability of Horezu ceramics.
 - Organizing public meetings to raise community awareness.
 - Supporting and encouraging artisans to participate in conservation programs.
- **Knowledge Transfer Measures:**
 - Strengthening traditional knowledge transmission through traditional arts schools (non-formal education).
- **Promotional Measures:**
 - Publishing scientific studies.
 - Creating and managing a website for Horezu ceramics.
 - Supporting cultural programs to highlight ceramics.
- **International Collaboration Measures:**
 - Collaborating with international experts and UNESCO organizations to exchange experiences and practices.
- **Supplementary Measures:**
 - Organizing workshops with ceramic artisans as instructors.
 - Drafting a standard code for making Horezu ceramics.
 - Developing cultural tourism programs.
 - Organizing cultural events (exhibitions) at the local, national, and international levels.
 - Publicizing cultural events.

Responsible Authorities for Implementation:

- Ministry of Culture and National Heritage.
- Ministry of Education, Research, Youth, and Sports.
- Ministry of Regional Development and Tourism.
- Ministry of Economy, Trade, and Business Environment.
- Local Authorities (Municipality).

Community Participation:

- Designing the measures in collaboration with artisans, the "Rooster of Horezu" Association, and municipal authorities.

- Active involvement of artisans in the implementation of knowledge transfer, promotion, and enhancement of Horezu ceramics.
- Participation in research programs and events.

Financial Resources:

- Funding from relevant ministries and organizations.

The proposed actions aim at the comprehensive protection and promotion of Horezu ceramics, ensuring its sustainability and transmission to future generations. The active participation of the artisan community is seen as crucial to the success of these actions.

Transmission of Horezu Ceramics Knowledge

The knowledge of Horezu ceramics is transmitted through various methods, ensuring the continuation of this traditional craft:

- **Intergenerational Transmission:** Knowledge and skills are passed down from generation to generation, from father to son. In some cases, entire families work together in ceramic workshops.
- **Learning in Workshops:** Transmission also occurs through apprenticeships in ceramic workshops, where experienced ceramists, the "masters," teach apprentices the techniques of Horezu ceramics.
- **Non-Formal Education:** Traditional arts schools offer ceramic classes, where experienced ceramists share their knowledge and skills with young people from Horezu and surrounding villages.
- **Practical Demonstrations:** Horezu ceramists participate in ceramic exhibitions and events, where they showcase their art and give practical demonstrations of their techniques. This way, they transmit their knowledge to a wider audience, contributing to the spread of Horezu ceramics expertise.

It is worth noting that the expertise of Horezu ceramics is based on traditional techniques and handmade tools that have remained unchanged through the centuries. The use of these tools and techniques is an integral part of the identity of Horezu ceramics and ensures its authenticity and uniqueness.

Preservation of the Tradition of Horezu Ceramics

The tradition of Horezu ceramics is preserved through a series of measures and practices, which include:

- **Intergenerational Transmission:** The art is passed down from generation to generation, from father to son, and more recently from teacher to apprentice in workshops. This family transmission ensures the continuity of the tradition and the preservation of techniques.

- **Non-Formal Education:** Ceramics teachers impart the techniques of Horezu ceramics to young people in traditional arts schools.
- **Participation in Exhibitions and Events:** Horezu ceramists participate in national and international exhibitions and events, where they present their art and share their knowledge.
- **Research and Documentation:** Scientific studies and research programs have documented and recorded the techniques of Horezu ceramics, contributing to its understanding and preservation.
- **Protection and Promotion:** The Romanian state has taken measures to protect and promote Horezu ceramics through ministries and organizations, such as the National Center for the Preservation and Promotion of Traditional Culture.
- **Creation of Collections:** National ethnographic and folk art museums have created collections of Horezu ceramics, contributing to the preservation and display of the art.
- **Encouragement of Cultural Tourism:** Promoting Horezu ceramics as a tourist attraction contributes to the sustainability of the craft.

The ceramists themselves play an important role in preserving the tradition, as they:

- Preserve traditional techniques and patterns.
- Transmit their knowledge to the next generations.
- Actively participate in research programs and exhibitions.
- Collaborate with organizations and institutions to promote their art.

Horezu ceramics is a living tradition that continues to evolve, while maintaining its authenticity

9.6 Alençon Needle Lace-Making: A Nomination for UNESCO Intangible Heritage

Ten Stages in the Production of Alençon Lace

The production of Alençon lace, an exceptional needle-made technique, includes ten key stages:

1. **Artistic Design:** A design with white ink is created for the final design, and then a technical drawing with red ink is made on a piece of drawing paper cut to fit the design.
2. **Piercing:** Uniform perforation of the parchment along the outline of the design.
3. **Outline:** The basic design (frame of the lace) is drawn on the perforated parchment.
4. **Netting:** A uniform and transparent stitch is applied behind the decorative areas.
5. **Filling Stitches:** Specific parts of the design are made with stitches placed at varying distances to create shading.
6. **Style:** Various decorative patterns are added to the basic design: snowflakes, combs, Venetian patterns, the "O à nez" (a circular motif), the Holy Spirit, mosaics, etc.
7. **Embroidery:** Raised work on the outline.
8. **Removal:** The lace is removed from the parchment using a razor blade.
9. **Cutting:** Thread scraps are removed from the back of the lace that has been detached from the parchment with meticulous care, using a small pin.
10. **Polishing:** The filling stitches are pressed cold with a lobster claw nail.

The Spread of Lace Art

The transmission of knowledge about the production of Alençon lace occurs exclusively through practical apprenticeship, requiring seven to ten years of training to fully understand the technique.

- The apprenticeship relies on a close relationship between the specialized lace maker and the apprentice, and is based solely on oral transmission and hands-on teaching.
- The technique cannot be learned through written texts. By the 20th century, the production of Alençon lace was based on a specialization method, where each stage of the production process was handled by a different person. Today, each Alençon lace maker knows how to complete all stages of the process.
In addition to training new apprentices, the art of Alençon lace is spread through other activities, such as:
- Educational programs aimed at both enthusiasts and professionals in similar techniques.
- Informational actions in schools to cultivate interest in the art of lace-making.
- Publication of catalogs, film production, and organization of exhibitions for the general public.
- Guided tours of lace collections at the Fine Arts and Lace Museum.

- Demonstrations by lace makers from the National Lace Workshop.
- Creation of a website to promote and disseminate the art.
- Scientific and professional meetings.

The digitization and cataloging of Alençon lace collections also plays an important role in spreading knowledge of the technique and the history of the art.

Preservation of Alençon Lace Art

The art of Alençon lacemaking is preserved through a series of measures implemented by various organizations, including the lace makers themselves, the city of Alençon, and the French state.

1. **National Lace Workshop of Alençon:** Established in 1976 with the aim of preserving the technique, which was at risk of disappearing. The lace makers working at the workshop are tasked with maintaining, rediscovering, and transmitting their knowledge. This is achieved through reproducing designs, researching forgotten techniques, and adapting the designs of contemporary artists.
2. **Training New Lace Makers:** Continuous training of new apprentices is a critical factor in ensuring the transmission of the art. The French state planned to hire one or two apprentices by 2012. Alençon lace makers are committed to training new apprentices and participating in the training of educators who will teach the public and schools.
3. **Lace Collections & Fine Arts and Lace Museum:** The city of Alençon maintains significant lace collections at the Fine Arts and Lace Museum. There is an ongoing policy to enrich the collection, and efforts have been made to catalog and digitize this material. This work strengthens the relationship between the National Lace Workshop and the museum. The city of Alençon is committed to continuing the acquisition of lace collections, including contemporary creations, and ensuring these collections are well-preserved and available for study. Additionally, the city is committed to renovating the permanent exhibition space for lace.
4. **Dissemination & Promotion:** Responsible organizations have developed activities to spread Alençon lace, including:
 - Organizing biennial exhibitions by the museum.
 - Regular publication of catalogs.
 - Film production.
 - Guided tours of the collections.
 - Demonstrations by lace makers from the National Workshop.
 - Creation of toolkits for schools.
 - Designing urban features inspired by lace.
 - Involvement of cultural institutions, such as the National Theater of Alençon.

The city of Alençon is also committed to organizing events to promote lace to residents and visitors and supporting the development of a center for public and professional education. Additionally, it plans to create a website for the promotion and dissemination of the art.

5. **Community Involvement:** The submission of Alençon lace's candidacy for inclusion in the UNESCO Intangible Cultural Heritage List involved the participation of lace makers and the city of Alençon. This involvement is crucial for ensuring the sustainability of the art. The city of Alençon is committed to strengthening the presence of the National Lace Workshop in the city.
6. **Commitment of the French State:** France, through the General Administrative Unit for the Mobilier National and the Gobelins, Beauvais, and Savonnerie factories, which oversee the National Lace Workshop, is committed to:
 - Maintaining the number of lace makers in the workshop.
 - Supporting lace production through orders.
 - Facilitating the integration of contemporary art with Alençon lace.
 - Providing financial support to museums for the lace collection.
7. **Registration on the UNESCO Intangible Heritage List:** The registration of Alençon lace on the UNESCO Intangible Cultural Heritage List is an important step for the recognition and promotion of this rare art.

9.7 Tinian Marble Craftsmanship: Nomination File

Preservation of Tinian Marble Craft Today

Tinian Marble Craft, a tradition with deep roots, continues to thrive and be preserved today thanks to a network of organizations and practices.

- **Education:** The Panormos School of Fine Arts, founded in 1955, plays a key role in preserving the art by offering formal education to young people. The school is overseen by the Ministry of Culture, ensuring high standards of education. [1] Around 20 students graduate each year, ensuring the continuation of the tradition. [2] The top two graduates each year have the opportunity to attend the Athens School of Fine Arts without exams, further enhancing the recognition and prestige of the Panormos School. [1]
 - **Apprenticeship:** Alongside formal education, apprenticeship in marble workshops remains an important way of transferring knowledge. Apprentices begin with simple tasks and gradually learn techniques alongside experienced craftsmen. [3] The apprenticeship, lasting at least four years, ends with the apprentice obtaining the title of master and a symbolic gift of a box of tools from the workshop owner. [3]
 - **Community:** The community of Panormos, centered around villages like Pyrgos, Platia, and Vernadados, is the heart of marble craft. [4] The active participation of the community in preserving the art is crucial. [5, 6] The creation of museums, organization of exhibitions and events, support for the Panormos School, and the pride of residents in their art all contribute to its preservation. [5, 6]
 - **Museums:** Marble craft museums, such as the Museum of Marble Crafts at POOP in Pyrgos, contribute to preserving and promoting the art. [5] The collection, preservation, and exhibition of works by Tinian masters, as well as educational programs, inform the public about the value of the art. [5] The Museum also houses a rich collection of designs by masters, which are an integral part of marble craft from the 19th century. [7]
 - **Research and Documentation:** Research and documentation, both by the Ministry of Culture and academic institutions like the University of the Aegean, contribute to understanding and promoting Tinian Marble Craft. [8] The recording of techniques, patterns, and the history of the art enriches knowledge and ensures its transmission to future generations.
 - **Enhancement and Protection:** The Ministry of Culture, through the Cyclades Antiquities Ephorate, has declared over 60 churches, 20 houses, 10 dovecotes, 2 fountains, a lighthouse, and the Pyrgos cemetery as historical monuments, all testimonies to the exceptional quality of Tinian marble craftsmanship. [1] This protection ensures the integrity and preservation of important examples of the art.
- The synergy of all these factors guarantees the vitality of Tinian Marble Craft, an art that is an inseparable part of Greece's cultural heritage.

Transmission of Knowledge in Tinian Marble Craft

Knowledge in Tinian Marble Craft is transmitted in various ways, combining tradition with formal education.

- **Apprenticeship:** Traditionally, knowledge was passed down through apprenticeship in workshops. Apprentices began with simple tasks, such as organizing tools, and gradually learned techniques alongside experienced masters. The master acted as a mentor, transmitting not only technical knowledge but also the ethics and values of the craft. [1, 2]
- **Panormos School of Fine Arts:** The School, founded in 1955, offers formal education in marble craft, ensuring the continuation of the tradition. Students learn drawing, architectural design, clay modeling, marble sculpture, and art theory. [3-5] With about 20 graduates annually, the School is a major institution for transmitting knowledge. [3, 6]
- **Family Tradition:** Marble craft in Tinos has deep roots in family tradition. Knowledge is passed down from generation to generation, maintaining techniques and patterns. [1, 7] The synergy of these methods ensures the preservation and evolution of Tinian Marble Craft. Apprenticeship provides practical experience and personal guidance, while the School offers more formal education, aligned with modern demands. Family tradition, with direct contact between generations, strengthens the identity and continuity of the craft.

Key Institutions of Tinian Marble Craft

The main institutions that preserve and transmit Tinian Marble Craft are:

- **Marble Craft Workshops:** Workshops are the core of the craft, where knowledge is transmitted through apprenticeship. In the Historical Community of Panormos, there are 9 workshops with about 30 craftsmen. [1] The hierarchy of workshops, with the master craftsman, journeymen, and apprentices, ensures the organization and transmission of the craft. [2]
 - **Panormos School of Fine Arts:** The School, founded in 1955, provides formal education, ensuring the transmission of marble craft to future generations. [1, 3] Around 20 students graduate each year. [1]
 - **Panormos Community:** The community of Panormos, including villages like Pyrgos, Platia, Vernadados, Marla, Mamados, and Ysternia, is the center of marble craft in Tinos. [4] Most craftsmen and quarry workers live and work there. [4] The active participation of the community in preserving the craft, through the creation of museums, organizing events, and supporting the School of Fine Arts, is crucial. [5, 6]
 - **Marble Crafts Families:** Marble craft in Tinos has a strong family tradition. [7] Knowledge is passed down from generation to generation, helping preserve techniques and patterns. [7]
 - **Museums:** Marble craft museums in Tinos, such as the Museum of Marble Crafts at PIOP in Pyrgos, play an important role in preserving and promoting the art. [8] They collect, preserve, and exhibit works by Tinian masters while organizing exhibitions and educational programs. [8]
 - **Ministry of Culture:** The Ministry of Culture, through the Directorate of Contemporary Cultural Heritage, is responsible for implementing the Convention for the Safeguarding of Intangible Cultural Heritage in Greece. [9] The Ministry has implemented protection measures for Tinian marble craft products while supporting community efforts to enhance and promote the craft. [10, 11]
 - **University of the Aegean:** The University of the Aegean contributes to the study and understanding of Tinian marble craft through research programs. [11]
- The synergy of these institutions ensures the preservation and vitality of Tinian Marble Craft, an art with deep roots in the history and identity of the island.

Preservation and Transmission of Tinian Marble Craft

The knowledge and expertise of marble craft in Tinos is preserved and transmitted through a combination of traditional and modern methods:

- **Apprenticeship in Workshops:** Apprenticeship in marble workshops is the core of knowledge transmission. Apprentices start with simple tasks and gradually learn more complex techniques from experienced masters. [1] The relationship between the apprentice and the master goes beyond simple learning of techniques, as the master also acts as a mentor, transmitting not only technical knowledge but also ethics and values. [1, 2]
 - **Panormos School of Fine Arts:** The Panormos School of Fine Arts, founded in 1955, provides formal education in marble craft, ensuring the continuation of the tradition. [3, 4] The curriculum includes drawing, architectural design, clay modeling, marble sculpture, and art theory. [4]
 - **Family Tradition:** Marble craft in Tinos has a strong family foundation, with knowledge passed down from generation to generation. [5] This tradition ensures the preservation of the techniques and patterns that characterize Tinian marble craft.
 - **Museums and Exhibitions:** Marble craft museums in Tinos, such as the PIOP Museum of Marble Craft, play an important role in preserving and promoting the art. [6, 7] These museums collect, preserve, and exhibit works by Tinian masters while also organizing exhibitions and educational programs that promote the craft to the general public. [3, 6]
 - **Research Programs:** Academic institutions, such as the University of the Aegean, contribute to the knowledge and understanding of Tinian marble craft through research programs focused on documenting and utilizing the art. [8]
- The synergy of these factors, combined with the strong identity that marble craft gives to Tinos, ensures the preservation and transmission of this unique cultural heritage. [7, 9]

9.8 Lahij Copper Craftsmanship: Nomination File

Proposed Methods for the Preservation of Copper Craftsmanship in Lahij

The sources describe a series of measures proposed for the preservation of copper craftsmanship in Lahij, which can be categorized as follows:

1. **Measures for safeguarding and transmission:**
 - **Establishment of a copper workers' association in Lahij:** The goal is to systematize and synchronize the community's efforts to safeguard all aspects of the art, particularly in terms of enhancing the transmission of traditional methods, ensuring a sufficient workforce, and providing training to the youth. [1]
 - **Low-interest loans:** Loans will be provided to young artisans for opening new workshops, on the condition that they use them as their main workspace and fairly compensate artisans from other subgroups (e.g., blacksmiths, decorators). [1]
 - **Incorporating a course on the use of traditional copper utensils:** The course will be integrated into specialized secondary and higher educational institutions that deal with traditional cooking in Azerbaijan, including presentations, visits to Lahij, and meetings with artisans. [1]
2. **Research and documentation:**
 - **Graduate research projects:** These will study the methodology of copper processing and decoration applied by different families of artisans in Lahij, and will be funded by the National Academy of Sciences of Azerbaijan. [2]
3. **Awareness:**
 - **Creation of a website, production of audiovisual materials, and publication of brochures:** The goal is to inform the public about the social and cultural functions of copper craftsmanship. [2]
4. **Sustainable recycling:**
 - **Establishment of a collection center for old copper utensils:** The center will handle the recycling of utensils for melting and the fair distribution of copper to artisans, reducing their dependence on the raw material market. [2]
5. **Monitoring results:**
 - **Formation of a special committee:** The committee will evaluate the effectiveness of the proposed measures, meet biannually, and submit reports. [2]

The implementation of these measures will involve government bodies, the Ministry of Culture and Tourism, the community of copper workers, and NGOs. [3, 4]

A key element for the success of the measures is the active participation of the copperworking community. The proposals have been shaped based on the needs and priorities of the artisans, who will play a central role in their implementation. [4]

Transmission of Copper Craftsmanship Knowledge in Lahij

The knowledge of copper craftsmanship in Lahij is mainly transmitted through informal apprenticeship within artisan families, from father to son. [1, 2] This practice strengthens intergenerational bonds and ensures the continuity of the art. [2, 3] • **Apprentices (mister shagirdi)** carefully observe the movements of experienced artisans, memorize the materials, techniques, and tools used, and, finally, experiment under the guidance of the master

craftsman (misger). [1, 2] • Apprentices learning the art of copper melting are intended to become future artisans themselves and are taught not only traditional techniques but also how to manage the family workshop (misgerkhana). [1, 2] The knowledge of the properties and uses of copper utensils is also passed down from generation to generation, from parents to children. [2] For example, there is a tradition of offering a set of copper utensils to daughters getting married, as a wish for health and happiness in their marriage. [3, 4] Moreover, the Lahij community shows respect for the artisans, whom they consider the protectors of the Prophet Idris. [4]

Preservation and Transmission of Lahij Folk Copper Art

The folk copper art of Lahij is preserved and transmitted to the younger generations primarily through family tradition. The skills and knowledge related to the production of copper utensils are passed down from father to son, thereby strengthening the bonds between generations. [1] • The transmission takes place through informal apprenticeship, where apprentices observe the movements of the artisan, memorize the materials and techniques, and experiment under his supervision. [1] • Apprentices of copper artisans (misger), who lead the entire process, are considered future artisans and are taught not only the application of traditional materials and techniques but also how to manage the family copper workshop in the future. [1] • Knowledge about the functions, purposes, and properties of traditional copper utensils is passed down from parents to children. [1] • According to an old tradition, daughters getting married receive a set of copper utensils with intricate decorative designs as a wish for health and happiness in their marriage. [1, 2] The demand for copper utensils from families in Azerbaijan is considered the main driving force for the sustainability and transmission of the art. [1] • Many believe that copper utensils have therapeutic properties and prefer traditional utensils over industrial ones. [2] • Some families keep copper utensils as a family treasure and only serve with them on special occasions. [2] • The quantity and aesthetic quality of copper utensils in a home are considered indicators of the family's economic prosperity. [2]

The Azerbaijani government has taken measures for the preservation of the art, such as: • Granting special state historical and cultural sanctuary status to Lahij. [3] • Legal framework for safeguarding and promoting the material and intangible heritage of the Lahij population. [3] • Projects for the development of copperworking, such as exemption from licensing fees and income taxes for artisans. [3] • Restoration of property rights over copper workshops to the families. [3] • A state program to safeguard intangible heritage. [3]

In addition to family traditions and state support, the Lahij community has taken initiatives for the preservation of the art, such as the creation of artisan associations and the organization of educational programs. [4]

Overall, the folk copper art of Lahij is preserved and transmitted to the younger generations thanks to the dedication of the artisans, the support of the community, and state protection.

9.9 Zmijanje Embroidery: Nomination File for Intangible Cultural Heritage

The Zmijanje embroidery, beyond being a simple decorative art, plays significant cultural functions within the community of the region.

- **Identity and Pride Indicator:** Local communities consider Zmijanje embroidery as one of the key elements of their cultural identity and pride. Especially for the population displaced from the Zmijanje region during the war, embroidered garments used in traditional ceremonies, such as weddings and baptisms, serve as a public expression of national and local identity. The return to traditional values and the awareness of the heritage of ancestors, promoted by recent trends, strengthen the sense of identity linked to embroidery.
- **Social Cohesion:** Embroidery enhances social cohesion through collective involvement. Traditionally, women gathered to embroider together, singing and conversing. Specifically, the "Prelo" and "Sijelo" gatherings played an important role in establishing embroidery as a social activity.
- **Intergenerational Dialogue:** The transmission of the technique from generation to generation creates a continuous dialogue among community members. The participation of young students in embroidery workshops, guided by experienced embroiderers, bridges the generation gap and strengthens respect for traditions.
- **Representation of Culture:** Zmijanje embroidery is considered a form of "embassy" representing the culture of the region internationally. The beauty of the embroideries has already been showcased in international traditional dance festivals. The inclusion of embroidery in the UNESCO Intangible Cultural Heritage List will further enhance international recognition and highlight the cultural wealth of the region.
- **Expression of Ideas and Emotions:** In times when artists could not freely express their religious and personal beliefs, embroidery was used as a subtle means to give "voice" to their ideas and feelings.
- **Connection with Other Elements of Cultural Heritage:** Embroidery is not an isolated art but is deeply connected with other elements of cultural heritage, such as music, rituals, and oral traditions.

In summary, Zmijanje embroidery, beyond its artistic value, plays an important role in shaping cultural identity, enhancing social cohesion, and fostering intergenerational communication in the Zmijanje community.

Ensuring the Sustainability of Zmijanje Embroidery

The sustainability of Zmijanje embroidery is ensured through a combination of actions focused on transmission, protection, promotion, and revitalization of the tradition.

Transmission: ● **Intergenerational Transmission:** The traditional method of transmission from mother to daughter continues to play an important role in ensuring the continuation of the tradition.

● **Formal Educational Programs:** The inclusion of embroidery lessons in primary school curricula, such as those at "Petar Kocic" in Kola and "Mladen Stojanovic" in Bronzani Majdan, contributes to teaching the technique to younger generations. The participation of students in embroidery workshops under the guidance of experienced embroiderers is a

crucial factor in maintaining the tradition.

- **Workshops for Adults:** Organizations like "Duga" and "Veselin Maslesa" organize embroidery workshops for adults, providing the opportunity for women of all ages and social backgrounds to get to know and love the art.

Protection: ● **Legislative Framework:** The adoption of laws protecting intangible cultural heritage by the Government of the Republic of Srpska, such as the Law on Amendments to the Museum Activities Law, provides a framework for supporting safeguarding efforts. Additionally, the establishment of rules and regulations for activities considered traditional techniques and ancient crafts contributes to the protection of embroidery.

- **Inclusion in a List:** The inclusion of Zmijanje embroidery in the Official List of Intangible Cultural Heritage of the Republic of Srpska in 2011, following the initiative of the Homeland Society "Zmijanje" and the local community, is an important step towards recognizing and protecting the tradition. The nomination for inclusion in the UNESCO Intangible Cultural Heritage List is expected to further enhance protection and promote the art internationally.

- **Documentation and Research:** The Museum of the Republic of Srpska has conducted extensive field research on embroidery, contributing to the recording and documentation of the tradition. The creation of a database with relevant records, archival documents, and texts on Zmijanje embroidery by the Intangible Cultural Heritage Department of the Museum will further strengthen the documentation effort.

Promotion: ● **Publicity:** The promotion of embroidery through media, as well as the organization of exhibitions and events, helps raise public awareness about the importance of the tradition. The participation of Radenka Jungic, an embroiderer who promotes Zmijanje embroidery, in the World Intellectual Property, Research, and New Technologies Salon, Innova/Eureka in Brussels in 2011, is an example of the art being showcased internationally.

- **Educational Material:** The creation of educational materials, such as films, books, catalogs, and websites in multiple languages, will contribute to promoting the art to a broader audience.

- **International Promotion:** The inclusion of Zmijanje embroidery in the UNESCO Intangible Cultural Heritage List will contribute to its international promotion. Organizing joint exhibitions with countries that possess similar intangible cultural heritage elements will enhance knowledge exchange and promote the art globally.

Revitalization: ● **Workshops and Events:** Organizing workshops and events focused on reviving and safeguarding the art, with the participation of individuals of all age groups, will contribute to strengthening Zmijanje embroidery.

- **Encouraging New Talent:** Increasing the number of trained embroiderers will create conditions for the emergence of new talents, enhancing the quality and variety of embroideries.

- **Collaboration with Organizations:** Collaborating with universities and cultural institutions for research and studies on embroidery, as well as with the economic sector for financial support of safeguarding efforts, will contribute to revitalizing the tradition.

In summary, the sustainability of Zmijanje embroidery is ensured through a carefully planned action plan that includes targeted efforts in transmission, protection, promotion, and revitalization. The involvement of the local community, support from governmental bodies, and international recognition are crucial factors for the success of this plan.

Transmission of Knowledge and Techniques in Zmijanje Embroidery

Today, the transmission of knowledge and techniques of Zmijanje embroidery takes place through various means:

- **Informal Transmission:** The traditional method of transmission, from mother to daughter, continues to exist, particularly in rural areas.
- **Formal Education:**
 - **Schools:** Primary schools in the Zmijanje region, such as "Petar Kocic" and "Mladen Stojanovic", incorporate embroidery lessons into their curricula. Here, students observe and learn from experienced embroiderers.
 - **Workshops:** Various organizations, such as "Duga" and "Veselin Maslesa", organize embroidery workshops for both rural and urban residents.
- **Repetition and Practice:**
 - Repeating basic embroidery patterns and continuous practice are essential elements of the learning process.
 - Younger generations practice techniques with experienced embroiderers, aiming to perfect the art.
- **Role of Trainers:**
 - Embroidery trainers, usually experienced older women, bear the responsibility of transmitting the technique authentically, without alterations or personal interventions.

Important Observations:

- The transition from informal to formal education occurred during and after the 1990s war.
- Participation in workshops offers women, regardless of age, social status, or background, the opportunity to get to know and love the Zmijanje embroidery tradition.
- Zmijanje embroidery is not just a craft, but also a means of socialization and expression of women's identity.
- Maintaining the authenticity of the technique and respecting the tradition are key principles for successfully transmitting the knowledge and techniques.

Vitality of Zmijanje Embroidery

The vitality of Zmijanje embroidery is preserved through various means, both at the local, national, and international levels.

Local Community: ● **Transmission from Generation to Generation:** Traditionally, the art of embroidery is passed down from mothers to daughters, ensuring the continuity of the tradition.

- **Formal Educational Programs:** In primary schools in the Zmijanje region, such as "Petar Kocic" and "Mladen Stojanovic", embroidery lessons are organized where younger generations learn the art from experienced embroiderers.
- **Workshops and Events:** Organizations like "Duga" and "Veselin Maslesa" organize workshops and events where women can learn and practice the art of embroidery.
- **Clubs and Organizations:** The "Homeland Society Zmijanje" plays an important role in

promoting and safeguarding the embroidery art, organizing events and supporting educational programs.

- **Individual Initiatives:** Individuals such as Radenka Jungic, who promote and practice the art, contribute to preserving the living tradition.
- **Participation in Festivals:** Presenting embroidered garments at folk dance festivals showcases the art to a wider audience.

National & International Level: • **Nomination for Inclusion in the UNESCO Intangible Cultural Heritage List:** The nomination of Zmijanje embroidery by Bosnia and Herzegovina contributes to its international promotion.

- **Creation of Educational Material:** The production of books, catalogs, websites, and films in multiple languages will promote the art globally.
- **International Collaborations:** Establishing collaborations with countries that have similar elements of intangible cultural heritage will strengthen knowledge exchange and promote the art.

Protection & Promotion: • **Legislative Framework:** The adoption of laws by the Government of the Republic of Srpska for the protection of intangible cultural heritage supports safeguarding efforts.

- **Funding:** The Ministry of Education and Culture of the Republic of Srpska provides financial support to individuals and organizations engaged in the protection and revitalization of embroidery.
- **Research and Documentation:** The Museum of the Republic of Srpska conducts research and documentation on embroidery art.
- **Public Awareness:** Organizing exhibitions, events, and publications raises public awareness about the importance of the embroidery tradition.

In summary, the vitality of Zmijanje embroidery is ensured through a combination of traditional practices, local community efforts, national initiatives, and international recognition.

9.10 Romanian and Moldovan Wall Carpet Weaving

Methods of Transmission of the Art of Carpet Weaving

The knowledge and skills related to the art of carpet weaving are transmitted today through various methods:

- **Family Tradition:** In rural areas, the art is passed down from generation to generation. Daughters learn from a young age alongside their mothers or grandmothers, gradually adopting the tradition.
- **Carpet Weaving Centers:** In certain cities, craft centers and family associations operate, where younger generations can learn the techniques of carpet weaving.
- **Education:** In schools located in carpet weaving centers, the techniques are taught in technological education courses and extracurricular programs. Young people learn skills from experienced artisans in cultural centers and museums. The transmission also takes place in art schools for children, cultural spaces, and art academies.
- **Publications:** Today's artisans have easier access to carpet weaving knowledge thanks to the publication of books that provide abundant sources of inspiration and information.
- **Exhibitions:** To encourage the youth, their creations are displayed in exhibitions and fairs alongside works from recognized artisans and objects from family or museum collections.
- **Replicating Old Carpets:** After 1990, fine arts students participated in replicating designs from old carpets found in ethnographic or private museum collections in Romania and the Republic of Moldova, making them accessible to weavers.

In summary, the transmission of the art of carpet weaving occurs through family, specialized centers, educational institutions, publications, exhibitions, and the study of old carpets.

Frequently Asked Questions About the Traditional Carpet Weaving Technique in Romania and Moldova

1. **What is the traditional carpet weaving technique in Romania and Moldova?** The traditional technique, also known as "scoarță," involves weaving carpets on vertical or horizontal looms with wool threads. The process includes preparatory steps like the warp and weft, forming the base for weaving. Various weaving techniques are used, such as tight weaving, the karamani technique, and curved weaving. Decorative patterns, often geometric, are created with the fingers during weaving. The technique is similar in both countries, with minor local variations.
2. **Who are the carriers and artisans of this tradition?** Traditionally, carpet weaving was a female activity in rural areas. From the late 19th century, women specialized in weaving began selling their carpets at trade fairs. Other specialized artisans included loom makers, wool processors, and dyers. Carpet weaving workshops in monasteries, near mansions, and in cities also played an important role.

3. **How are knowledge and skills transmitted today?** The technique is mainly transmitted from generation to generation, with mothers and grandmothers teaching their daughters the craft. Carpet weaving was part of a girl's dowry, while today it mainly serves an aesthetic role. Transmission also occurs in carpet weaving centers, schools, and cultural associations.
4. **What social functions and cultural meanings does the technique have today?** Carpet weaving contributes to social cohesion, preserving collective memory, and promoting cultural identity. Carpets decorate family and public spaces, are part of dowries, and are used in ceremonies such as weddings and funerals.
5. **How will the inclusion in UNESCO's Intangible Cultural Heritage List help raise awareness about the craft?** The inclusion will highlight the art at national and international levels, encourage communities to ensure its continuation, and enhance the economic vitality of carpet weaving centers.
6. **How will inclusion promote dialogue between communities, groups, and individuals?** Inclusion will help revitalize rural areas, encourage the exchange of knowledge and experiences among communities, and raise awareness among young people about the importance of preserving tradition.
7. **How will inclusion promote respect for cultural diversity and human creativity?** Inclusion will showcase the unique aesthetic and know-how of each region, enrich the global heritage with new forms and techniques, and encourage individual creativity.
8. **What measures have been taken to ensure the sustainability of the art?** Various measures have been taken, such as creating ethnographic collections and museums, incorporating the craft into school curricula, organizing exhibitions and trade fairs, establishing family associations and non-profit organizations involved in carpet weaving, and creating online platforms to promote products.

Proposed Methods for Preserving the Art of Carpet Weaving

Sources propose a series of preservation measures aimed at protecting and promoting this important cultural heritage.

Political and Administrative Measures:

- **Legislation:** The Ministries of Culture of Romania and Moldova will implement existing legislation to protect intangible cultural heritage, including the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage.
- **Support for Programs:** The ministries will support the management of the "Creative Europe 2014-2020" program and the implementation of UNESCO's safeguarding programs.
- **Dialogue with Civil Society:** Informational meetings with civil society will be organized, along with media campaigns to promote the craft.

Preservation Measures:

- **National Committees:** National Committees for the Safeguarding of Intangible Cultural Heritage will continue to document techniques and information and monitor the preservation and transmission of the art.
- **Ethnographic Museums:** Ethnographic museums and research institutions will contribute to the preservation and evaluation of the art through exhibitions, publications, and other activities.

Measures for Ensuring Transmission:

- **Educational Institutions:** Educational institutions such as vocational training schools, art academies, and university faculties will integrate the art of carpet weaving into their curricula.
- **Collaboration with Artisans:** Meetings and workshops will be organized with experienced artisans for hands-on learning of weaving techniques.

Promotion Measures:

- **Informational Materials:** Printed and digital informational materials, including websites for the art of carpet weaving, will be created.
- **Exhibitions and Fairs:** Exhibitions and fairs will be organized to showcase carpets and foster dialogue between creators, experts, and the public.
- **International Cooperation:** International cooperation will be encouraged for knowledge exchange and promotion of the art.

Community Participation:

- **Information Collection:** Creators, weaving groups, and workshops actively contribute to the documentation and dissemination of the craft.
- **Demonstrations:** They participate in demonstrations of weaving techniques for documenting and spreading knowledge.
- **Advisory Role:** They provide advice on the development and promotion of the art.
- **Preservation of Traditions:** They maintain traditional methods, tools, and patterns.
- **Adaptation to Modern Needs:** They adjust the size and designs of carpets to modern needs while maintaining the art's identity.
- **Encouragement of Young Artisans:** They encourage young people to participate in the craft.

In conclusion, the proposed methods for preserving the art of carpet weaving emphasize active community participation, collaboration among stakeholders, and the creation of a framework that supports the transmission, promotion, and sustainability of the art.

9.11 Belarusian Straw Weaving: A Nomination for Intangible Cultural Heritage

Methods for Safeguarding and Promoting Intangible Cultural Heritage

These documents describe Belarus's nomination for the inclusion of straw weaving in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. The documents detail the methods that have been implemented and proposed for the safeguarding and promotion of this intangible cultural heritage.

The main methods are:

- **Transmission of knowledge and skills:** Knowledge transfer primarily occurs through education, both in formal and informal settings such as schools, universities, workshops, folk art centers, and at the family level.
- **Identification, documentation, and research:** Research institutions, universities, and museums are involved in the recording, studying, and promoting of straw weaving.
- **Preservation and protection:** Straw weaving has been included in the State Register of Historical and Cultural Values of Belarus, which means it is protected and supported by the state.
- **Promotion and enhancement:** Exhibitions, festivals, and workshops are organized at national and local levels to promote straw weaving.
- **Revitalization:** Straw weaving is promoted as a modern form of art, aiming to attract young people and integrate it into contemporary environments.
- **Creation of digital resources:** There are plans to create digital resources to showcase straw weaving and disseminate information about this art.
- **Encouraging dialogue:** The nomination aims to strengthen dialogue between communities, artisans, and society, and promote cultural diversity.
- **Funding:** The government of Belarus provides funding for the safeguarding and promotion activities of straw weaving through state and regional programs.

Community Participation:

The involvement of communities engaged in straw weaving is crucial at all stages of the process, from the submission of the nomination to the design and implementation of safeguarding measures.

In conclusion, Belarus's nomination for the inclusion of straw weaving in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity represents a comprehensive plan that includes a wide range of measures for the safeguarding and promotion of this significant tradition.

Transmission of the Art of Straw Weaving

The art of straw weaving is transmitted in various ways today:

- **Family Tradition:** Knowledge and skills continue to be passed down from generation to generation within the artisan families. This is a key pillar of the art's preservation.
- **Formal & Informal Education:** Important roles are played by courses and workshops offered in various educational settings:
 - Art schools & colleges
 - Art studios
 - Universities
 - Folk Art & Arts Centers
- **Hands-on Practice:** Many artisans learn the art through practical experience, either in a family setting or as apprentices alongside experienced artisans.
- **Workshops & Events:** Various events offer learning opportunities:
 - Seminars for tourists, excursion groups, and visitors
 - Workshops at festivals and exhibitions
 - Classes in cultural centers
- **Internet:** Modern technologies facilitate the transmission of the art through online courses, videos, and websites.
- **Research & Documentation:** Systematic research, documentation, and exhibitions in museums and galleries contribute to spreading knowledge.
- **Publications:** The publication of books, articles, and other materials on the history, typology, and weaving techniques of straw weaving serves as an important source of information.

The art of straw weaving in Belarus is transmitted through a dynamic combination of traditional and modern methods.

Key Stakeholders in Straw Weaving Art in Belarus

The key stakeholders in the art of straw weaving in Belarus are:

- **Individual artisans:** Members of creative unions and craft associations throughout Belarus. Many artisans have received certification and are members of the Union of Teachers of Belarus, and several hold the title "Honored Artisan of the Republic of Belarus."
- **Artisan families:** They pass down skills from generation to generation.
- **Union of Teachers of Belarus:** An organization that supports straw weaving artisans.
- **Regional and local craft associations:** There are approximately 20 across the country, with the most in Grodno, Vitebsk, and Gorky.
- **Educational institutions:** Schools, colleges, universities, studios, and arts centers provide formal and informal education in straw weaving.
- **Folk Art & Arts Centers:** These are located across the country and offer courses and workshops.
- **Cultural centers:** They organize exhibitions, festivals, competitions, and educational programs.

- **Museums:** National Art and History Museums, as well as major regional museums, host collections of straw works.
- **Research community:** Universities, local history museums, and research institutions in the humanities study the art.
- **Ministry of Culture of Belarus:** Responsible for the protection and promotion of cultural heritage, including straw weaving art.
- **Center for Belarusian Culture, Language, and Literature of the National Academy of Sciences:** Focuses on the identification, study, and promotion of the art.
- **Regional Folklore Centers:** Participate in the identification, study, promotion, and monitoring of the art.

These stakeholders, in cooperation with the government and civil society, play a significant role in preserving and developing the art of straw weaving in Belarus.

Sustainability of Straw Weaving in Belarus

The sustainability of the art of straw weaving in Belarus is maintained through various measures implemented both at the community and national levels:

- **Transmission:** Knowledge and skills are passed down through family traditions, courses and workshops in formal and informal educational institutions, and through events such as festivals and exhibitions.
- **Families & Communities:** Artisan families, guilds, and associations (such as the Union of Teachers of Belarus) play a critical role in preserving the art. They organize exhibitions, festivals, workshops, create studios and clubs, and conduct research.
- **Government Support:** The Belarusian government has adopted legislative measures to protect the rights of artisans, provide tax and pension benefits, and recognize their work.
- **Education:** The art is taught in schools, arts centers, and universities.
- **Museums:** Important straw weaving works are housed in museum collections, including National Art and History Museums.
- **National & International Levels:** The inclusion of the art in the National Register of Intangible Cultural Heritage of Belarus and the UNESCO Intangible Cultural Heritage List serves as a measure of protection and promotion.
- **Cultural Tourism:** The development of sustainable tourism forms, including participatory tourism, promotes the art.
- **Media:** Television and radio programs, films, social media, and print publications are used to raise public awareness.

The sustainability of the art is supported by a coordinated effort in preserving, transmitting, and promoting the tradition.

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