



Website

www.inthrace.unitbv.ro



Civil engagement, integration and better management of the national intangible heritage to raise awareness of European common values - EU context, perspectives and active citizenship

MANUAL ON INTANGIBLE HERITAGE



Co-funded by
the European Union



Foreword

The InThrace Project (2023-1-RO01-KA220-HED-000156121) is an Erasmus+ KA220-HED Cooperation Partnerships in Higher Education project. The six partners are responsible for all materials produced in this project. The project's *Manual on Intangible Heritage* is intended to provide active educational content that supports the theoretical framework established by the Handbook. The Manual follows the Handbook's thematic structure in order to convert theoretical concepts into practical learning materials.

Funded by the European Union. Views and opinions expressed are, however, those of the author(s) only and do not necessarily reflect those of the European Union or the ANPCDEFP. Neither the European Union nor the ANPCDEFP can be held responsible for them.

Contributors

All partners contributed case studies and video resources to this Manual. Each contribution is identified in the title of the respective case study by the abbreviated name of the contributing partner:

Transilvania University of Braşov, Romania – UTBv

University of Warsaw, Poland– UW

University of West Attica, Greece – UNIWA

University of the Azores, Portugal – UniAc

University of Zagreb, Croatia – UniZg

PAX Rhodopica, Bulgaria - PAX

Table of Contents

Introduction	8
Chapter 1. Overview and understanding of Intangible Cultural Heritage	9
CASE 1 (Provided by UTBv) Szekler identity between interethnic conflict and cohabitation - the role of intangible heritage in preserving ethnic identity	9
CASE 2. (Provided by UTBv) THE MEDITERRANEAN DIET – BETWEEN INTANGIBLE HERITAGE AND SUSTAINABLE DEVELOPMENT STRATEGY	14
CASE 3 (provided by UTBv) Junii Braşovului (The Lads of Braşov) Parade – Identity and Intangible Cultural Heritage	18
Chapter 2. Legislation and regulations at local, national and EU level	23
CASE (provided by UW) Timber Rafting (Austria, Czechia, Germany, Latvia, Poland, Spain)	23
Chapter 3. Types of ICH - Categorization of intangible heritage	27
CASE 1 (provided by UTBv) Unpublished results of a research project on intangible cultural heritage at Transilvania University of Brasov	24
Chapter 4. Explaining tourism heritage value and impact on culture, economy, and society	30
CASE 1 (Provided by UAc) Pico Vineyards, Portugal – Balancing Heritage Tourism and Local Identity	30
CASE 2 (provided by UniZg) Batana, Eco-Museum in Rovinj, Croatia	35
CASE 3. (provided by UniZg) Old Village Kumrovec	37
CASE 4. (provided by PAX) ROSE PICKING RITUAL AND ROSE FESTIVAL	40
Chapter 5. Managing ICH Conservation and Preservation	45
CASE 1 (Provided by UniZg), Bećarac, musical heritage form from Slavonia, Baranja, and Srijem	45
Case 2 (Provided by UniZg), Museum of Vučedol Culture	49
Chapter 6. Sustainable Tourism Practices regarding ICH and Community Involvement	52
CASE 1. (provided by UNIWA) Central Macedonia - Chalkidice	52
Case 2. (provided by UniAc) Carnival in Terceira Island - Azores: Can Intangible Cultural Heritage and Community Involvement be transposed to tourism experiences	56
Case 3. (provided by UniAc) Fado in Lisbon, Portugal: Can Intangible Cultural Heritage And Community Involvement be Transposed to Tourism Experiences?	60
Case 4. (provided by PAX) Surova Folk Feast in Pernik Region	65
Chapter 7: Marketing and methods of promoting ICH	70
Case 1 (provided by UNIWA) PERIPHERIES OF PHOCIS, VOIOTIA	70
Case 2 (provided by UNIWA) Eastern Macedonia – Thrace	74

Case 3 (provided by UTBv) Mândra Chic – creative branding and ethical marketing of intangible cultural heritage	78
Case 4 (provided by UW) Kraków Nativity-Scene (Szopka) Tradition	82
Chapter 8: The importance of ICH preservation, understanding and promoting of EU integration processes	84
Case 1. (provided by UNIWA) The island of Andros	84
Chapter 9: Contemporary challenges and solutions for the management of ICH (multiculturalism, crises, etc.)	88
Case 1. (provided by PAX) NEDELINO TWO-PART SINGING: A CULTURAL HERITAGE OF THE EAST RHODOPE MOUNTAINS	88
Case 2. (Provided by PAX) The „Painted Brides” of Ribnovo Village	91
Case 3. (provided by UNIWA) Periphery of Achaia	94
Chapter 10: Ethical considerations in ICH	97
Case 1. (provided by UniAc) Fábrica De Álcool Da Lagoa (Azores): Ethical Dimensions in Industrial and Intangible Heritage Redevelopment	97
Case 2. (provided by UniAc) Ceramics and Embroidery in The Azores: Ownership, Representation, and Ethical Tourism	100
Chapter 11: Funding and resource mobilization for ICH	105
Case 1. (provided by PAX) Kalofer Lace: Bulgarian National Style in Making Shuttle Lace	105
Case 2. (provided by PAX) The National Festival of The Bulgarian Folklore – Koprivshitsa	109
Case 3 (provided by UW). Kwesta Powązkowska: The All-Saints Fund-Raising at Warsaw’s Old Powązki Cemetery	114
Conclusion	116

Introduction

This Manual presents a comprehensive collection of case studies examining the preservation, promotion, and management of Intangible Cultural Heritage (ICH) across Europe. Drawing from diverse geographical contexts - from the Azorean islands to the Rhodope Mountains, from Polish cities to Greek villages - these examples illustrate how communities, institutions, and policymakers navigate the complex challenges of safeguarding living traditions in the 21st century. The cases span eleven thematic chapters, each addressing a critical dimension of ICH management: from foundational concepts of identity and heritage value to contemporary issues of funding, ethics, and crisis response.

The structure progresses logically from theoretical understanding to practical application. Early chapters explore how intangible heritage shapes collective identity (Chapter 1), operates within regulatory frameworks (Chapter 2), and manifests across different typologies (Chapter 3). Mid-section chapters examine heritage's intersection with tourism and economic development (Chapters 4-7), while later sections confront operational realities including conservation strategies (Chapter 5), community involvement (Chapter 6), and marketing approaches (Chapter 7). The final chapters tackle systemic concerns - EU integration processes (Chapter 8), contemporary challenges like multiculturalism and crisis management (Chapter 9), ethical considerations (Chapter 10), and resource mobilization (Chapter 11).

Each case follows a consistent format: synopsis and learning outcomes, contextual background, detailed analysis, conclusions with future outlook, study questions, and references, making the material accessible for both academic study and practical application. This compendium serves scholars, heritage practitioners, policymakers, and community leaders seeking evidence-based approaches to sustaining Europe's rich tapestry of living traditions.

Structure:

Table of Content

1. Synopsis & Learning outcomes
2. Background / Context
3. Case analysis
4. Conclusions & future outlook
5. Study questions
6. References

Chapter 1. Overview and understanding of Intangible Cultural Heritage

CASE 1 (Provided by UTBv) Szekler identity between interethnic conflict and cohabitation - the role of intangible heritage in preserving ethnic identity

1. Synopsis & Learning outcomes

Synopsis: This case study explores how intangible heritage has played a significant role in preserving Székler identity in Transylvania, despite administrative changes and evolving national identities.

Although, from an administrative and statistical perspective, the Székler ethnic group has often been subsumed as a sub-category within the broader Hungarian minority, their collective identity has been maintained and expressed through traditions passed down from generation to generation.

The analysis focuses on the role of cultural heritage, particularly intangible heritage, in shaping and transmitting this identity, with attention to the historical, religious, and political context of Transylvania. Furthermore, the study highlights the contribution of regional museums in documenting, preserving, and communicating this heritage within local communities.

Learning outcomes:

- Analysis of identity-based differences between the Székler population and the broader Hungarian community in Transylvania.
- Understanding how intangible cultural heritage supports the cohesion of an ethnic community.
- Identifying mechanisms of cultural resilience through institutions such as ethnographic museums.
- Correlating historical processes with the current dynamics of Székler identity in the public sphere.
- Assessing the role of local cultural strategies in promoting and preserving minority identity.

2. Background / Context

In Romania, the Széklers are recognized in public discourse, although no formal distinction is made between ethnic Hungarians and Széklers. The latter are included in recent official statistics under the broader category of ethnic Hungarians. Nevertheless, the term "Székler" appears frequently in autonomy-related claims (the Széklers Land), and is also present in the names of several localities in the region (e.g., Odorheiu Secuiesc, Târgu Secuiesc).

The selection of this case is justified by the region's cultural coherence and by the complexity of the relationship between heritage, identity, and institutional representation. As such, Székler identity provides a relevant example for understanding the dynamics of cultural heritage in contexts of coexistence and identity-based conflict.

3. Case analysis

The Széklers are a historical community established in the eastern part of Transylvania, within the counties of Harghita, Covasna, and Mureș. This territory is colloquially referred to as the Székler Land and spans across three counties in central Romania. The common origin of Hungarians and Széklers in Romania remains a controversial subject among historians, generating numerous theories over time: some associate the Széklers with the Huns, others with Turkic tribes or with border settlers of the medieval Kingdom of Hungary.

Starting in the 12th century, Széklers were settled in Eastern Transylvania, where, in exchange for guarding the frontiers, they were granted significant autonomy and tax privileges. Their organization into "Székler seats" enabled the development of a distinct communal culture characterized by self-governance and strong internal solidarity. During the feudal period, the Széklers maintained a separate identity from that of the Hungarians in the lowlands, and in the 19th century, the Hungarian national awakening sought to integrate and assimilate them into a unified Hungarian identity.

The Székler seats (initially numbering seven, and later five after the consolidation into the Three Seats) were abolished in 1876 during the administrative reform of the Kingdom of Hungary, which introduced a county-based territorial organization. After 1918, with the incorporation of Transylvania into Romania, the pressures of Romanianization triggered new forms of identity resistance. Today, the territory of the former Székler seats holds no special administrative status compared to other historical regions of Romania, being governed under standard county-level public administration.

In addition to institutional and military elements, Székely identity has also been sustained through religious resistance. A significant moment in this regard was the event of 1567, when the Székelys from the Ciuc region opposed the imposition of the Protestant Reformation by the Hungarian Kingdom, remaining loyal to the Roman Catholic faith. This act of religious defiance is commemorated annually through the pilgrimage to Șumuleu Ciuc, now considered the largest Roman Catholic religious event in Central and Eastern Europe. Participants arrive

from across the region, wearing traditional folk costumes, thereby reaffirming their identity through spiritual and ritual heritage.

In the modern era, the collective history of the Székelys gradually intersected with and was integrated into that of the Hungarian community in Transylvania. Particularly after the beginning of the 19th century, the Hungarian national revival promoted a unified vision of Hungarian identity, which came to include the Székely communities. This process continued throughout the interwar and postwar periods, accelerated by the need for unified political representation before the Romanian authorities. Although the Székelys maintain a distinct cultural and historical background, the use of Hungarian as their common mother tongue has facilitated their perception as an integral part of the Hungarian minority. However, the Hungarian language spoken in Romania bears strong Székely influences, reflected in its vocabulary, pronunciation, and idiomatic expressions, which distinguish it from the standard Hungarian spoken in Hungary.

This tendency toward administrative assimilation is also evident in recent official data. According to the 2021 Romanian Population and Housing Census, published by the National Institute of Statistics, the Székelys (similar to the Csángós) are not recorded as a separate ethnic group but are registered under the Hungarian ethnicity. Nevertheless, in regions where Hungarians and Székelys constitute a significant share of the local population, the two cultural traditions have become deeply intertwined, with Székely culture exerting a particularly strong influence. This is reflected in the active expression of a shared heritage in the three aforementioned counties, encompassing both tangible elements (traditional architecture, ethnographic objects, visual symbols) and intangible ones (rituals, customs, community practices, oral art).

This local culture is often associated with the concept of the “Székely Land” (Ținutul Secuiesc), a term employed both in regionalist discourse and in the promotion of tourism and cultural identity. Although this region does not enjoy official recognition as a distinct administrative entity, its cultural coherence is upheld by a network of institutions, initiatives, and practices that reflect a distinct collective identity within Romanian society. A concrete example of the visibility of Székely culture is the city of Sfântu Gheorghe, regarded as a representative urban center of the region. In 2021, the city applied for the title of European Capital of Culture. In its official cultural strategy for the period 2015 -2021, no explicit distinction is made between Hungarians and Székelys from a geographical or ethnic perspective. However, Székely traditions are acknowledged and promoted throughout the document: from traditional crafts and folk costumes to holiday customs and gastronomy. This highlights a relevant phenomenon: although the Székelys are administratively and demographically subsumed under the Hungarian ethnicity, their cultural identity remains active and locally valued.

The Székely intangible heritage includes a variety of practices and expressions. Folk costume is a distinctive element, featuring regional variations and specific symbolism. Life-cycle

customs (birth, marriage, death) involve unique rituals transmitted across generations. Communal labor (clacă), seasonal rituals, songs, and greeting formulas are living forms of oral tradition. Visual symbols, such as the Székely flag (featuring the sun and moon on a blue background), are displayed on buildings, in public events, and on decorative items, contributing to the cultural visibility of the identity.

In the area of Sfântu Gheorghe and Covasna County, Székely traditions are extensively documented and valorized. The region is home to the Székely National Museum, founded in 1879, one of the oldest museum institutions dedicated to a minority community in Romania. The museum holds significant collections of ethnography, archaeology, history, and decorative arts. Its permanent and temporary exhibitions include folk costumes from all five Székely seats, ritual objects, pottery, traditional textiles, painted furniture, glass icons, and relevant historical documents. The museum's activities go beyond preservation, encompassing scholarly research, museum education, and international cooperation. It also plays a role in the cultural and identity awareness of the local community.

In addition to the Székely National Museum, other museum institutions also contribute to the preservation of regional heritage. Among these are: the Székely Museum of Ciuc (Miercurea Ciuc), the Ethnographic Museum in Cristuru Secuiesc, the Haáz Rezső Museum in Odorheiu Secuiesc, the Ethnographic Department of the Mureş County Museum, and the "Molnár István" Museum in Cârța.

4. Conclusions & future outlook

Székely identity has been consistently maintained through forms of cultural heritage that transcend officially recognized ethnic boundaries. Despite the integration of the Székelys into the Hungarian demographic category in official censuses, the traditions, customs, and symbols of the Székely community have continued to manifest and to be valued, both by community members and by local institutions. The role of intangible heritage in strengthening community cohesion is evident through the preservation and transmission of customs, dialect, rituals, and symbols. Regional museums contribute significantly to the conservation and promotion of these values, functioning as institutions of cultural education and identity legitimacy. In the context of contemporary cultural pluralism, supporting these institutions and safeguarding intangible heritage is essential for the preservation of cultural diversity.

5. Study questions

1. How has Székely identity differentiated itself from Hungarian identity, despite a shared language and administrative integration?
2. What forms of intangible heritage are used by the Székely community to maintain their identity?
3. What role do museums play in the preservation and transmission of Székely cultural heritage?

4. How do local cultural strategies (e.g., in Sfântu Gheorghe) reflect the existence and visibility of Székely identity?
5. In what ways can Székely heritage be supported within the framework of national and European cultural policies?

6. References

Kinda, I., Poszony, F. (2016) Tradiții secuiești - o incursiune în cultura secuilor din România = Szekler traditions - a journey into the culture of Szeklers in Romania, Sfântu Gheorghe: link

Sándor, K. (2018). Versions of Folks History Representing Group Identities.

https://publicatio.bibl.u-szeged.hu/14326/6/2018_SK_Battle_Masternarrative.pdf



Szekely costumes and traditional objects from the Székely National Museum.

Photo Source: Facebook : <https://www.facebook.com/SzekelyNemzetiMuseum/>



Szekely traditional objects from the Székely National Museum.

Photo Source: Facebook : <https://www.facebook.com/SzekelyNemzetiMuseum/>



Székely National Museum. Photos Credit: Arabela Briciu

CASE 2. (Provided by UTBv) THE MEDITERRANEAN DIET – BETWEEN INTANGIBLE HERITAGE AND SUSTAINABLE DEVELOPMENT STRATEGY

1. Synopsis & Learning outcomes

Synopsis: The Mediterranean diet, recognized by UNESCO as an intangible cultural heritage of humanity, is more than just a dietary model that brings together common practices and values of countries in the Mediterranean region. These practices include social practices, knowledge, rituals, and cultural expressions passed down from generation to generation within communities in the region. Through this case study, we analyze how the Mediterranean diet supports European collective identity, promotes sustainability, and contributes to intercultural dialogue.

Learning outcomes:

- Understanding the Mediterranean diet as an expression of European intangible cultural heritage.
- Analyzing the relationship between collective identity, traditional food, and sustainable development.
- Identifying the dietary, social, and symbolic value of culinary traditions.
- Exploring the potential of gastronomic heritage in educational and tourism strategies.
- Developing a critical perspective on contemporary threats to the transmission of intangible heritage.

2. Background / Context

This example was selected because the Mediterranean diet perfectly illustrates how an element of intangible heritage can function as a factor of social cohesion, a vector of regional and transnational identity, and an internationally recognized model of food sustainability. According to the ICH definition proposed by UNESCO, the Mediterranean diet falls within the category of social practices and traditional knowledge about nature and the universe.

Its recognition as intangible heritage in 2010 (and the expansion of the list of countries in 2013) marked the beginning of international collaboration between several Mediterranean countries - Italy, Greece, Spain, Morocco, Cyprus, Croatia, and Portugal - to preserve a way of life that includes agricultural cultures, rituals, the transmission of recipes, and the collective consumption of food. Thus, the diet becomes not just a dietary habit, but a living cultural practice with the potential for integration into European policies on sustainability and cultural education.

3. Case analysis

The Mediterranean diet is a representative example of intangible heritage that integrates food with social traditions, sustainable agriculture, local communities, and collective identity. In all participating regions, this diet involves a complex set of cultural practices related to farming, fishing, cooking, and sharing meals. The broad nature of the diet allows it to be classified into several UNESCO categories: knowledge of nature and the universe, social practices, and culinary crafts. Thus, UNESCO recognizes the Mediterranean diet not only as a dietary model, but as a complex cultural system.

Among the officially highlighted characteristics, the following are worth mentioning:

- The Mediterranean diet involves a set of skills, knowledge, rituals, symbols, and traditions related to plant cultivation, harvesting, fishing, animal husbandry, preservation, processing, cooking, and, in particular, the sharing and consumption of food.
- One of its fundamental elements is the collective consumption of food, with meals being a time for social exchange and strengthening community ties.
- Local markets play a major role in maintaining this heritage as spaces for cultivating and transmitting the practice in everyday life.

According to UNESCO documentation (2013), the social role of diet is essential. Collective meals strengthen the bond between family and community members, transmitting values such as hospitality, intercultural dialogue, and respect for diversity. Furthermore, UNESCO emphasizes that diet also includes rituals associated with agricultural cycles, religious holidays, or anniversaries, reflecting a deep integration between the everyday and the sacred.

Thus, the Mediterranean diet is defined by its culture and its essential connection to people and territories. Based on these considerations, it is necessary to reassess how studies that have supported the health benefits of the diet have integrated or, conversely, ignored these cultural dimensions. A simple nutritional analysis cannot fully capture the complexity of an intangible heritage that involves communities, customs, rituals, and social relationships.

From a nutritional point of view, the scientific literature (Serra-Majem et al., 2015; Dernini et al., 2021) confirms the health benefits of this dietary model: reduced cardiovascular disease, increased longevity, and prevention of obesity. But the essential aspect of the diet is that it does not work in isolation; it is dependent on sustainable ecosystems, local markets, intergenerational transmission, and cultural education. Current threats, such as food globalization, mass tourism, or the loss of connection between young people and rural traditions, endanger the continuity of this heritage.

The EU Strategy for the Adriatic-Ionian Region (2025) identifies the Mediterranean diet as a pillar for sustainable regional development: local gastronomy is integrated into responsible tourism, food education is linked to sustainability, and transnational cultural projects become

tools of soft diplomacy. Thus, diet is reinterpreted as a strategic resource, not only for health, but also for social cohesion, European identity, and the green economy.

4. Conclusions & future outlook

The Mediterranean diet exemplifies how intangible heritage can function simultaneously as a cultural expression, a healthy lifestyle model, and a sustainable development strategy. Its role in strengthening local and European identity, promoting social cohesion, and protecting food biodiversity makes it an essential element in contemporary policies. In order for this heritage to remain alive, it is necessary to involve local communities, integrate it into formal and informal education, and protect short supply chains.

In support of the conservation and revitalization of the intangible heritage associated with the Mediterranean diet, several strategic directions are needed that can significantly contribute to the transmission of the cultural and nutritional values of this dietary model. Integrating the Mediterranean diet into educational programs, both at school and university level, could strengthen its recognition as a form of living heritage, providing young people with a framework for understanding the link between food, identity, and sustainability. Complementary dedicated digital platforms - featuring traditional recipes, family stories, and ritual contexts - would facilitate public access to the cultural dimension of the diet.

Supporting farmers, artisanal producers, and local markets is another priority, as they are essential links in the chain of preserving traditional food practices. Finally, the development of public policies that link gastronomic heritage with public health and environmental protection objectives could transform the Mediterranean diet into a benchmark for European sustainable development strategies.

5. Study questions

1. How can the Mediterranean diet be considered intangible cultural heritage?
2. What role does intergenerational transmission play in preserving this heritage?
3. How does the Mediterranean diet contribute to regional sustainable development?
4. What risks threaten the continuity of the Mediterranean diet as a cultural and dietary model?
5. How can the Mediterranean diet be integrated into education and public policy?

6. References

UNESCO. (2013). Mediterranean diet. Retrieved from

<https://ich.unesco.org/en/RL/mediterranean-diet-00884>

European Commission. (2025). Mediterranean Diet – more than just a way of eating.

Retrieved from https://ec.europa.eu/regional_policy/whats-new/newsroom/05-12-2025-

[mediterranean-diet-more-than-just-a-way-of-eating-eu-strategy-for-adriatic-and-ionic-vision-for-2030_en](#)

Trichopoulou, A. (2021). Mediterranean diet as intangible heritage of humanity: 10 years on. *Nutrition, Metabolism and Cardiovascular Diseases*, 31(7), 1943-1948.

Dernini, S., Meybeck, A., Burlingame, B., Gitz, V., & Lacirignola, C. (2021). Med Diet 4.0: the Mediterranean diet with four sustainable benefits. *Trends in Food Science & Technology**, 116, 833–844. <https://doi.org/10.1016/j.tifs.2021.07.030>

Serra-Majem, L., Tomaino, L., Dernini, S., Berry, E. M., Lairon, D., Ngo de la Cruz, J., ... & Capone, R. (2015). Updating the Mediterranean Diet Pyramid towards Sustainability: Focus on Environmental Concerns. *International Journal of Environmental Research and Public Health**, 12(10), 11176–11188. <https://doi.org/10.3390/ijerph121011176>

Videos:

UNESCO. (2013, December 4). *Mediterranean diet* [Video].

YouTube. <https://www.youtube.com/watch?v=XFilgmwFzrk>

TEDx Talks. (2014, August 18). Mediterranean diet, our legacy, our future | Elena Paravantes | TEDxHeraklion [Video]. YouTube. <https://www.youtube.com/watch?v=1Aoj4awQb9g>

Photos:



Mediterranean gastronomy. Photos Credit: Arabela Briciu

CASE 3 (provided by UTBv) Junii Braşovului (The Lads of Braşov) Parade – Identity and Intangible Cultural Heritage

1. Synopsis & Learning outcomes

Up to 1 paragraph of synopsis & up to 5 learning outcomes. Use the following formatting:

Synopsis: The tradition of the Junii of Braşov is a complex expression of Romanian identity in the historic district of Şcheii Braşovului, which has functioned over the centuries as a form of military, social, and cultural organization. During the Austro-Hungarian occupation, when Romanians' access to the city of Braşov was restricted, the Junii also played a symbolic and physical role in defending the community, guarding access points such as the Ecaterina Gate. This structure of unmarried young men, organized into seven groups (Junii Tineri, Junii Bătrâni, Junii Curcani, Junii Dorobanţi, Junii Braşovecheni, Junii Roşiori, and Junii Albiori), is preserved to this day as an example of intangible cultural heritage with an identity, educational, and tourist function. The central moment of the tradition is the Parade of the *Juni* on "Duminica Tomii" (Thomas Sunday, the first Sunday after Easter), taking place during the Bright Week, and accompanied by ritual acts such as "the trumpet outing" (ieşirea cu surla), the mace throwing (aruncarea buzduganului), the symbolic burial of the leader (înmormântarea vătafului), or the "female dog ritual" (jocul căţea). The religious component is organically integrated, as each group has its own wayside cross (troiţă), and the route includes sacred spaces.

Learning outcomes:

- Identifying the symbolic, social, and historical functions of the Junii custom
- Understanding the role of tradition as a form of cultural resistance in an urban and political context
- Assessing community involvement in the preservation of intangible heritage
- Correlating the custom with the values of European heritage and sustainable cultural tourism

2. Background / Context

The *Junii* custom in Şcheii Braşovului has been documented since 1728, but its origins pre-date Christianity, being linked to initiation rituals and fertility practices. Many researchers (Oltean, 2000) have highlighted its syncretic character, resulting from the overlap of Indo-European traditions (Dionysian, Mithraic, solar) with Christian elements.

During the Austro-Hungarian occupation, the *Junii* represented a form of affirmation of Romanian identity in the face of Magyarization pressure. They carried tricolor flags and

symbolically guarded the access points between Şchei and the citadel, including the Catherine Gate. This function of cultural resilience was passed on to the collective consciousness of the community, with the custom surviving the communist period and being revitalized after 1990. Departed), forming a sacred-profane continuum that blends myth and history, initiation and communal belonging.

3. Case analysis

Over the course of ten days, starting with the Annunciation and culminating on Thomas Sunday, the Junii perform a series of deeply symbolic rituals, in which sacredness, male initiation, commemoration, and belonging intersect.

Junii participate in ritual acts such as:

- The Trumpet Outing (Ieşirea cu surla) is a sacred announcement performed with a specific musical instrument considered holy; the act is accompanied by community blessings.
- Mace Throwing (Aruncarea buzduganului) is a symbolic gesture of fertility, virility testing, and initiatory affiliation. The mace holds solar connotations and traces its origin to Indo-European rites of passage.
- The Burial of the Chief (Vătaf) is a ritual that simulates the death followed by the symbolic rebirth, evoking myths of nature's death and renewal.
- The Female Dog Ritual and the Rug Tossing represent male initiation sequences.
- The Junii Hora: A ritual dance performed in an open, unclosed circle, featuring the throwing of the mace. It is interpreted as a purification and spiritual unification rite.

The parade on Thomas Sunday is the central moment, when the seven groups parade on horseback, in traditional dress, along a predetermined route that includes their own wayside crosses, Prundului Square, St. Nicholas Church, and Solomon's Stones.

The event has a significant community and tourist dimension. Thousands of spectators attend the ceremony each year, attracted by the spectacular costumes, ritual dances, and symbolism of objects such as the mace and the surla. The mace, an archaic weapon with solar connotations, is ritually thrown during the dance, marking the lads' (*Junii*) affiliation with the community. The surla, a sacred instrument, announces the beginning of the ceremony and is passed down from one generation to the next.

Community participation is essential in organizing and passing on the tradition: the young men's families provide financial and logistical support for the event, the Church blesses the road and the flags, and local authorities offer institutional support. The event is included in the city's cultural agenda and is promoted as a symbol of identity, contributing to intergenerational cohesion and the development of cultural tourism.

Over time, the parade has also served as a form of symbolic opposition to external political domination. When Romanians did not have full citizenship rights in Braşov, the Junii represented a visible expression of a collective Romanian identity and a tool for publicly asserting their presence in the urban space. Moreover, the hierarchical organization of the group and the preservation of the wayside crosses (troițe) in traditional neighborhoods reflect a model of symbolic self-governance and community cohesion. Through its repetitive and visible nature, the ritual functions as a form of living collective memory, which actualizes belonging and continuity.

At the same time, the tourist value of the parade has increased significantly in recent decades, transforming this custom into a landmark of urban identity and an attraction for visitors interested in authentic traditions. The parade is promoted through media channels, local branding strategies, and the agenda of cultural institutions, becoming a point of reference for Braşov in the landscape of Romanian intangible heritage..

4. Conclusions & future outlook

The Junii Braşovului custom is an example of intangible heritage that has withstood historical, social, and political transformations, retaining its fundamental functions: initiation, communion, commemoration, and identity affirmation. Its value to the community is doubled by its tourism and educational potential, as it is a model of active heritage conservation.

Looking ahead, the inclusion of this custom in the UNESCO Intangible Heritage List would constitute a well-deserved international recognition. Furthermore, its integration into the local educational curriculum and the expansion of cooperation with other European regions would contribute to strengthening the visibility and cultural functionality of the custom.

5. Study questions

- How does the Junii Parade reflect a form of identity resistance in a historical context?
- What archaic and mythological elements can be found in the rituals performed?
- How can the Junii tradition be responsibly promoted through cultural tourism?
- How can the tourist and educational potential of the tradition be exploited?

6. References

Costin, C. (2018). *Folkloric Aspects of the Romanian Imaginary and Myth*. Cambridge Scholars Publishing, pp. 1–11.

Oltean, V. (n.d). *Junii Braşoveni - legendă și adevăr*,

<https://destinatii.liternet.ro/articol/70/Vasile-Oltean/Junii-Brasoveni-legendasi-adevar.html>

Oltean, V. (2000) *Junii brasoveni si troitele lor din Scheii Brasovului*, Editura Semne

Municipality of Braşov. (2024). *Junii Braşovului – Traditions and Meanings*. Retrieved from <https://www.brasovcity.ro/junii-brasovului>



Junii at Ecaterina's Gate . Photo Credit: Lucian Istrate



Junii Roşiori. Photo Credit: Lucian Istrate



Junii Naționali Albi (Albiori). Photo Credit: Lucian Istrate



Junii Curcani. Photo Credit: Lucian Istrate

Chapter 2. Legislation and regulations at local, national and EU level

Case 1 (provided by UW) Timber Rafting (Austria, Czechia, Germany, Latvia, Poland, Spain)

1. Synopsis & Learning outcomes

Synopsis: Timber rafting is a traditional form of river navigation focused on transporting felled tree logs downstream using wooden rafts. Passed down from generation to generation, rafting customs have endured since the Middle Ages and continue to be practised today.

In 2022, timber rafting was inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. The nomination was submitted jointly by Austria, Czechia, Germany, Latvia, Poland, and Spain, making timber rafting a powerful example of shared, multinational heritage.

Learning outcomes:

- Understand the centuries-long continuity of timber rafting and how it has adapted to changing social and technological conditions;
- Compare the approaches taken by different countries to safeguard and promote timber rafting as an element of cultural heritage;
- Explore the relationship between the local rootedness of timber rafting and its international, cross-border character;
- Analyse how the transnational rafting community coordinates its efforts within an international framework.

1. Background / Context

Timber rafting is an example of a multinational element inscribed on the Representative List of the Intangible Cultural Heritage of Humanity. As a heritage element that transcends national borders, evidenced by the joint nomination submitted by six countries, timber rafting presents a compelling case of international cooperation and a transnational community built upon shared traditions and practices.

A particularly intriguing aspect of promoting and safeguarding such heritage lies in the coordination of activities by the transnational rafting community, as well as the differences in conservation approaches adopted by individual countries to protect this shared cultural asset.

Moreover, the centuries-old continuity of the rafting community offers valuable insights into how it has navigated changing social and technological environments, providing a basis to discuss the community's responses to these transformations.

2. Case analysis

Timber rafting is a form of inland waterway transport that involves moving felled logs down rivers using wooden rafts. This tradition dates back to the Middle Ages, when it served as an important method for transporting goods along river routes.

Over time, a distinct rafting community emerged around this practice, developing a unique way of life shared by its members, regardless of their national origin. This community can be characterised by its own specialised vocabularies, a strong sense of solidarity, and a collaborative work culture. The cooperative nature of timber rafting gave rise to a clear hierarchy and a specialised division of labour among the raftsmen. Teamwork, trust and a sense of belonging remain essential elements, deeply valued by those involved in the practice. This sense of community is also expressed through the transmission of rafting skills to younger generations, typically passed down through a master–apprentice relationship.

The heritage of timber rafting encompasses the entirety of a raftsman's lifestyle. It is not limited to the technical skill of navigating rivers, but also includes the traditional methods of raft construction, the preservation of intergenerational customs and festivals, and a profound connection with nature. This close relationship with nature is also rooted in the seasonal rhythm of timber rafting. As a strictly seasonal practice, rafting is tied to specific times of the year, shaping the daily life and annual cycles of rafting communities and further anchoring them in their natural surroundings. This aspect is especially significant, as it underscores the role of timber rafting as an environmentally sustainable and nature-integrated means of transportation.

While timber rafting has not remained untouched by social and technological changes, it maintains a strong sense of continuity with the past. Modern innovations have improved safety and navigation, yet traditional tools, practices, communal values, and the close bond with nature continue to bridge the present with previous generations. Socially, the practice has also evolved from being historically male-dominated to increasingly embracing gender equality within its structures.

Importantly, timber rafting is not confined to a single country. It represents a genuinely transnational phenomenon. Each local rafting community reflects the characteristics of its immediate natural environment, resulting in distinct variations across regions. However, on a broader level, raftsmen share a collective identity shaped by common skills and ways of life, placing them within a broader international context.

Beyond its role within the rafting community, timber rafting also serves a broader social purpose, as a tool for cultural animation and education that strengthens communal ties across society.

Timber rafting is also closely linked to other forms of traditional craftsmanship. The construction of wooden rafts requires the use of specific tools and materials, thereby relying on the expertise of blacksmiths, rope makers, and other craftspeople. Safeguarding timber rafting as cultural heritage, therefore, also involves preserving this broader ecosystem of traditional trades.

Raftsmen's associations play a vital role in safeguarding and promoting the practice, both nationally and internationally. National associations focus on preserving the local forms of rafting within their respective countries, tailoring their activities to the needs of local communities. At the same time, these organisations engage in open dialogue and cross-border exchange. On the international level, the International Organization of Timber Raftsmen coordinates collaborative efforts and facilitates knowledge sharing across borders.

One notable achievement of this international cooperation was the inscription of timber rafting on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2022. The nomination was submitted jointly by Austria, Czechia, Germany, Latvia, Poland, and Spain, demonstrating timber rafting's multinational character. This recognition affirms the unique nature of the practice: deeply rooted in local contexts while simultaneously fostering a shared sense of belonging across nations. Timber rafting thus exemplifies how a single element of cultural heritage can forge a transnational identity, transcending linguistic and geographic boundaries and serving as a bridge between communities worldwide.

3. Conclusions & future outlook

Timber rafting exemplifies a heritage element that transcends national borders. Consequently, no single country can claim exclusive ownership of it. These characteristics shape a transnational community capable of building bridges and breaking down barriers between societies organised within their nation-states.

Timber rafting also serves as an example of international cooperation, whose coordination and communication, due to its multinational nature, bridge locality with the broader international environment, thereby fostering openness and connection among people.

Finally, timber rafting is a centuries-old tradition that has demonstrated the ability to adapt to prevailing social realities and technological progress while maintaining a sense of continuity and connection with past generations through its community members.

4. Study questions

- How does timber rafting adapt to contemporary times and technologies while preserving its traditions, ensuring continuity, and maintaining a strong community bond?
- In what ways does timber rafting interact with the broader social environment outside its community?
- How do timber rafting communities balance their deep connection to local environments with their membership in the broader transnational rafting community?
- What are the key differences and similarities in how various countries protect and promote timber rafting as a shared international heritage?
- How does the transnational community of timber rafters coordinate efforts and promote their traditions at both local and international levels?

5. References

Nomination file no. 01866 for inscription in 2022 on the Representative List of the Intangible Cultural Heritage of Humanity, (2022).

<https://ich.unesco.org/doc/download.php?versionID=65593>

UNESCO - Timber rafting.

<https://ich.unesco.org/en/RL/timber-rafting-01866>

UNESCO | Raftsmen. (2022). Raftsmen.

<https://www.raftsmen.org/unesco>

UNESCO. (2022, December 1). Timber rafting. YouTube.

<https://www.youtube.com/watch?v=w3uxleO6tcU>

International Association of Timber Raftsmen. (2022, December 3). EN_Timber Rafting is Intangible Cultural Heritage of Humanity (EN translation). YouTube.

<https://www.youtube.com/watch?v=8q8WPtdaYcQ>

Chapter 3. Types of ICH - Categorization of intangible heritage

CASE 1 (provided by UTBv) Unpublished results of a research project on intangible cultural heritage at Transilvania University of Brasov

1. Synopsis & Learning outcomes

Synopsis: This case study briefly introduces the research project *CarPaTO - Mapping the intangible cultural heritage of Făgăraș Land, Romania*, carried out in 2018-2019 at Transilvania University of Brasov (UTBv) and focuses on one of the most outstanding outcomes of this project: a *cellphilm-like* video about a series of intangible cultural heritage resources specific to the communities of Făgăraș Land, Romania.

Learning outcomes:

- Short description of a research project on intangible cultural heritage
- Description of a digital product promoting the intangible cultural heritage of an ethnographic area
- Presentation of a unique result of a research project - a *cellphilm* about intangible cultural heritage

2. Background / Context

The research project *CarPaTO - Mapping the intangible cultural heritage of Făgăraș Land, Romania* was carried out by a group of professors from UTBv, Romania, in 2018-2019, with funding from the university and responding to local knowledge needs, at the request of the county administration. The main objective of the project was to identify the intangible cultural heritage resources in Țara Făgărașului, Brașov County, an area with a specific historical and ethnographic identity in the Romanian cultural landscape. The researchers conducted a series of interviews with specialists in the field of cultural heritage and carried out extensive field research in the communes of Țara Făgărașului where they identified local cultural resources according to the UNESCO definition of intangible cultural heritage, and then proposed directions for safeguarding this type of heritage (Sorea and Csesznek, 2020).

3. Case analysis

In addition to the research report, the team members chose to present the results of the fieldwork through a series of special products, such as a colorful photo exhibition, a culinary exhibition where traditional recipes from the area were produced and tested, and a *cellphilm* video that is used by the team as a teaching material.

Cellphilm is a video product that is neither made by professionals nor using highly specialized technology, but is made by amateurs with mobile phones. Cellphilm realized within the *CarPaTO* project, entitled "Țara Făgărașului 2019. Patrimoniul cultural imaterial", is an ethnographic documentary that contains photos and videos collected during field research and is organized in several chapters, each chapter representing a dimension of intangible cultural heritage as defined by UNESCO. The musical background of the cellphilm is composed of traditional songs from the musical heritage of the Făgărașului region.

The activity of making this movie was a teamwork that involved other human resources from the university community and from the personal networks of the team members, such as former students who are vocal soloists or even the children of the authors, students at other universities, who helped with the editing of the movie and with the translation of the texts into English.

The images below are from the content of the cellphilm made within the project (as printscreen, the first four), as well as from the 2019 photo exhibition, which was presented at the Conference Center of Transilvania University of Brasov and at the History Museum of Făgăraș, located in the medieval fortress in the city center (the last two). *The photos are from the personal archive of the CarPaTO researchers, who are also members of the INThrace project (UTBv team).*





Photos Credit: Codrina Csesznek and Daniela Sorea

4. Conclusions & future outlook

The research project described above has not only contributed to scientific results such as a research report or scientific articles, but has also been the framework for activities to create digital and community products that have the role of presenting, preserving and promoting intangible cultural heritage. Cellphilm described as a novel product and the photographs or other video materials made by researchers in fieldwork can have an important educational role and increase awareness and interest of the general public for intangible cultural heritage resources specific to contemporary communities.

5. Study questions

- What was the main objective of the research project *CarPaTO - Mapping the intangible cultural heritage of Făgăraș Land, Romania*?
- Name two novel results of this research project.
- What is a cellphilm and how did the project researchers use this technique?
- How do you rate the making of a cellphilm as educational material?

6. References

Sorea, D., Csesznek, C. (2020) Intangible cultural heritage of the Făgăraș Land. Priority dimensions. *Bulletin of the Transilvania University of Brasov*, Vol. 13 (62), No. 1, Special Issue, 155-164. DOI: <https://doi.org/10.31926/but.ssl.2020.13.62.3.16>

Chapter 4. Explaining tourism heritage value and impact on culture, economy, and society

CASE 1 (Provided by UniAc) Pico Vineyards, Portugal – Balancing Heritage Tourism and Local Identity

1. Synopsis & Learning outcomes

The Pico Island Vineyard Culture Landscape, recognized as a UNESCO World Heritage Site in 2004, offers a compelling example of how cultural landscapes shaped by traditional practices can support sustainable development. The viticultural tradition of Pico, defined by its characteristic currais (stone-walled vineyards), showcases a harmonious relationship between human activity and a challenging volcanic environment. This case study examines the value of the Pico vineyard heritage through the lens of cultural preservation, economic development, and community identity. It highlights how heritage tourism - especially ecotourism - has generated new opportunities for local businesses while reinforcing community pride in traditional practices. At the same time, the case addresses challenges such as seasonality, the risks of over-commercialization, and the need to maintain authenticity in the face of growing tourist demand. By exploring this example, students can understand the complex interplay between culture, economy, and society within the framework of tourism heritage.

- LO1. Explain Pico's vineyard landscape's cultural significance and role in preserving local identity
- LO2. Analyze the economic impacts of enotourism and its potential for supporting small-scale, community-led development
- LO3. Evaluate strategies to maintain the authenticity of heritage tourism while addressing sustainability challenges

2. Background / Context

Pico is the second largest (46 km long) island of the Azores, located 17.5 km south of São Jorge Island and 7 km east of Faial Island, in an area known as “The Triangle”, and is where the highest mountain in Portugal is located. The first colonies on the Island were formed around 1460 by settlers from northern areas of Continental Portugal. The newcomers first established their base at Lajes village. As it happened in most Azorean Islands like S. Miguel, agriculture

was their primary activity, heavily influenced by the export industries of its island neighbor, Faial. Regardless of the rudeness and its volcanic soils, the newcomers established a woad-dye industry and later a viticulture industry. This last industry flourished except for volcanic eruptions during the 18th century, until the spread of a fungal disease affecting vines in the second half of the 19th century, when many vineyards were destroyed and abandoned (Albergaria & Jacques, 2013), creating a crisis on the island that lasted until the 20th century.

During its expansion period, Pico’s wines, especially “Verdelho” wine, were well appreciated in many countries, ranging from England to North America and even reaching the Czar palaces in Russia. Efforts to rejuvenate viticulture included the establishment of the Pico Island Wine Cooperative in 1949, aiming to recover noble grape varieties and traditional vineyard culture. In 2004, the Landscape of the Pico Island Vineyard Culture was designated a UNESCO World Heritage Site, acknowledging the unique viticultural landscape and boosting enotourism. Today, Pico's wine industry thrives (Jordão et al., 2024; Quintela et al., 2023), blending historical practices with modern techniques, and continues to be a vital component of the island's economy and cultural identity. For a deeper insight into Pico's winemaking history, check the following documentary available on YouTube: <https://www.youtube.com/watch?v=MD7uZB5cyI0>.

3. Case analysis

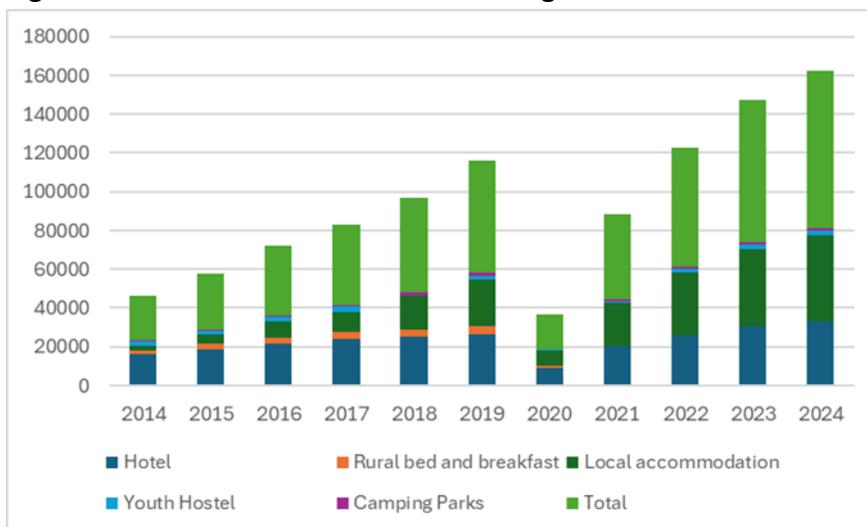
A UNESCO World Heritage Site, the Pico vineyard landscape in Madelena Municipality is renowned for its wine culture and historical vineyards (see Figure 1). While contemplating the landscapes rich in vineyard culture, classified as a World Heritage Site by UNESCO, tourists can visit the Wine Museum and Cooperative Vitivinícola do Pico, taste the different wines and liquors of Pico, and learn about the local wine industry history.

Figure 1 – Pico vineyards



Several initiatives have been developed over the last two decades, aiming to value and maintain environmental heritage. In 2004, Pico received the landscape of the Pico Island Vineyard Culture, certified as a UNESCO World Heritage Site. In 2012, Pico received the Quality Coast Gold Award for its efforts to become a sustainable tourism destination. These two international accreditations raised Pico's world awareness. Tourism associated with Pico's vineyards has expanded significantly, with visitor numbers increasing in response to growing interest in sustainable and heritage-driven travel experiences. In September 2024, the Azores recorded over 509,000 overnight stays, reflecting an 8.2% annual growth, while Pico Island saw a 22.7% increase in passenger arrivals. This influx has stimulated investments in hospitality, infrastructure, and experiential tourism, including guided vineyard tours and enotourism initiatives. By preserving traditional agricultural methods while accommodating modern sustainability demands, Pico exemplifies the potential of heritage landscapes in fostering both ecological resilience and economic viability. Pico Island's tourist numbers have doubled in a decade, receiving over 81.000 visitors in 2024 (see Figure 2).

Figure 2 – The evolution of tourists visiting Pico Island



The “currais” system, an integral component of local sustainability efforts, mitigates soil erosion, shields vines from Atlantic winds, and optimizes moisture retention in the island’s porous volcanic substrate. This traditional method enhances biodiversity while minimizing external inputs, aligning with broader conservation objectives, including the Azorean government’s designation of 25% of the region as protected land. Local wine cooperatives integrate these historic practices with contemporary sustainability initiatives, supporting over 250 small-scale growers and reinforcing community-based economic development. Visitors to Pico Island in the Azores can indulge in a genuinely unique ecotourism experience rooted in centuries-old winemaking traditions and breathtaking volcanic landscapes. The UNESCO-listed vineyard culture is defined by the iconic *currais* - black basalt stone walls that protect the vines from ocean winds and salt - creating a visually stunning mosaic across

the island. Tourists can explore this heritage through guided vineyard walks, wine-tasting sessions at local wineries and the Cooperativa Vitivinícola do Pico, and educational visits to the Museu do Vinho (Wine Museum), housed in a former Carmelite convent. These experiences offer more than just a taste of award-winning Verdelho and other indigenous wines - they invite visitors to understand the deep connection between the land, the people, and the sustainable agricultural methods that have endured for generations. Complemented by local gastronomy and panoramic views of Mount Pico (Tiago et al., 2021), these enotourism activities create a multi-sensory journey that blends culture, nature, and tradition in one of the most distinctive wine regions in the world.

The development of enotourism around the Pico Vineyards has brought significant economic value to the local population by creating new sources of income and revitalizing traditional industries. Small-scale wine producers, many of whom are family-owned, have benefited from increased demand for local wines, leading to expanded production and job creation in viticulture and wine processing. Local guides, artisans, accommodation providers, and restaurants have also seen economic gains, as tourists seek authentic, immersive experiences that connect them with Pico's culture and cuisine. Moreover, the preservation and promotion of the vineyard landscape have encouraged the growth of complementary businesses - such as rural lodging, farm-to-table dining, and cultural events - fostering a more diversified and resilient local economy. Importantly, these benefits are community-based, ensuring that economic returns from tourism circulate within the island and support sustainable development rooted in local identity and heritage.

4. Conclusions & future outlook

The case of Pico Island's vineyards exemplifies the potential of integrating cultural heritage and sustainable tourism to support economic resilience, community empowerment, and environmental preservation. The UNESCO-recognized vineyard landscape - shaped by centuries of traditional stone-wall viticulture (currais) - serves as both a living cultural legacy and a catalyst for local development through enotourism. Promoting Pico's wine culture has stimulated the revitalization of historic practices, the growth of small-scale enterprises, and increased international visibility, enhancing the island's tourism appeal while reinforcing regional identity. Looking ahead, the future of wine production and enotourism in Pico lies in the balance between growth and conservation. As visitor numbers continue to rise, stakeholders must invest in strategies that protect the authenticity of the landscape and the sustainability of the wine industry. This includes promoting off-season tourism, diversifying experiences beyond tastings (e.g., agricultural workshops and cultural trails), and strengthening support for local producers. The integration of digital storytelling and green practices, as well as stronger collaboration between public institutions and the private sector, will be essential in securing the long-term viability of this heritage landscape. Pico's experience offers a valuable model for other heritage-based destinations, demonstrating how traditional

knowledge and community-led initiatives can contribute to a more inclusive and sustainable tourism economy.

5. Study questions

- Question 1. How does the traditional vineyard landscape of Pico Island contribute to both cultural preservation and tourism development?
- Question 2. What are the main economic benefits and challenges associated with the growth of enotourism in Pico, and how do they impact the local population?
- Question 3. In what ways can heritage-based tourism initiatives like those in Pico balance authenticity and sustainability in the face of increasing tourist demand?

6. References

- Albergaria, I., & Jacques, D. (2023). The Pico and Santa Maria vineyards: 'Heroic viticulture' in the Azores. In *Routledge Handbook of Cultural Landscape Practice* (pp. 409-416). Routledge.
- Jordão, A. M., Correia, A. C., Martins, B., Romão, A., & Oliveira, B. (2024). General Physicochemical Parameters, Phenolic Composition, and Varietal Aromatic Potential of Three Red *Vitis vinifera* Varieties ("Merlot", Syrah", and "Saborinho") Cultivated on Pico Island - Azores Archipelago. *International Journal of Plant Biology*, 15(4), 1369-1390.
- Quintela, J. A., Albuquerque, H., & Rodríguez, A. D. (2023). Atlantic Vineyards: Reflecting on the Wine tourism Potential of the Azores. *Turismo: Revista de Estudios de Turismo de Canarias y Macaronesia*, (12), 37-47.
- Tiago, F., Fonseca, J., Chaves, D., & Borges-Tiago, T. (2021). A look into the trilogy: food, tourism, and cultural entrepreneurship. *Turismo sénior: Abordagens, sustentabilidade e boas práticas*, 10.

Links:

<https://www.youtube.com/watch?v=8EdJjXjXVfY>

Case 2 (provided by UniZg) Batana, Eco-Museum in Rovinj, Croatia

1. Synopsis & Learning outcomes

The Batana Eco-Museum in Rovinj, Croatia, represents a pioneering approach to preserving and promoting maritime heritage through community participation and eco-museological practices. Dedicated to the traditional fishing boat known as the batana, the museum safeguards both tangible and intangible aspects of Rovinj's maritime culture. Recognized by UNESCO and several international heritage organizations, the Batana Eco-Museum showcases how local traditions can be innovatively incorporated into sustainable tourism, economic development, and cultural education. This case offers critical insights into managing cultural heritage sites through community-based and participatory strategies.

- LO1. Describe the cultural and historical significance of the batana boat and its role in preserving maritime traditions in Rovinj.
- LO2. Analyze the impact of eco-museological approaches on sustainable tourism and local economic development.
- LO3. Evaluate the role of community participation in safeguarding and transmitting intangible cultural heritage.

2. Background / Context

Established in 2004, the Batana Eco-Museum is the first of its kind in Croatia and serves as a center for preserving the Batana – a traditional flat-bottomed fishing boat – and the associated maritime traditions of Rovinj. The museum's work is inscribed in the UNESCO Register of Best Practices for the Safeguarding of the Intangible Cultural Heritage of Humanity.

The museum comprises several interconnected components: the Batana House (a documentation and interpretation center), the Mali Škver shipyard (where traditional boats are built), thematic regattas and festivals, and interactive walking and sea tours. The museum is located in a traditional 17th-century Rovinj house, preserving both architectural and cultural heritage. Exhibitions are multilingual (Rovinj dialect, Croatian, Italian), ensuring inclusivity and minority language preservation.

Through multimedia exhibitions, audio-visual recordings, and local contributions, the museum documents the skills of boatbuilding, the music of Rovinj's fishermen (bitinada), and regional customs. The Batana Eco-Museum integrates digital tools such as mobile apps and virtual tours to enhance accessibility and engagement.

3. Case analysis

The Batana Eco-Museum successfully integrates cultural heritage preservation with tourism development, emphasizing education, inclusivity, and sustainability. The construction of new

batana boats at Mali Škver, along with regattas and festivals, reinforces local craftsmanship and sustains intangible skills. Events like the Rovinj Traditional Boat Regatta and Batana's thematic walks connect visitors with living heritage.

Economically, the museum supports local livelihoods through tourism. Revenues from ticket sales, cultural events, and gastronomy support the museum's operation and innovation. The Batana House Association offers traditional meals and crafts, linking heritage with experiential tourism. A dedicated souvenir shop promotes local craftsmanship and serves as an information point.

Socially, the museum fosters community engagement. Local fishermen and residents actively participate in curating the exhibits and facilitating workshops on traditional skills such as net mending and rope braiding. Cultural activities by the Batana Visual Arts Center and community festivals ensure the intergenerational transmission of maritime knowledge.

The museum's eco-museological model emphasizes community empowerment, intercultural dialogue, and international cooperation. It is a member of several European maritime heritage networks and engages in projects such as Adriatic PorTLand and Sea Beyond, promoting ocean sustainability and educational outreach. Awards from Croatian and European heritage institutions affirm its success.

4. Conclusions & future outlook

The Batana Eco-Museum exemplifies how community-based heritage institutions can foster sustainable tourism, economic development, and cultural continuity. By integrating traditional maritime knowledge into interactive and educational programming, the museum strengthens the cultural identity of Rovinj while positioning itself as a model for international best practices in heritage preservation. Future efforts will focus on enhancing digital participation, expanding cross-border collaborations, and continuing to integrate maritime heritage into coastal development strategies through projects like Adriatic PorTLand.

5. Study questions

- Question 1. How does the Batana Eco-Museum preserve and promote the maritime heritage of Rovinj?
- Question 2. In what ways does the museum's eco-museological model contribute to sustainable tourism and local economic development?
- Question 3. How can community involvement enhance the preservation and transmission of intangible cultural heritage in tourism settings?

References and Links:

- <https://www.batana.org/en/home/>
- <https://ich.unesco.org/en/BSP/community-project-of-safeguarding-the-living-culture-of-rovinj-rovigno-the-batana-ecomuseum-01098>

Case 3. (provided by UniZg) Old Village Kumrovec

1. Synopsis & Learning outcomes

Staro Selo Kumrovec Museum, an open-space ethnographic museum in Hrvatsko Zagorje, Croatia, exemplifies the positive influence of heritage tourism on cultural preservation, economic growth, and societal cohesion. By safeguarding tangible and intangible cultural heritage, the museum supports local identity, sustains traditional crafts, and fosters community engagement. Economically, heritage tourism initiatives stimulate local enterprises, craft markets, and sustainable tourism practices. Community involvement through interactive workshops enhances local pride and ensures intergenerational knowledge transfer. This case addresses the importance of maintaining authenticity while developing tourism.

- LO1. Explain the significance of Staro Selo Kumrovec Museum in preserving the cultural identity of Hrvatsko Zagorje.
- LO2. Analyze the economic impacts of heritage tourism initiatives on local development and traditional crafts.
- LO3. Evaluate community engagement strategies employed by Staro Selo Kumrovec to foster social cohesion and sustainability.

2. Background / Context

Staro Selo Kumrovec is located in Hrvatsko Zagorje, a historically and culturally rich region of northwestern Croatia, renowned for its distinctive vernacular architecture and rural customs preserved well into the late 19th and early 20th centuries. Established as an open-space ethnographic museum, Staro Selo Kumrovec has preserved and restored traditional wooden and stone houses, farm buildings, and artisan workshops.

The museum serves as a living representation of regional rural life and traditional craftsmanship, highlighting practices such as weaving, blacksmithing, and pottery. It actively involves local artisans in exhibitions and interactive workshops aimed at preserving these traditional skills. Since its establishment, the museum has emerged as a significant cultural attraction, enhancing local tourism and economic activities through initiatives such as the The Centre for Traditional Crafts and Skills (founded in 2007) and the award-winning CRAFTATTRACT project.

3. Case analysis

Staro Selo Kumrovec Museum successfully integrates cultural preservation with economic and community development. Key cultural initiatives like "Traditional Architecture of

Hrvatsko Zagorje" exhibition educate both visitors and local stakeholders on historical building techniques, encouraging contemporary applications of these methods. Furthermore, the museum's interactive workshops, such as "Paper Flowers" and "Comb Making" emphasize intangible heritage by facilitating hands-on participation and intergenerational knowledge exchange.

Economically, the museum significantly contributes to local prosperity by attracting thousands of annual visitors. Heritage tourism has enhanced demand for local accommodations, craft products, and hospitality services. Through initiatives like the CRAFTATTRACT project, traditional crafts have become vital economic assets, supported by collaborations with international cultural institutions like the Forum of Slavic Cultures or national Croatia Nostra. Souvenirs such as traditional toys, pottery, and gingerbread figures generated through the museum's initiatives have further amplified regional recognition and economic vitality.

The museum's societal impact is profound, demonstrated by workshops designed specifically to engage local families, schools, and community groups. Programs like "My Grandmother's Easter Eggs," "From Grain to Bread," and "Make Your Own Doll" effectively blend education, cultural pride, and intergenerational bonding. This comprehensive community engagement fosters a deeper sense of ownership and pride among local residents, enhancing social cohesion and ensuring long-term sustainability of cultural traditions.

Practically, Staro Selo Kumrovec provides a replicable model emphasizing interactive education, collaborative partnerships, and adaptive reuse of heritage buildings for other regions aiming to leverage their heritage tourism assets.

4. Conclusions & future outlook

Staro Selo Kumrovec Museum exemplifies the effective integration of cultural heritage preservation with economic and societal advancement. By safeguarding both tangible and intangible heritage, the museum reinforces the cultural identity of Hrvatsko Zagorje, supports local economic growth, and strengthens community ties through active engagement. The museum's approach offers valuable insights into maintaining heritage authenticity while responding to increased tourist interest. Future success depends on balanced tourism development, maintaining authenticity of traditional practices, and expanding educational and participatory experiences to ensure sustainable growth and cultural continuity.

5. Study questions

- Question 1. How does Staro Selo Kumrovec Museum preserve the cultural identity and traditional practices of Hrvatsko Zagorje?
- Question 2. What economic opportunities and challenges arise from heritage tourism activities at Staro Selo Kumrovec?
- Question 3. How can interactive community initiatives at Staro Selo Kumrovec contribute to sustainable cultural heritage management and community cohesion?

6. References

Link Old village Kumrovec - Museum: <https://www.mss.mhz.hr/en/stranica/o-muzeju>

CASE 4. (provided by PAX) ROSE PICKING RITUAL AND ROSE FESTIVAL

1. Synopsis & Learning outcomes

Synopsis:

The **Rose Picking Ritual and Rose Festival** is an excellent example of the value of cultural heritage in tourism. It is deeply rooted in Bulgarian tradition, attracts tourists and stimulates the local economy through rose oil production. The ritual strengthens the community, promotes intercultural exchange and is associated with sustainable agriculture. It shows how cultural heritage can be integrated into tourism, providing economic and social benefits.

Learning Outcomes:

The **Rose Picking Ritual and Rose Festival** is key to understanding the cultural heritage and identity of the Rose Valley, demonstrating how tourist practices can preserve and promote traditions. From an economic point of view, the ritual highlights the importance of tourism for the local economy through rose oil production and the creation of jobs related to sustainable agriculture. The social impact of the ritual is expressed in strengthening the community and promoting intercultural exchange, with sustainable tourism practices contributing to the well-being of local residents. The ritual emphasizes the importance of sustainable agriculture for environmental protection and the opportunities for integrating sustainable practices into tourist activities. Festival of the rose and rose picking is a model for integrating culture and tourism, providing economic and social benefits, while preserving traditions and promoting sustainable development.

2. Background / Context

The Rose Festival, a celebration dedicated to the Bulgarian oil-bearing rose, is a cherished tradition in the Rose Valley, encompassing towns like Kazanlak and Karlovo. Originating in 1903 with charitable aims, the festival has evolved into a nationally and internationally recognized event, particularly attracting tourists from Japan. It highlights the significance of Rosa Damascena, a flower that has shaped the region's economy and culture since the 17th century, thanks to its unique climate and soil, which yield exceptionally valuable rose oil.

Central to the festival is the ritual Rose Picking and Rose Festival a key event during the culminating Sunday. This ritual showcases the traditional rose-picking process, featuring folk costumes, dances, and the tasting of rose-based delicacies. The festival also includes demonstrations of rose oil production ("Rosavarene") and the election of a Rose Queen, symbolizing the region's beauty and heritage. In Karlovo, similar celebrations occur, with rituals, folklore, and exhibitions, further emphasizing the cultural importance of the rose. The Rose Valley stands as a testament to the symbiotic relationship between nature, culture, and trade, with Rosa Damascena as its enduring symbol.



“The "Queen Rose” competition, a highlight of the festival since 1963, adds glamour and cultural representation, with the chosen queen becoming an ambassador for the city. The carnival procession, featuring over 5,000 participants, showcases the history and culture of the Rose Valley, strengthening local pride and attracting tourists. The festival demonstrates the potential of cultural tourism to drive economic development and preserve heritage, but it is important to ensure sustainability through responsible tourism, environmental protection, and support for local communities. Future initiatives should focus on authenticity, managing tourist flow, and empowering local communities.

3. Case analysis

The Rose Picking and Rose Festival is key to preserving and popularizing the cultural heritage of the Rose Valley, with "Rose Picking" being a living practice, a testament to the region's traditions and identity. The ethnographic complex "Damascena" serves as an excellent example of socializing intangible cultural heritage, presenting the history of the rose and the process of rose oil production to a wide audience. The Rose Festival, which has become a tradition, stimulates the local economy and promotes intercultural exchange through competitions and carnival processions.

Sustainability is an important aspect, with emphasis on responsible tourism and environmental protection. The integration of culture and tourism leads to economic and social benefits, while preserving traditions. Souvenir and online shops have been established, and "Damascena" offers a complete tourist product with accommodation, food and attractions.

The example is successful on a national level for the development of sustainable tourism, which benefits local communities and attracts tourists. The Rose Museum and the virtual tour also contribute to the educational value of the region.

A good example of socializing the practice of rose picking and rose distillation is the organized traditional Rose Festival; the Rose Museum and the ethnographic complex "Damascena". "Damascena" is the first private rose distillery in Bulgaria, founded in 1991 in the village of Skobelevo, Rose Valley. It combines the production of high-quality rose oil with a cultural and tourist center. It is unique in its integration of art through murals depicting the history of the rose, and the "Rose Temple". It offers educational tours on the production process, as well as various attractions: restaurants, a biopark, shops for cosmetics and essential oils. "Damascena" contributes to regional tourism and economy, presenting the Bulgarian rose on the global market.

The annual Rose Festival in Kazanlak has been organized for over a hundred years, and the traditional ritual "Rose Picking and Rose Distillation" has gained international recognition. The Municipality of Kazanlak has practically and beautifully integrated policies for the preservation of elements of intangible cultural heritage with its regional development and agricultural policies. For example, according to an interim assessment of the Kazanlak Municipality Development Plan for the period 2014-2020, the Rose Festival in recent years has been entirely funded by private investors. The municipality participates in numerous tourism fairs and exhibitions and works diligently towards advertising and marketing the tourism product "The Valley of Roses and Thracian Kings," aimed at developing more opportunities for alternative tourism - combining cultural, historical, festival, rural, and ecological aspects, which attracts more affluent tourists and brings economic benefits to the region's development.

4. Conclusions & future outlook

The profound impact of Rosa Damascena on the local population of Bulgaria's Rose Valley is undeniable, triggering a cascade of social, economic, and cultural transformations that reshaped their way of life. The burgeoning rose oil production catalyzed a shift towards urban fashion, even in remote villages, reflecting a broader societal modernization. Traditional crafts like coppersmithing, tinkering, barrel making, and basketry flourished, adapting to the demands of the burgeoning industry.

Furthermore, the rose oil trade subtly influenced other sectors, including gold trading, iconography, woodcraft, and architecture, leaving an indelible mark on the region's artistic and structural landscape. The rose's influence extended beyond the practical, inspiring a rich tapestry of songs, poetry, and novels that celebrated its beauty and significance. The

international reach of major rose oil trading companies introduced new cultural trends and etiquette, fostering a cosmopolitan atmosphere.

Even established local crafts, like carpet-making, underwent a rose-inspired metamorphosis. A new style of carpet and blanket weaving, known as "alishta," emerged, with rose ornaments taking center stage in the designs. Culinary traditions also embraced the rose, giving rise to the popular "gyulova rakia," an alcoholic beverage crafted from rose byproducts, and rose jam, a sweet delicacy made from boiled rose petals and sugar. These culinary creations gained popularity both domestically and internationally.

In essence, Rosa Damascena didn't just cultivate roses; it cultivated a cultural renaissance, weaving itself into the very fabric of the Rose Valley's identity. The enduring legacy of the rose is evident in every facet of local life, from fashion and crafts to art and cuisine.

5. Study questions

- **Cultural Heritage and Tourism:** "Rose Picking and the Rose Festival" and the successful integration of cultural heritage into tourism - economic and social benefits for the Rose Valley region.
- **Economic Impact of Rose Oil Production:** The economic significance of rose oil production in the context of the Rose Festival and related activities. The industry's impact on the local community and economy.
- **Sustainability and Responsible Tourism:** Sustainability of the practice, the Rose Festival, and related tourist activities. Measures for responsible tourism and environmental protection.
- **Social and Cultural Transformation:** Impact on community life, traditional crafts, art, cuisine, and social customs.
- **Marketing and Promotion of Cultural Tourism:** Marketing and promotional strategies, such as participation in tourism fairs and the development of the "Valley of Roses and Thracian Kings" brand, to attract tourists and promote the region's cultural heritage.

6. References

K. Zarev, "Bulgarian Rose Production and Traditional Culture," Kazanlak, 2008, pp. 85-98.(in Bulgarian)

<https://www.unesco-centerbg.org/wp-content/uploads/2020/02/Narychnik-2-final3.pdf>

<https://www.rosefestivalkazanlak.com/rosa-damascena-importance-bulgarian-rose-valley/>

<https://www.damascena.net/2019/05/18/%D0%B8%D1%81%D1%82%D0%BE%D1%80%D0%B8%D1%8F-%D0%B8-%D1%82%D1%80%D0%B0%D0%B4%D0%B8%D1%86%D0%B8%D0%B8-%D0%BE%D1%82-%D1%80%D0%BE%D0%B7%D0%BE%D0%B2%D0%B0%D1%82%D0%B0-%D0%B4%D0%BE%D0%BB%D0%B8%D0%BD%D0%B0/?lang=en>

https://bulgarianrose.nl/en/pages/het-ritueel?srsId=AfmBOor81ZP17P_EsF-EI5wWLYPDqPGJBRo7kdEQpfVBXqsmhPndUbQP

[https://www.muzei-](https://www.muzei-kazanlak.org/index.php?option=com_content&view=article&id=62&Itemid=83&lang=en)

[kazanlak.org/index.php?option=com_content&view=article&id=62&Itemid=83&lang=en](https://www.muzei-kazanlak.org/index.php?option=com_content&view=article&id=62&Itemid=83&lang=en)

<https://routes.e-tours.bg/en/place/praznik-na-rozata-i-rozobera>

Video: <https://youtu.be/MD06nqrZvDs>



Chapter 5. Managing ICH Conservation and Preservation

CASE 1 (Provided by UniZg), Bećarac, musical heritage form from Slavonia, Baranja, and Srijem

1. Synopsis & Learning outcomes

Bećarac, a traditional vocal-instrumental musical form from Slavonia, Baranja, and Srijem, embodies a lively and humorous expression of community life, identity, and oral creativity. Characterized by witty, often improvised verses filled with metaphors and social commentary, bećarac plays a central role in communal celebrations and intergenerational knowledge transfer.

Recognized by UNESCO as intangible cultural heritage, bećarac has found a contemporary home in Pleternica's Bećarac Museum Interpretation Center, which uses innovative means to preserve and promote this dynamic heritage. This case offers valuable insights into safeguarding oral traditions and using interpretation centers for cultural education and community involvement.

- LO1. Explain the cultural and historical significance of bećarac in the regions of Slavonia, Baranja, and Srijem.
- LO2. Analyze the role of interpretation centers and digital tools in preserving intangible cultural heritage.
- LO3. Evaluate strategies for ensuring the intergenerational transmission of traditional performing arts.

2. Background / Context

Bećarac is a form of traditional music that blends vocal and instrumental elements, typically performed at social gatherings such as weddings and festivals in Slavonia, Baranja, and Srijem. It is marked by humorous, often sexually charged verses, and is typically performed in a call-and-response format with group accompaniment on folk instruments. The name bećarac derives from the Turkish word "bekar," meaning bachelor, reflecting the form's association with youthful exuberance and revelry (Bećarac – vocal-instrumental song, 2024).

Performances usually involve spontaneous and interactive verse creation, thematizing current events or people present. Historically, bećarac has served as a vehicle for both entertainment and social critique, maintaining its relevance in rural and urban settings through folklore groups and festivals. In 2011, it was inscribed on UNESCO's Representative List of the

Intangible Cultural Heritage of Humanity, affirming its significance at both national and global levels (Ministry of Culture and Media of the Republic of Croatia, 2024).

Bećarac unites and serves as the main identity marker for all the *Šokci* – Croatian ethnic group – within the region that encompasses three states: Croatia, Hungary and Serbia. The preservation of local identification is one of the indirect goals of the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. After being inscribed on the UNESCO Representative list, bećarac had transcended regional and national borders: it became shared cultural practice that promotes supranational solidarity by connecting the minority groups who consider it as part of their heritage (Dimšić, 2022, p. 35); it also induced the members of the group to engage in preservation activities through the recording, collecting, archiving and protecting their cultural practices. Through these activities, Croat groups from other countries are connected, communicate and share good practices in preserving their heritage.

In 2012, one year after it was inscribed on the UNESCO list, in Babina Greda the first Bećarfest was organized. Bećarfest is a cultural manifestation where singing groups from eastern Croatia compete in performing bećarac. The verses of bećarac which refer to contemporary events and affairs, along with other elements, are being evaluated at the festival, following their accordance with the main characteristics of bećarac. Besides festival, thematic museums and cultural centers are also established and certain events held, with the aim of preserving this cultural good alive from being obliterated (Dimšić, 2022, pp. 35-40)

The city of Pleternica has led several initiatives to preserve and promote bećarac, notably through the Bećarac Museum Interpretation Center. Other regional projects include the cross-border Bećarac and Ganga Cultural Route and the World of Graševina initiative. These projects exemplify how local communities can safeguard intangible heritage through participatory and innovative approaches.

3. Case analysis

The Bećarac in Pleternica project was launched in 2017 by the Croatian Library and Reading Room Pleternica. Its main purpose was recording and preserving the intangible cultural heritage. The project consisted of 7 phases. In the 1st phase, the research was conducted in 2017, and database was created on the website of Croatian Library and Reading Room Pleternica. Workshops on bećarac were held for the preschool and school age by which brochures were created to develop functional literacy among the children regarding the traditional music and enhancing personal and national identity (Croatian library and Reading Room Pleternica). The 2nd phase focused on creating an application that was compatible with the mobile phone/tablet system called Baza bećaraca. It was presented to the public in 2019 together with the monograph and cookbook Cultural Routes of Bećarac and Gangas, which linked bećarac to another program that is related to this. The user in the application could there read the bećarac songs, enter a new song into an existing database, share a bećarac song

via social networks and even practice composing bećarac (Croatian library and Reading Room Pleternica, 2024).

In the 3rd phase of the project, the knowledge and previous research were summarized to users interested in bećarac as an upgrade to existing application, which, instead of a long tedious text, presented content in a concise and visually attractive way. The focus was on the statement of short and fun facts in the form of answers to the general questions (What is bećarac, when it was created, what are characteristics of true bećarac master, which famous people are being associated with bećarac, etc). (Croatian library and Reading Room Pleternica) The educational and question part ends with the Quiz option to test users' knowledge about bećarac. The application awards the user who answers correctly on all the answers with the title bećar/Prava bećaruša and a certificate or diploma of completed education that can be personalized.

In the 4th phase, sound recordings of bećarac performed by exclusively male or female singers or members of folklore associations (KUD "Berislavić" from Novi Grad, KUD "Tomislav" from Donji Andrijevići, MPS "Strossmayer" KUD "Šokadija" from Strizivojna, KUD "Orljava" from Pleternica, KUD "Ivo Čakalić" from Kaptol, KUD "Berda" from Brestovac) were added to the application. The instruments that were following the songs were also various; some groups sang with a tamburitza ensemble, some with a tamburitza solo, while some sang exclusively 'a capella', without instrumental accompaniment (Croatian library and Reading Room Pleternica).

In the 5th phase, the audio records were accompanied by video records of the folklore societies. These activities continued during the 6th and 7th phases of the project, with the addition of the new category of digitized records of old written bećarac that were placed in the database. The result of all phases is a permanently established rich cultural offer of the Library and the City of Pleternica based on the heritage value of bećarac and the presentation of activities that were associated with bećarac (traditional dances and carts, games, crafts, customs and other indigenous values (Croatian library and Reading Room Pleternica)

The next phase of the project started in 2023 with the founding of the Bećarac museum interpretation centre. It represents a model of good practice in protecting and promoting intangible heritage. Built on Bećarac Square, the Museum combines traditional narratives with modern interpretive tools to present the music's historical, social, and artistic dimensions. It features recordings, interviews, and written records to contextualize performances and convey their symbolic meanings (Museum of bećarac, 2024).

The Museum plays a key educational role by organizing workshops, lectures, and interactive exhibits aimed at fostering appreciation for bećarac among all age groups. It collaborates with local tamburitza ensembles, cultural-artistic societies, and schools to support live

performances and the transmission of knowledge. Regular events such as festivals and singing competitions reinforce the performance tradition and stimulate its creative evolution.

A significant aspect of the Museum's strategy is the integration of digital media – such as mobile applications, virtual tours, and online archives – which broadens access to this heritage. By targeting younger audiences and tourists, the Museum bridges traditional culture with contemporary communication practices. Its efforts ensure the continuity and visibility of bećarac, sustaining it as a vital element of Croatian cultural identity (Museum of Bećarac, 2024).

4. Conclusions & future outlook

Bećarac exemplifies the vitality of oral musical traditions and their potential for dynamic preservation through local and national initiatives. The Bećarac Museum Interpretation Center in Pleternica demonstrates how community-led cultural institutions can use education, digital tools, and participatory programming to safeguard intangible heritage. The Museum's success highlights the need for continued investment in cultural infrastructure and community partnerships. Future directions could include expanding cross-border collaborations, enhancing digital engagement, and integrating bećarac into formal education to further cement its role in national identity and intergenerational transmission.

5. Study questions

- Question 1. What are the key features that make bećarac a unique form of intangible cultural heritage?
- Question 2. How does the Bećarac Museum Interpretation Center contribute to the preservation and promotion of traditional performing arts?
- Question 3. What challenges and opportunities exist for using digital technologies in safeguarding intangible heritage such as bećarac?

6. References

- Dimšić, K. (2022). 'Bećarac – osvrt na UNESCO-ovo kulturno dobro. Bećarac na putu - od lokalne i nacionalne do svjetske kulturne baštine'. In K. Dimšić & R. Pšihistal (Eds.), *Bećarac na putu - od lokalne i nacionalne do svjetske kulturne baštine* (pp. 35-40). Šokačka grana Osijek. Hrvatska knjižnica i čitaonica Pleternica. (2025). https://baza-becaraca.hkcp.hr/?page_id=637
- Ministry of Culture and Media of the Republic of Croatia. (2024). *Bećarac – vokalno-instrumentalni napjev s područja Slavonije, Baranje i Srijema*. <https://min-kulture.gov.hr/eu-kultura/nematerijalna-dobra-upisana-na-unesco-ov-reprezentativni-popis-nematerijalne-kulturne-bastine-covjecanstva/becarac-vokalno-instrumentalni-napjev-s-podrucja-slavonije-baranje-i-srijema/7156>
- Museum of bećarac. (2024). <https://becarac.hr/o-nama/>.
- Register of cultural goods of the Ministry of Culture and Media of the Republic of Croatia. (2024).



Case 2 (Provided by UniZg), Museum of Vučedol Culture

1. Synopsis & Learning outcomes

The Museum of Vučedol Culture, situated near Vukovar, Croatia, serves as an exemplary model for preserving prehistoric narratives and cultural heritage. Established on an archaeological site of significant historical importance dating from the Early Bronze Age (approximately 3,000–2,200 BCE), the museum demonstrates how archaeological findings can be transformed into compelling narratives that engage the public and enhance cultural understanding. By exploring sophisticated societal achievements such as advanced metallurgy, symbolic ceramic artistry, and astronomical knowledge, the museum contributes substantially to educational, cultural, and economic spheres. This case study highlights the transformative potential of heritage preservation through museum initiatives and interactive archaeological interpretation.

- LO1. Explain the significance of Vučedol archaeological narratives in preserving and interpreting prehistoric culture.
- LO2. Analyze the impact of archaeological heritage museums on local economies and communities.
- LO3. Evaluate strategies for interpreting archaeological findings to foster public engagement and cultural identity.

2. Background / Context

Vučedol, located adjacent to the modern Croatian town of Vukovar along the Danube River, is a prehistoric archaeological site of more than 6 hectares, offering insights into the highly complex society of the Early Bronze Age. Excavations began in 1938 under German archaeologist Robert Rudolf Schmidt, who documented notable artifacts, including the renowned bird-shaped ceramic vessel initially labeled as a ceremonial dove. Later excavations, notably by Aleksandar Durman in the 1980s, further explored the technological and symbolic achievements of the Vučedol culture, focusing especially on metallurgy and symbolic ceramic decoration.

The site revealed standardized architecture, advanced metalworking capabilities, and sophisticated symbolic artistry. Interpretations of these findings have suggested complex socio-cultural dynamics, including the symbolic representation of metallurgical knowledge, astronomical phenomena, and ritual practices. These narratives have significantly contributed to the understanding of prehistoric European cultures.

3. Case analysis

The Museum of Vučedol Culture, opened in 2015, emphasizes the interpretation of archaeological findings through engaging narratives, significantly enhancing public understanding and interest. Notable among these narratives is the interpretation of advanced metallurgical knowledge, as illustrated through the symbolic representation of arsenic bronze production associated with Greek mythological figures Hephaestus and Aphrodite. This narrative posits the symbolic marriage of arsenic (Hephaestus) and copper (Aphrodite) as an encoded metaphor reflecting sophisticated metallurgical skills.

Another significant narrative revolves around the "Dove of Vučedol," a ceremonial vessel originally excavated by Schmidt. Durman later interpreted the vessel as a symbolic representation of a partridge, connected with metallurgy and ritual practices within a temple-like structure termed the "Copper Smelter's Megaron." Excavations also revealed sacrificial burials indicative of ritualistic and religious practices.

A third narrative focuses on astronomical symbolism found on ceramic artifacts, notably interpreting celestial patterns such as Orion and the Pleiades depicted on pottery. Such astronomical knowledge underscores the Vučedol society's advanced understanding of seasonal and agricultural cycles, essential for planning agricultural activities.

The museum effectively leverages these narratives to create immersive educational experiences, attracting significant tourism, thereby positively impacting local businesses and fostering community pride and identity.

4. Conclusions & future outlook

The Museum of Vučedol Culture illustrates how archaeological heritage can effectively preserve cultural narratives and drive educational, economic, and community benefits. Through the interpretation of complex archaeological findings, the museum engages visitors and fosters a deeper appreciation of prehistoric cultural legacies. Future development, including the Archaeological Park Vučedol, aims to enhance these narratives further, increasing visibility and visitor interaction. Continued research and innovative interpretative methods will be critical for maintaining authenticity while expanding public engagement and ensuring sustainable heritage tourism.

5. Study questions

- Question 1. How do archaeological narratives at Vučedol contribute to cultural identity and public engagement?
- Question 2. What are the economic and social impacts of the Museum of Vučedol Culture on local communities?
- Question 3. In what ways can museums effectively balance scholarly interpretation and public accessibility in presenting archaeological heritage?

6. References

- Durman, A. (1983): Metarurgija vučedolskog kompleksa. *Opuscula Archaeologica*, vol. 8, Nr.1., 1-87.
- Durman, A. (2004): Vučedolski hromi bog: zašto svi metalurški bogovi šepaju? Vukovar, 2004.
- Durman, A. (2006): Simbol boga i kralja, prvi europski vladari. Zagreb, 2006.
- Durman, A., Hutinec, M. (2016): Vodič, Muzej vučedolske culture. Vukovar, 2016.
- Graves, R. (1955): *The Greek Myths*. London, 1955.
- Schmidt, R. (1945): *Die Burg Vučedol*, Zagreb 1945.

Chapter 6. Sustainable Tourism Practices regarding ICH and Community Involvement

CASE 1. (provided by UNIWA) Central Macedonia - Chalkidice

1. Synopsis & Learning outcomes

Synopsis: The case study of the Central Macedonia – Chalkidice regional unit includes various elements of intangible heritage, such as natural beauties, archaeological – historical sites, traditional settlements, customs and traditions. The development of tourism, accommodation constructions and commercial activities (catering businesses, hotel units, coastal tourist service facilities) are altering the natural environment, on which the local economy is based, with a future risk of the loss of this cultural heritage. The monuments of archaeological, historical, folklore interest (traditional settlements) present shortcomings in their promotion, despite their significant importance in the preservation of the ICH.

Learning outcomes:

- to be able to highlight the ICH of a vulnerable area, which is at risk from the over-exploitation of natural resources, due to mass tourism.
- to be able to propose initiatives (or campaigns) of local communities, institutions, etc. to promote ICH, as a model of sustainable economic development and the common good.

2. Background / Context

The research focuses on sustainable development, through the intangible cultural product. The specific area was selected because the touristic development is based mostly on the promotion of summer destinations and much less on the intangible cultural product, therefore, there is a risk of over-exploitation of resources in the summer and desertification the rest of the year (tourism monoculture). The intangible cultural heritage of the area is determined by: A) the natural environment for which it is famous and the entrepreneurship – exploitation of this cultural heritage – that develops around it. B) the historical, archaeological, cultural, religious heritage and the promotion of the monuments which convey this knowledge. C) the traditions, as we know them through traditional settlements, festivals, fairs and folklore museums.

3. Case analysis

The beaches of Chalcidice are among the best in the world, according to the choices of European Best Destinations. Most beaches have been altered by constructions (tourist accommodations, catering, etc.) to serve mass tourism. This model of development is at the

expense of the quality of the services offered and the protection of the natural and cultural product. As we read in the “Economic Analysis and Investment Strategy” of Piraeus Bank, September 2024, p.2: “Specifically in the travel balance in July, non-resident traveler arrivals increased by 4.1% on an annual basis, but the relevant receipts decreased by 177 million.”

Religious-cultural heritage monuments attract many pilgrims; due to the invaluable material and intangible assets they possess. The monasteries of Mount Athos, Ormylia and others, preserve traditional arts and crafts (iconography, woodcarving, embroidery, weaving, mosaics, pebbles, etc.) and agricultural practices, producing quality agricultural products (pasta, olives, jams, herbs, etc.). They use new technological means to disseminate their activities and distribute their products online.

The multitude of archaeological sites, such as the Petralona Cave, which operates a digital museum, the important archaeological sites of Olynthos, Ancient Stageira, birthplace of Aristotle, and others that are less exploited and prominent, constitute monuments of historical-cultural heritage and need better promotion for the benefit of the local community. The traditional settlements (Afitos, Parthenon, Palaia Nikiti, Arnea, Palaiokastros) have been declared protected, as they preserve the traditional Macedonian architecture, the paved streets, the impressive nature, enviable walking routes, unique local flavors and places with deep roots and centuries-old history. There are folklore museums, which highlight the old way of life and traditional professions. A multitude of cultural events and traditional festivals take place throughout the region. On the occasion of religious anniversaries, the communities come together and revive centuries-old traditions.

4. Conclusions & future outlook

The choice of “mass summer tourism” model so far is considered detrimental. The few traditional settlements are of particular interest, have been protected, are located outside the seaside resorts, have folklore museums and with additional actions they could contribute to preservation of the ICH. Local communities could develop traditional professions, use new technological means and take actions to retain the population, protect the local economy and the environment. In short, it is concluded that the connection of entrepreneurship with the ICH must be redefined based on respect and sustainability. Local bodies and employees propose:

- Rotational operation, during the winter season, of restaurants, hotels, etc. per region, to maintain visitor numbers and jobs all year round
- Better management of cultural heritage by the competent bodies, with promotion of the ICH (brochures, posters, promotional material, social media) at the points of tourist interest
- Improvement of infrastructure, road network, safe transportation, internet, telecommunications
- Change of planning-targeting from the quantitative to the qualitative tourism model

- Dialogue between local bodies for controlled sustainable development, with the establishment of restrictions and controls by the state, in order to preserve the natural cultural product.

5. Study questions

- Highlight important elements of ICH of the area worth promoting.
- Describe ways in which ICH could contribute in the development of social and economic development of the area.
- Propose a model of collaboration between local and central authorities, private sector and other stakeholders, which encourages a sustainable way of development and protects ICH.

6. References

Ert news (2023), Τουρισμός: Στο top 15 των ευρωπαϊκών παραλιών η Συκιά της Μήλου και το Κριαρίτσι στη Σιθωνία, Κυριάκος Καριώτης, <https://www.ertnews.gr/roi-idiseon/tourismos-sto-top-15-ton-eyropaikon-paralion-i-sykia-tis-milou-kai-to-kriaritsi-sti-sithonia/> Accessed 19.9.2024

Piraeus Bank (9.2024), Οικονομική Ανάλυση & Επενδυτική Στρατηγική, <https://www.piraeusbank.gr/~media/42B03F59BDF4475B8A4FA6439BF7F0F6.ashx> Accessed 19.10.2024

Links:

<https://www.ormyliamonastery.com/el/>

<https://www.youtube.com/watch?v=yrYRjuusdmI>

<https://www.youtube.com/watch?v=QMnTQWsb47k>





Case 2. (provided by UniAc) Carnaval in Terceira Island - Azores: Can Intangible Cultural Heritage and Community Involvement be transposed to tourism experiences

1. Synopsis & Learning outcomes

The Carnaval of Terceira Island, known for its unique "bailinhos" (folk theater performances), is a vibrant expression of the Azorean intangible cultural heritage (ICH). This case study explores how this deeply rooted community celebration, characterized by humor, satire, and social commentary, can be integrated into sustainable tourism experiences without compromising authenticity. It examines the role of community participation, the risks of commercialization, and strategies for aligning tourism initiatives with the preservation of ICH. Through the lens of sustainable tourism, the case study identifies the best practices and challenges in leveraging ICH for economic and cultural sustainability. It also evaluates the role of local agencies, policymakers, and cultural practitioners in maintaining the authenticity of Carnaval while fostering a deeper engagement with visitors. This analysis contributes to the broader discussion of how ICH can serve as both a living tradition and a tourism asset when managed responsibly.

- LO1. Understand the Role of ICH in Sustainable Tourism
- LO2. Develop Strategies for Sustainable ICH Tourism
- LO3. Apply Critical Thinking to Cultural Heritage Management

2. Background / Context

Carnival is celebrated in the Azores in various ways. On Terceira Island, this festival is distinguished by the public performance of a type of popular musical theater sung and acted by amateur artists. Certainly, of medieval origin and introduced to the island during its settlement, Carnival festivities in Terceira have evolved over time, becoming more urbanized and adapting their practices to the present-day manifestations, which take place across the entire island and involve a significant portion of the local population.

Whether in the preparatory work for the performance (costumes, music, instruments, transportation...), in participating as an onstage performer, or as an audience member watching the show, the "Danças" and "Bailinhos" represent a time and space of shared social communion. Depending on the theme, the performances can take the form of "Dança de Espada" (Sword Dance), "Danças de Pandeiro" (Tambourine Dances), "Bailinhos," or "Comédias" (Comedies). The activity is led by an individual ("puxador"), who appears with a sword or a decorated wand, similar to a conductor's baton (Marcelli et al., 2022). Terceira's Carnaval is performed in a simple manner, with synchronized dances and choreographies. The

performers' costumes are colorful and carefully designed, with special attention given to the choreography.

3. Case analysis

Carnaval in Terceira Island, Azores, constitutes a significant demonstration of intangible cultural heritage, distinguished by its profound levels of community participation, mainly through the traditional Bailinhos. This unique form of participatory theater encompasses satirical and musical performances that are entirely community-driven, with residents voluntarily assuming roles as playwrights, actors, musicians, and costume designers.

Figure 1 – Evidence from 2019



The transmission of this tradition occurs through intergenerational continuity (the family assumes the responsibility of young people learning from the elders), ensuring both its persistence and capacity for adaptation to evolving sociopolitical contexts. The Carnaval of Terceira remains a grassroots expression of collective identity, from preparation to participation, reinforcing a profound sense of belonging among participants – from almost every village or social group (Mourão, 2013). The widespread distribution of performances across local venues further accentuates the community involvement dimension of this heritage, emphasizing the pivotal role of voluntary engagement in its preservation.

The importance of these initiatives on the island is evident in terms of the number of people they bring together and the financial and time investment they require. Due to its uniqueness, Terceira Island’s Carnaval was included in Portugal’s National Inventory of Intangible Cultural Heritage in 2020.

Figure 2 – Evidence from 2020 – first time that “bailinhos” have only women



More recently, two apps have been created to help locate approximately 60 Carnival dances and "bailinhos" (traditional comedic performances), which occur annually in various venues across Terceira Island (available at the Play Store link https://play.google.com/store/apps/details?id=pt.cybermap.carnavalilhaterceira&hl=pt_PT).

These applications also inform users about the schedule of each performance.

Although they are local traditions that unite different communities, featuring rich and diverse costumes, lyrics, and music, and have all the elements to offer an authentic experience to be shared with tourists, there are two main barriers that reduce their value as a tourism product. Firstly, only Portuguese-speaking tourists can understand the text singly; it is all in Portuguese, and there is no simultaneous translation system. Secondly, one of the most important components of Terceira Island's Carnival is the presentation of the texts, which may cover comedic and ironic themes or more serious and somber subjects. However, due to these scripts' local and specific nature, spectators must be familiar with the cultural context to understand the plots fully.

4. Conclusions & future outlook

Given its cultural and social significance, Terceira's Carnival presents distinctive opportunities for sustainable cultural tourism. However, integrating this tradition into tourism-related initiatives necessitates a careful balance between accessibility for external audiences and safeguarding its authenticity. Possible strategies for cultural tourism development include curated immersive experiences, such as guided participation in rehearsals, interactive workshops focused on Bailinho scriptwriting and traditional music, and thematic Carnival tours that highlight the preparation processes. Moreover, digital innovations, including virtual reality (VR) archives and augmented reality (AR) simulations, may extend engagement with this cultural phenomenon beyond the temporal confines of the festival season while preserving its genuineness. Themed hospitality experiences, incorporating traditional gastronomy and accommodation packages, may further enhance visitor engagement. Nevertheless, mitigating risks associated with over-commercialization is imperative, ensuring

that tourism-related initiatives align with the intrinsic community-driven essence of the celebration, thereby fostering cultural sustainability rather than commodification.

5. Study questions

- Question 1. How can the unique features of Terceira Island's Carnival, particularly its community-driven "bailinhos", contribute to the development of a sustainable tourism model that respects and preserves intangible cultural heritage?
- Question 2. What strategies could be implemented to make Terceira's Carnival accessible and engaging for non-Portuguese-speaking tourists while maintaining the authenticity and integrity of the local tradition?
- Question 3. What are the potential risks and benefits of using digital tools (e.g., mobile apps, AR/VR experiences) to promote and manage Terceira's Carnival as a tourism product, and how might these tools affect the community's role in safeguarding the tradition?

6. References

Marcelli, A. M., Sousa, F., Fonseca, J., Silva, L. S. D., Melotti, M., & Costa, S. G. (2022). The unknown Carnival of Terceira Island (Azores, Portugal): community, heritage, and identity on stage. *Sustainability*, 14(20), 13250. <https://doi.org/10.3390/su142013250>

Mourão, R. (2014). O Carnaval é um Palco, A Ilha uma Festa: Da performance cultural à exposição da sua metaperformance videográfica. *MIDAS. Museus e estudos interdisciplinares*, (3).

Roque, A. A. T. (2013). *Danças e bailinhos de Carnaval: qual o significado atribuído às danças e bailinhos de Carnaval da Ilha Terceira?: estudo descritivo e fenomenológico* (Doctoral dissertation).

Links:

<https://www.youtube.com/watch?v=y2THKwHGRaw>

<https://www.youtube.com/watch?v=iv958OaZF9s>

Case 3. (provided by UniAc) Fado in Lisbon, Portugal: Can Intangible Cultural Heritage And Community Involvement be Transposed to Tourism Experiences?

1. Synopsis & Learning outcomes

Fado, the soulful musical expression of Lisbon, is one of Portugal's most iconic forms of intangible cultural heritage (ICH), known for its emotional depth, poetic lyrics, and traditional performance settings. This case study explores how Fado, recognized by UNESCO as an Intangible Cultural Heritage of Humanity, can be integrated into sustainable tourism experiences while safeguarding its authenticity. It examines the role of community participation - from Fado houses and local musicians to intergenerational transmission - and assesses the potential and risks of tourism engagement, particularly in avoiding commodification. The case evaluates strategies such as curated performances, thematic walking tours, and digital innovations that align with the values of the Fado community. It further highlights the importance of local agency, cultural policy, and education in ensuring that tourism contributes to the vitality of Fado as a living tradition. This analysis supports a deeper understanding of how ICH can function both as a cultural legacy and a tourism resource when approached through the lens of sustainability.

- LO1. Understand the Role of Fado in Sustainable Tourism
- LO2. Develop Strategies for Sustainable ICH Tourism
- LO3. Apply Critical Thinking to Cultural Heritage Management

2. Background / Context

The word "fado" comes from the Latin *fatum*, meaning "destiny," and this term gave name to a uniquely Portuguese musical composition style. Generally, Fado is sung by a single person (*fadista*), either a man or a woman, accompanied by a classical guitar (referred to as *viola* in Fado circles) and a Portuguese guitar. There are many uncertainties regarding the origin of this style. Some argue for a connection to medieval compositions, while others trace its roots to African or Brazilian compositions from the time of Portuguese expansion in the 16th and 17th centuries. In the first half of the 19th century, Fado began to be heard in the city of Lisbon, energizing streets, bullrings, cafés, and taverns with its clear, improvisational, popular character. Over time, more musicians and singers joined in, and by the early 20th century, it had already attracted an increasingly broad audience. In the 1920s, the Portuguese dictatorship censored Fado. Improvisation gave way to greater control over lyrics and music. Still, at the same time, this musical style became more institutionalized, moving away from the streets and finding a home in dedicated venues known as *Casas de Fado* (Fado Houses). In 2011, UNESCO elevated fado to the status of Intangible Cultural Heritage of Humanity due to its unique characteristics, which merge music and poetry, making it a significant element of

Portuguese cultural identity. Despite its professionalization, Fado remains deeply rooted in the community. Local musicians, storytellers, and families continue to sustain and evolve the tradition, often mentoring younger generations. Performances are not only artistic but collective emotional experiences shared by audience and performers alike.

3. Case analysis

Fado exemplifies a living tradition that balances artistic performance with strong communal and cultural bonds. Fado is deeply embedded within the Portuguese social and cultural framework, particularly in Lisbon and Coimbra. This musical tradition is characterized by its participatory nature, involving professional and amateur musicians and local communities who actively contribute to its preservation through oral transmission, performance, and audience participation. Lisbon's residents sustain the tradition, especially in neighborhoods such as Alfama, Mouraria, and Bairro Alto, where amateur and professional fadistas often coexist. The intergenerational transmission of Fado is fundamental to its continuity, with younger generations acquiring knowledge through informal mentorship and more formalized training. Additionally, the audience plays a pivotal role in shaping the Fado experience, as the genre is not merely performed but collectively experienced in a shared emotional space. The tradition of maintaining "silêncio que se vai cantar o Fado" (silence before singing Fado) accentuates the expressive depth of the genre, reinforcing its unique affective dimension.

Figure 1 – Fado' musicians



The active participation of local communities in preserving, adapting, and contextualizing Fado within contemporary society ensures its resilience as a dynamic and evolving cultural tradition.

The ritual of silence before a song (“Silêncio que se vai cantar o Fado”) reflects all participants' shared respect and emotional investment. Traditional Casas de Fado provides immersive experiences for locals and tourists alike, often paired with Portuguese gastronomy (Zarrilli, 2022). This integration allows visitors to experience Fado in its natural context while contributing economically to its preservation. Beyond traditional venues, Fado is also represented in museums (e.g., Museu do Fado), educational initiatives, and cultural festivals. New generations are bringing innovative interpretations and integrating contemporary themes, expanding the genre while respecting its roots.

Fado's authenticity and emotional intensity present significant opportunities for sustainable cultural tourism, provided that its integration into tourism adheres to its intrinsic artistic and social values (Carvalho et al., 2023). One of the most effective approaches to introducing visitors to Fado is curated live performances in traditional Fado houses, where audiences can experience the genre in its authentic setting, often accompanied by traditional Portuguese cuisine. To foster deeper engagement, interactive experiences, such as Fado workshops, could provide insights into the Portuguese guitar, vocal techniques, and lyrical themes, allowing participants to develop a more profound appreciation of the art form (Henriques et al., 2018). Furthermore, thematic walking tours tracing Fado’s historical evolution in Lisbon’s Alfama, Mouraria, and Bairro Alto neighborhoods and visits to the Museu do Fado offer an educational yet immersive approach to understanding its socio-cultural significance.

Figure 2 – Fado House



Digital tools are emerging as complementary assets to promote Fado without overexposing it. Augmented reality apps, virtual concerts, and interactive storytelling platforms allow global audiences to explore its history and meaning while maintaining local control over performance

spaces and narratives. Nevertheless, the popularity of Fado as a tourism attraction brings challenges. In developing tourism-based initiatives, it is imperative to maintain a balance between cultural preservation and commercialization, ensuring that Fado remains a genuine cultural expression rather than being diluted or commodified for mass consumption. Sustainable tourism strategies must align with community-driven efforts to safeguard Fado's artistic integrity while encouraging broader public appreciation of this living cultural heritage. Over-commercialization, "staged authenticity," and loss of community agency are concerns, especially in tourist-heavy districts. Careful curation and community-led planning are essential to protect the art form from being reduced to a commodified spectacle.

4. Conclusions & future outlook

Fado represents a valuable model for integrating intangible cultural heritage (ICH) into sustainable tourism, with its success grounded in preserving authenticity through active community engagement. Ensuring that tourism initiatives support rather than distort this deeply rooted cultural expression requires strategies involving local musicians, storytellers, and cultural practitioners at every planning and implementation stage. Several approaches hold promises for enhancing the visitor experience while safeguarding Fado's integrity. These include interactive workshops and storytelling sessions that immerse tourists in the emotional and historical layers of the tradition; community-led walking tours through Lisbon's historic Fado neighborhoods; and the development of multilingual digital tools such as lyric translation apps and augmented reality (AR) guides to bridge cultural and language gaps. Additionally, themed hospitality offerings - combining local accommodation, cuisine, and live Fado performances - can offer meaningful cultural immersion. Ultimately, balancing international interest with local ownership is essential. Sustainable tourism development must align with the values and needs of Fado communities, fostering respectful engagement from visitors and reinforcing the role of cultural heritage as a living, dynamic, and inclusive part of society.

5. Study questions

- Question 1. What tools or methods could help non-Portuguese-speaking tourists understand and connect with Fado's lyrical and cultural depth?
- Question 2. How can digital innovations promote Fado to broader audiences without compromising its authenticity or disempowering local performers?
- Question 3. In what ways can Fado tourism contribute to intergenerational transmission and social cohesion within Lisbon's neighborhoods?

6. References

Carvalho, I., Madeira, A., Monteiro, A., Lopes, S., & Palrão, T. (2023). Fado, urban popular song, and intangible heritage: perceptions of authenticity and emotions in TripAdvisor reviews. *Humanities and Social Sciences Communications*, 10(1), 1-11.

Henriques, C., Guerreiro, M., Mendes, J., & Ramos, C. M. (2018). Fado as a popular culture expression in the context of a tourist city. In *The Routledge Handbook of Popular Culture and Tourism* (pp. 116-126). Routledge.

Zarrilli, L. (2022). Lisbon's fado soundscape: between identity and tourism. *GeoJournal of Tourism and Geosites*, 41(2), 517-522.

Links:

Museu do Fado. <https://www.museudofado.pt>

UNESCO. (2011). Fado, urban popular song of Portugal. <https://ich.unesco.org>

Case 4. (provided by PAX) Surova Folk Feast in Pernik Region

1. Synopsis & Learning outcomes

Synopsis:

Every year on January 13 and 14, the Surova folk feast is a traditional way for people in the Pernik region to celebrate the New Year. The main event of the celebration is a well-known masquerade that takes place in several towns and cities in the area. On the first night, the Survakari masquerade groups, which include men, women and children, meet in the village centre to put on masks and costumes that have been crafted just for them. The people in the masquerade light a fire in the village square and joke around with the people who are watching. The leader, the newlyweds, the priest, and the bear are all important people. The next morning, they meet up and walk through the town, stopping at each house to have a traditional wedding ceremony. People say that the bear "mauls" them to make them healthier. The hosts are excited for their visitors to arrive, and they give them gifts and a traditional lunch. After the folk feast, the Survakari give out gifts. They often give the money they make to poor people and orphans. Young people like the masquerade because it makes them feel good about themselves and keeps the tradition alive. Families spend a whole year making masks and other things. Adults teach kids and teens how to make unique masks and costumes.

The Surva Festival represents an ideal model for sustainable tourism, as it successfully balances its global popularity with the preservation of authentic Intangible Cultural Heritage (ICH). By transforming the annual ritual into an international competitive forum, Pernik generates significant economic and social benefits that directly motivate local communities to continue, develop, and transmit their ancient traditions.

Learning Outcomes:

- **Analysis of Cultural Role.** Investigation of the ritual function of the masquerade (driving away evil spirits, ensuring fertility) and evaluation of the process of the tradition's adaptation to contemporary conditions (e.g., participation of all ages/genders).
- **Mechanism for Safeguarding.** Looking at the two-stage competitive format of the Pernik Festival as a good way to promote and protect ICH on a national and worldwide level.
- **Evaluation of Sustainable Tourism.** Using Pernik, which is known as the European Capital of Kuker Traditions, as an example to look at how to make tourism more sustainable and how to get the community involved in the festival so that it brings in money and helps people.

2. Background / Context

The Bulgarian masquerade custom (Survakari/Kukeri) is an ancient folklore tradition, preserved as a key part of Bulgarian culture, associated with holidays from Christmas to Easter.

The main purpose and symbolism of these games are the driving away of evil spirits and the attracting of a rich harvest, health, and fertility. The performance is a mystical unity of rhythm, sound, and colours, featuring impressive masks, original costumes (made of hides or rags), and the loud, protective ringing of hundreds of attached bells. Although traditionally a male custom, today it is a living tradition that changes and allows participation from people of all ages and genders.



Nowadays, the masquerade leads a double life: it exists as an annual ritual in the villages and as a spectacular, competitive format at festivals and carnivals. The International Festival "Surva" in Pernik, which began in 1966, is the most authoritative event in

Bulgaria and Europe, serving as the largest platform for the preservation and popularization of these rituals. The festival is held annually and is recognized as the European Capital of Survakar and Kuker Traditions, gathering thousands of tradition bearers from all Bulgarian ethnographic regions and guests from around the world. In addition to the two-day competitive parade, the event offers an interactive experience with applied art exhibitions.

3. Case analysis

Recognized as the most authoritative and longest-running festival of traditional masked folk games in both Bulgaria and Europe, "Surva" takes place in Pernik. The decision to hold the festival was made in 1965, and its first edition was in January 1966. The event is organized by the Municipality of Pernik and serves as the largest platform for the preservation and popularization of ancient rituals, including those of the survakars, kukers, babugers, and jamalars, that form a key part of Bulgarian folklore.

Since 2008, the festival has been held annually on the final weekend of January. It enjoys significant international recognition, having achieved international status in 1985, membership in the Federation of European Carnival Cities (1995), and official recognition as the European Capital of the Survakar and Kuker Traditions (2009). The festival was also ranked by National Geographic in 2014 as one of the World's Top Winter Destinations.

The masquerade custom itself currently leads a double life: it exists as a traditional annual ritual in villages and as a spectacular, competitive format at festivals. Surva's most attractive highlight is the two-day competitive parade, which draws thousands of tradition bearers from all Bulgarian ethnographic regions and international guests from Europe, Asia, America, and

Africa. Participants flock to Pernik for the emotion and to share the magic of the custom, and the event offers an interactive experience complemented by applied art exhibitions.



The Surova Feast in the Pernik region, having been included in the National Inventory of Intangible Cultural Heritage of Bulgaria, was officially inscribed in 2015 on the Representative List of the Intangible Cultural Heritage of Humanity (UNESCO). The inscription is aimed at

significantly enhancing the global visibility of this Intangible Cultural Heritage (ICH), raising awareness of its importance and fostering respect for cultural diversity and human creativity, particularly in regions sharing similar masquerade traditions. Furthermore, the practice promotes social solidarity by enabling intergenerational dialogue and providing support to the less advantaged (through the distribution of collected funds). The nomination process itself demonstrated robust safeguarding mechanisms stemming from decades of systematic collaboration among the Surova communities, local municipalities, and public institutions, which proved to be highly effective. The nomination was thoroughly prepared with the full, free, prior, and informed consent of all concerned communities, groups, and cultural institutions, and the nominated element is correctly included and regularly updated in the National Inventory of Intangible Cultural Heritage of Bulgaria.

4. Conclusions & future outlook

A communal practice like the Pernik summer Surova folk feast can safeguard Intangible Cultural Heritage (ICH) and attract tourists for years. Community members must be active and share knowledge to preserve the aspect. Making masks and performing them as a family pulls people together and helps them feel like they belong. A good coordination strategy will ensure the feast's long-term success. Towns, villages, and government agencies collaborated to implement safety measures. The Surova Festival is very important to the cultural identity of the

people who live there. It raises the region's status and helps to show how unique it is. Its allure to tourists brings in a lot of money that helps the area grow, making it an important cultural tourism centre.

Pernik is currently a cultural tourism destination because to the feast's UNESCO recognition. Future property maintenance should be good. Since more people are paying attention to the rite, the State Party should defend it better. This reduces the hazards of decontextualization, which occurs when the rite is performed or marketed elsewhere. The Surova feast can still aid with depopulation using its fame. You may preserve local customs through collaboration. This will make it an ICH-based eco-tourism concept.

5. Study questions

- How does the transformation from a ritual to a spectacle help or hinder the transmission and authenticity of ICH (Intangible Cultural Heritage)? Justify your answer from the perspective of the need for popularization versus the risk of decontextualization.
- How does this model of community involvement ensure the long-term viability of the custom, and how does it contribute to social cohesion in the region?
- How exactly does this three-way partnership (Community – Authorities – Institutions) guarantee the effective safeguarding of ICH and ensure social benefits (e.g., donating funds)?
- Which specific elements (e.g., the two-stage competitive format, the focus on authenticity, international recognition) allow Pernik to balance global popularity with ICH preservation and the generation of economic benefits?
- How can Pernik, as the European Capital of Traditions, use its status and tourism revenue to improve the lives of the local community and mitigate the risks of commercialization of the ritual?

6. References

- Lyubenova, M. (2021). Masquerade Games in the Pernik Region of Bulgaria: Preserving and Promoting Intangible Cultural Heritage. *Yearbook of Balkan and Baltic Studies*, 4(4), 223–244. <https://doi.org/10.7592/YBBS4.09>
- Mishkova, I. (2008). Tra il visibile e l'invisibile Maschere e riti mascherati delta Bulgaria [Between the visible and the invisible: Masks and masked rituals of Bulgaria]. ResearchGate. https://www.researchgate.net/publication/324774095_Tra_il_visibile_e_l'invisibile_Maschere_e_riti_mascherati_delta_Bulgaria
- Myuhtar-May, F. (2013). Review of the book *Masquerade and Postsocialism: Ritual and Cultural Dispossession in Bulgaria*, by Gerald W. Creed. *The Journal of American Folklore*, 126(500), 231–233. <https://doi.org/10.5406/jamerfolk.126.500.0231>

Strahilov, I. (2022). Between the “Thracian Substratum” and “Oriental Accretions”: Bulgarian Mumming and the National Heritage Canon. Seminar_BG, Special Issue 5: Cultural Intimacies. Retrieved from <https://seminar-bg.eu/spisanie-seminar-bg/special-issue-5/839-bulgarian-mumming-national-heritage-canon.html>

Svetozarov, G., & Manova, Ts. (2022). The Survakar – Masquerade Games in the “Sredno Kraishte” – Visual and Verbal Discourse. *Careers*, 2(3), 16–20. <https://doi.org/10.46687/UWHL2018>
<https://surva.org/>
<https://ich.unesco.org/en/RL/surova-folk-feast-in-pernik-region-00968>
<https://www.unesco-centerbg.org/en/inscribed-elements-en/bulgaria-en/#:~:text=The%20concept%20for%20the%20Festival%20of%20Folklore,and%20Folklore%20Studies%20with%20the%20Ethnographic%20Museum.>
<https://carnivalcities.net/countries/bulgaria/pernik/>
<https://survakari.com/en/>

Video:

<https://www.youtube.com/watch?v=KHF21YlvveY>

Chapter 7: Marketing and methods of promoting ICH

Case 1 (provided by UNIWA) PERIPHERIES OF PHOCIS, VOIOTIA

1. Synopsis & Learning outcomes

Synopsis: The case study of the regional units of Phocis and Voiotia consists of elements of natural, archaeological beauty and intangible heritage. The aim of the study is to record the points of interest for the expansion of the points that can be included in the promotion of the region with the aim of the sustainable development of the region.

Learning outcomes:

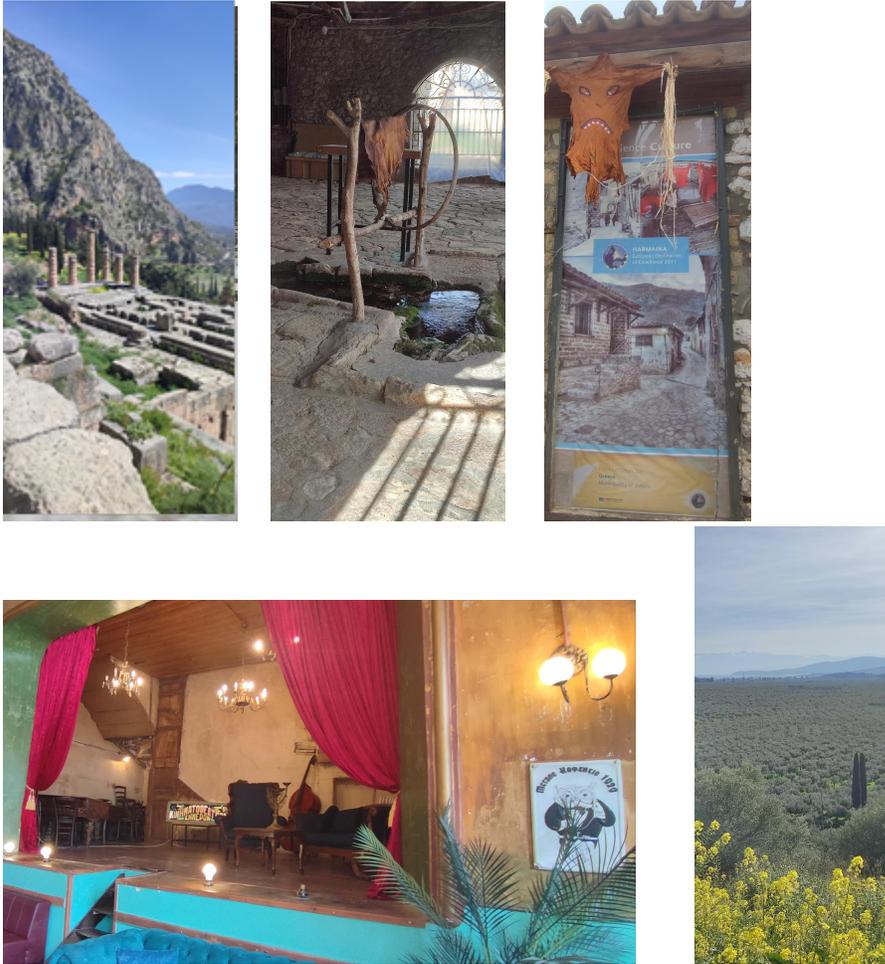
- to be able to promote the intangible cultural heritage of the region
- to be able to organize a promotional campaign for the region with the creation of routes for sustainable development

2. Background / Context

The selection of the regional units of Phocis and Voiotia was made based on: a) it has a rich culture and a natural environment of particular beauty, b) tourism development can be based on the promotion of areas of natural beauty with rich intangible culture, c) it is at risk of desertification with a population reaching 36,199 inhabitants in the 2021 census of the National Statistical Service (Fokida News, 2023).

3. Case analysis

The wider region of Phocis and Voiotia are known for its ski resort on Mount Parnassos and the archaeological site of Delphi. However, the area is rich in history and culture. Historic Cafés, some of which are more than 100 years old, are a point of reference and spaces with special symbolism for the local communities where they operate. Their recording so far includes the Great Cafe in Amfissa. Historical Cafes have contributed in many ways to the shaping of cultural practices within the urban space, but also to the shaping of urban sociability, both in the past and today (Fokida News, 2022). The cafe, the "Great Cafe 1929", is the only cafe with a theater stage, it flourished during the interwar years and later, hosting theatrical performances and touring troupes of the era, and legendary actors have passed through its stage, while it was included in the list of intangible world heritage in 2022 (Kapetaniou, 2023). In addition, the reenactment of the local legend of the Element of Charmena takes place on the last Saturday of Carnival, in Amfissa. Through the dramatization of the local legend, the importance attributed by collective memory and oral tradition to water is highlighted, as a source of life and driving force of the tanneries (tabakiki, leather processing workshops) thanks to which the economy of Amfissa flourished in recent years. The event highlights not only the city's past (e.g. the local art of tanning that once flourished), but also the modern cultural identity of Amfissa. This has also been inscribed on the Unesco Intangible Heritage List and 42 buildings are under protection (Fokida News, 2022, Kapetaniou, 2023).



Amfissa is also known for its famous olive grove, which is the largest continuous and oldest olive grove in the country (1,200,000 olive trees) and a UNESCO World Heritage Site. The olive grove has been characterized as "traditional" with the famous konservolia or Amfissa olive which is a table, black, thick olive, which has been recognized as a P.O.P. (Protected Designation of Origin Product) (Kapetaniou, 2023). Furthermore, the Metropolitan Church of the Annunciation of the Virgin Mary has the famous frescoes by Spyros Papaloukas, and the architecture of the city is of particular interest with the many mansions in folk style and neoclassical, such as the two storey house with a well and surrounding buildings where Alexandros Delmouzos was born, proof of the wealth of another era (Ζείδωρος, 2022).



The picturesque Galaxidi is an ideal destination for an excursion and has been designated a city-museum. During the carnival, flour is thrown from one person to the other, a trademark tradition for the city. In addition, the naval city preserves the architecture that prevailed during the period of Turkish rule and is full of mansions since Galaxidi was particularly rich at that time. It is included in the UNESCO World Heritage Sites (Ζεΐδωρος, 2022).

4. Conclusions & future outlook

The area can have tourism 365 days a year with certain strategies: Strengthening thematic tourism, Winter tourism (winter sports) and Summer tourism (hiking and nature tours), Cultural tourism all year round, Cultural festivals and events, Revival of traditional customs and celebrations (Feast of Saint George, weaving lessons at the Folklore Museum of Arachova), Development of agrotourism and gastronomic tourism, harvesting of local products, production of cheese, olive oil, wine and other local products, Gastronomic tourism, Strengthening of summer events and activities, Summer festivals and music events, Organization of competitions and sporting events, Continued promotion through tourism marketing, Strategies in cooperation with other destinations.



5. Study questions

- Record cultural routes in the region and organize the promotion of the region with a comprehensive advertising communication plan that puts emphasis on the ICH of the area.
- Organise an advertising campaign to promote the ICH of an area that is not so well promoted
- Synthesise the elements of an area that can be associated with ICH and provide a sustainable business plan

6. References

Fokida News (2023). Απογραφή 2021. Ο πληθυσμός στα χωριά και τις πόλεις της Φωκίδας <https://www.fokidaneews.gr/96094/apografi-2021-o-plithysmos-sta-choria-kai-tis-poleis-tis-fokidas/> (accessed 8.03.2025)

Fokida News (2022). Η Άμφισσα στο εθνικό ευρετήριο άυλης πολιτιστικής κληρονομιάς της Ελλάδος <https://www.fokidaneews.gr/84930/i-amfissa-sto-ethniko-eyretirio-aylis-politistikis-klironomias-tis-elladas/> (accessed 8.03.2025)

Ζείδωρος (2022). Χωριά και Πόλεις της Φωκίδας. <https://zeidoros.com/choria-kai-poleis-tis-fokidas/> (accessed 18.03.2025)

Καπετάνιου, Λ. (2023). Άμφισσα: Ένας κοντινός προορισμός με αυθεντική φυσιογνωμία. <https://www.travel.gr/experiences/travel/amfissa-enas-kontinos-proorismos-me-a/> (accessed 18.03.2025)

Case 2 (provided by UNIWA) Eastern Macedonia – Thrace

1. Synopsis & Learning Outcomes

Synopsis: The case study of the Eastern Macedonia - Thrace regional unit includes various elements of intangible heritage. Among them are gastronomy, customs and traditions such as carnivals and reunions, aspects of the arts like distinctive music and dances, musical instruments like the “zurna,” and various other activities that highlight the place's historical continuity and religious tradition.

Learning outcomes:

- to be able to recognise the intangible cultural heritage of the region
- to be able to propose specific activities that will promote the maintenance and visibility of the intangible heritage

2. Background / Context

The selection of this specific area was based on: a) the fact that the broader region of Macedonia has the highest unemployment rate; b) it is historically an area of mixed cultures and religions; c) it has welcomed refugee populations in the past; d) the road network, including arterial roads, has recently been restored; e) it is not a particularly popular tourist destination because it is far from the capital of Greece, approximately 800 kilometres from Athens and about 300 kilometres from Thessaloniki; f) it boasts a rich culture and a natural environment of particular beauty; g) development is uneven between coastal and mountainous areas; h) tourism development primarily focuses on promoting areas of natural beauty - many of which have not yet been sufficiently developed and promoted - and much less on the intangible cultural product; i) consequently, rural and mountainous areas are at risk of desertification, while there is an overconcentration of populations in large cities, such as Alexandroupolis.

The intangible cultural heritage of the region is defined by: a) the celebrated natural environment and the entrepreneurship (exploitation of this cultural heritage) that develops around it; b) the historical, archaeological, and religious heritage, alongside the promotion of monuments that convey this knowledge; c) the architectural tradition and traditional settlements; and d) the cultural events, traditional festivals, customs and traditions, as well as traditional professions such as silk processing and the production of silk fabrics.



3. Case analysis

The region's architectural heritage is impressive and rich, incorporating art and techniques from various areas of Greece and uniting centuries of history. This is also true for the architectural heritage of Alexandroupolis, which includes public buildings and private residences that reflect different historical periods, contributing to the cultural heritage of the area. Noteworthy architectural monuments include the Municipal Library, which is housed in a historic building from 1890, and the Tobacco Shop, which serves as a vital part of the collective memory of the city's residents.

The architectural heritage of Xanthi, particularly in the old town, attracts visitors both from abroad and domestically. The folk tradition of house-building in the 18th and 19th centuries in Xanthi was influenced by techniques from various regions of Greece, such as Kastoria, Ioannina, and Florina. The art of house construction is still preserved today, as buildings are reconstructed using traditional techniques while maintaining the character of Xanthi. Significant structures include tobacco warehouses and reminders of a profession that has declined due to competition and restrictions from the European Union. This decline has left a formerly thriving tobacco-producing district in Xanthi abandoned. A proposal suggests that these buildings could be repurposed as cultural centres to promote the region's intangible heritage.

The old town of Xanthi has remarkably preserved its architectural tradition. Buildings are revitalised in modern society and transformed into cultural centres, such as the the cultural centre (FEX), or dining venues hosting visitors from around the globe. The folklore and historical museum of Xanthi, both within and outside the city, is a gem of the region's intangible cultural heritage as well as its architectural legacy.

The World Tourism Organization has recognised Soufli as the Best Tourism Village. The town is completely associated with silk, particularly the breeding of silkworms and the processing and promotion of the renowned Soufli silk.

The Soufli Folklore Museum "ta Gnafala" and the "Soufli Silk Art Museum" continue the tradition of manufacturing silk products on the museum's premises (Gnafala), fostering development in the area. The Silk Art Museum showcases the history of the production process through the machinery used in past decades. In contrast, modern silk production units employ state-of-the-art machines and materials. In a nearby area, the folk museum of Orestiada, presents the people's life and the importance attributed to religious objects that brought with them with the exchange of populations between Turkey and Greece in 1923.



4. Conclusions & future outlook

Although they attract many visitors, the numerous monuments of high significance demonstrate a controlled and stable development over time, aiding their preservation. Monuments of archaeological, historical, and folkloric interest suffer from inadequate promotion despite their considerable importance. Local stakeholders advocate for improved cultural heritage management by qualified organisations alongside promotional efforts (brochures, posters, promotional materials) at sites of cultural interest such as hotels, car rentals, and transport services. In summary, there is a need to link entrepreneurship with Intangible Heritage Culture.

5. Study questions

- Designate projects to protect, restore, and promote monuments and archaeological sites (e.g., Philippi, Abdera) and elements of traditional cultural heritage through the promotion and reuse of historical monuments.
- Describe how routes connecting archaeological monuments, sights, and architectural monuments can be integrated into a single cultural tourism network.
- Synthesise the elements of an area that can be associated with ICH and provide a sustainable business plan

6. References

Links:

<https://alexpolis.gr/visitalexpolis/%ce%bf%ce%b9-%ce%b3%ce%b9%ce%bf%cf%81%cf%84%ce%ad%cf%82/>

(Last accessed: 26/3/2025)

<https://ayla.culture.gr/lithoxoiki-texni-metaxadwn-evrou/>

(Last accessed: 26/3/2025)

https://el.wikipedia.org/wiki/%CE%9C%CE%BF%CF%85%CF%83%CE%B5%CE%AF%CE%BF_%CE%9C%CE%B5%CF%84%CE%AC%CE%BE%CE%B7%CF%82

(Last accessed: 26/3/2025)

Case 3 (provided by UTBv) Mândra Chic – creative branding and ethical marketing of intangible cultural heritage

1. Synopsis & Learning outcomes

Synopsis: This case study investigates how the Romanian brand Mândra Chic manages to promote intangible cultural heritage through contemporary marketing, culturally-rich design, and authentic storytelling. Founded in the village of Mândra in Țara Făgărașului, the brand is based on the promotion of traditional crafts and local symbols, building a bridge between the past and the present. The case illustrates how heritage marketing, when applied responsibly and participatively, can transform cultural identity into a sustainable economic resource and a product with social impact.

Learning outcomes:

- Understanding the mechanisms for promoting intangible cultural heritage in a contemporary context;
- Analyzing an example of good practice in cultural marketing and participatory branding;
- Identifying strategies for intergenerational transmission of traditional values;
- Correlating creativity with heritage protection within the circular economy;
- Assessing the impact of cultural narrative on brand development.

2. Background / Context

Mândra Chic was founded in 2010 in the village of Mândra, Brașov County, on the initiative of Alina Zară, a journalist and cultural activist, at a time when local identity and Romanian traditions were at risk of being lost in the turmoil of globalization. The brand's story is closely linked to the "Muzeul de Pânze și povești" (Museum of Traditional Fabrics and Stories) project, a community space created to save, preserve, and pass on Romanian heritage (both literally and symbolically). The idea behind Mândra Chic was that every blouse, handkerchief, towel, or piece of cloth carries with it a story, a memory, a custom, or a value, all of which are part of the intangible cultural heritage of the Romanian people.

Alina Zară managed to transform a collection of old fabrics and dowry items into a creative movement, through which elements of intangible heritage were reintegrated into contemporary design objects. This is how the Mândra Chic T-shirts were born, simple but imbued with messages that take traditional Romanian expressions, motifs, and symbols and give them new meaning for a contemporary audience. These products feature inscriptions such as "RoMândră", "Wherever you are, you are where you should be," "Dowry," or "We are what we love," each with a clear identity meaning, but also with an educational and emotional role. These messages are accompanied by fabrics and materials with traditional embroidery

that respect traditional motifs from Țara Bârsei and other regions of the country. The brand not only sells items (such as T-shirts, hoodies, scarves, bags, tablecloths, and cushions) but also generates cultural attachment.

3. Case analysis

Mândra Chic functions as a cultural ecosystem in which heritage is simultaneously a source, raw material, and story. The brand's products, whether clothing, accessories, or symbolic gifts, are built around traditional symbols, reinterpreted in an accessible manner that respects their original meanings. Each object carries a story, an authentic source: a phrase from an old letter, a fragment of embroidery saved from a dowry chest, a motif sewn by the hand of a grandmother from the village. All of these are documented, photographed, and explained on the brand's blog and social media page, offering the public a complete experience: aesthetic, emotional, and cultural.

The central element in the marketing strategy is identity storytelling. Each new collection comes with a story: from "good living" to the "soft defensive wall" represented by a sheepskin coat, from recipes to personal stories about migration and returning to one's roots. It is not aggressive marketing, but one based on emotion, memory, and belonging. Thus, Mândra Chic sells not only products, but also a sense of continuity and roots.

The promotional channels are modern (social media, own website, participation in fairs and events), but the discourse is constantly anchored in traditional values. The Facebook page is updated with posts that explain the symbolism of the products, show the creative process, or promote members of the community involved in making the items. The brand's visibility has grown organically, based on trust, transparency, and an emotional connection with the public.

Another defining aspect is the educational and community dimension. The brand supports sewing workshops, school projects, and local initiatives to archive social memory. In addition, part of the profit is directed towards the maintenance of the Museum of Cloth and Stories and initiatives to support local artisans. This integration of cultural marketing with the activation of the local community is fully in line with UNESCO's principles on the sustainable promotion of intangible cultural heritage.

Over time, the brand has managed to create an active community of supporters, customers, and collaborators who identify with the values it promotes: simplicity, roots, memory, and cultural dignity. Mândra Chic products are worn both in urban areas and in the diaspora, becoming instruments of identity affirmation for Romanians outside the country's borders. Thus, the brand contributes not only to the preservation of heritage, but also to its international spread.

4. Conclusions & future outlook

Mândra Chic is a model of good practice in promoting intangible cultural heritage through creative, participatory, and sustainable marketing. Its story shows how traditional values can be reinterpreted without being altered, how dowry items can become cultural manifestos, and how a brand can be a form of collective memory activation. The case proves that authentic storytelling, anchored in local realities, can generate both economic and cultural impact.

Looking ahead, expansion into international craft networks, collaborations with museums and cultural institutions, and the development of online educational platforms could strengthen the brand's visibility and its role in promoting intangible heritage. Mândra Chic is more than just a creative business; it is also a form of preservation in the face of oblivion and identity homogenization.

5. Study questions

- To what extent can a brand become a vector for transmitting intangible cultural heritage?
- How does authentic storytelling contribute to creating a cultural community around a product?
- What challenges can arise in promoting traditional heritage in a commercial context?
- How can the aesthetic and ethical dimensions be balanced in building a cultural brand?
- What digital strategies can be used to expand heritage-based brands internationally?

6. References

Mândra Chic – Site oficial: <https://www.mandrachic.ro>

Adevărul (2017). *Povestea de succes a unui brand românesc lansat într-un sat de munte*. <https://adevarul.ro/stiri-locale/calarasi/povestea-de-succes-a-unui-brand-romanesc-1761200.html>

UNESCO (2024a). Basic Texts on the 2003 Convention for the Safeguarding of Intangible Cultural Heritage, https://ich.unesco.org/doc/src/2003_Convention_Basic_Texts_2024_version_EN.pdf



Photo Credit: Arabela Briciu



Photo Credit: Arabela Briciu



Photo Credit: Arabela Briciu



Photos Sourc:: <http://mandrachic.blogspot.com>

Case 4 (provided by UW) Kraków Nativity-Scene (Szopka) Tradition

1. Synopsis & Learning outcomes

The Krakow Nativity-scene (szopka) tradition is a 19th-century urban craft that turns the Christmas crib into a fantastical miniature of Krakow's architecture. Every December, makers, often from the same families for generations, compete on the Main Market Square, keeping alive specialized skills in wood and metal-work, coloured-foil collage and local storytelling. Since its 2018 inscription on UNESCO's Representative List of Intangible Cultural Heritage, szopka building has become a flagship example of community-driven safeguarding in Poland.

Learning outcomes

- Knowledge of historical development of szopkarstwo in the context of urban popular culture.
- Knowledge of Polish ICH.
- Being introduced to an example of promotion of ICH.

2. Background / Context

Szopka workshops multiplied in the 1860s, when itinerant brick-layers built collapsible stage sets so that carol-singers could earn extra winter income. Their hybrid gothic-baroque towers echoed St Mary's Basilica and Wawel Cathedral, visually asserting Krakow's identity during the Partitions. They are usually made from materials like cardboard, plywood, and wood, and adorned with colorful paper, tissue, and shiny foil known as *staniol*. The Historical Museum of the City of Krakow has organised an annual contest since 1937, anchoring the practice firmly in the urban calendar. The szopka tradition appeared on UNESCO's listing in 2018 as Poland's first urban ICH inscription.

3. Case analysis

The custom of crafting nativity scenes in Krakow originated in the 1800s and has been continued till this day. Initially, this form of folk art was practiced mainly by skilled workers from Krakow. Smaller versions were often sold to townspeople as festive home decorations or gifts during the Christmas season. Larger and complex models, complete with candlelit interiors and moving figures, served as portable puppet theatres accompanied with some music.

The oldest known example of a Krakow nativity scene is housed in the Seweryn Udziela Ethnographic Museum. Created in the late 19th century by Michał Ezenekier, it's often referred to as the *mother of all szopki*. Its unique shape and detailed craftsmanship helped to present the typical look of Krakow nativity scenes: tall, with several levels, balanced in design, and filled with tiny decorations based on famous buildings from Krakow. At the heart of each scene is the birth of Christ.

A key figure in the promotion of Szopka was Jerzy Dobrzycki, director of Krakow's Historical Museum. In 1937, he launched an annual competition for nativity scene makers, a tradition

that continues today under the museum's guidance. Each year, on the first Thursday of December, creators present their works on the Main Market Square. The competition remains strongly popular and attracts hundreds of people each year - both professionals and amateurs. Artists come from diverse walks of life, and many belong to families where the craft has been passed down through generations.

4. Conclusions & future outlook

The szopka tradition illustrates how an urban festive craft can remain vibrant through structured competitions, museum support and adaptive creativity. Future safeguarding should prioritise promotion, preservation of the tradition and passing it to the next generation. The szopka can be spread-out all-over Poland, which will have even greater educational and cultural impact.

5. Study questions

1. In what ways did 19th-century politics shape the iconography of the Krakow szopka?
2. How does competition format affect transmission of craft knowledge?
3. Discuss potential tensions between market demand and community values in szopka production.
4. What metrics would you use to assess the effectiveness of the UNESCO inscription five years on?
5. Design an outreach activity that links szopka-making with climate education for school pupils.

6. References

1. Historical Museum of the City of Krakow. *Szopka Competition Archive*, accessed June 16, 2025.
2. Ministerstwo Kultury i Dziedzictwa Narodowego. "Szopkarze Krakowscy odebrali certyfikat UNESCO." Gov.pl, May 22, 2019. gov.pl
3. Narodowy Instytut Dziedzictwa. "Krajowa Lista Niematerialnego Dziedzictwa Kulturowego." Accessed June 16, 2025. niematerialne.nid.pl
4. UNESCO. "Nativity Scene (Szopka) Tradition in Krakow." Intangible Cultural Heritage Lists, 2018.

Chapter 8: The importance of ICH preservation, understanding and promoting of EU integration processes

Case 1. (provided by UNIWA) The island of Andros

1. Synopsis & Learning outcomes

Synopsis: The case study of the island of Andros consists of elements of intangible heritage associated with collective memories, but also of natural beauty. The aim of the study is to record the points of interest of the area in order to present challenges so that humanity can learn and deal with crises for the common benefits of all societies in a peaceful way.

Learning outcomes:

- to create awareness through presentation of traditions that influence communities
- to be able to promote sustainable development and understand how collective memories transcend borders and become European

2. Background / Context

The selection of Andros was made based on the fact that it is close to the capital of Greece, Athens and has a rich culture and a natural environment of particular beauty. The island of Andros, like all the islands of the Cyclades, is characterized by its terraced landscape and the presence of a multitude of dry stone structures. The particularly mountainous terrain and the absence of arable land led the inhabitants to create terraces, the local “hemasias”, with the special style of dry-stone building with “stimata” which is unique in Greece. In addition to the aemasies, other distinctive dry-stone buildings were also constructed on Andros, with the most characteristic being the small threshing floors, the bee hives, and the beehives (<https://www.androsroutes.gr/el/seminario-gia-tin-anadeiksi-tis-texnis-tis-kserolithias/>).

3. Case analysis

Xerolithia (drystone) (architecture) a structure made of stones or slabs joined together without any other binding material (mud, cement, etc.), which is fixed and gains stability by wedging smaller pieces of stones. This is a technique by which buildings are constructed with stones without any binding material

(<https://el.wiktionary.org/wiki/%CE%BE%CE%B5%CF%81%CE%BF%CE%BB%CE%B9%CE%B8%CE%B9%CE%AC>).

The initial inscription of the Art of Drystone on the UNESCO Representative List of the Intangible Cultural Heritage was made in 2018, at the initiative of Greece and Cyprus. At that time, France, Switzerland, Spain, Italy, Croatia and Slovenia had collaborated, and international recognition was a factor in the preservation and promotion of this important traditional building technique both at the national and international level. Two years ago, Andorra, Austria, Belgium, Ireland and Luxembourg expressed interest in joining this multinational inscription. The competent department of the Ministry of Culture, the Directorate of Contemporary Cultural Heritage, collaborated with twelve other states-

parties to the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003), in order to compile the new file, with the necessary and demanding documentation material. Thus, it consists of a case study that transcends borders and is a typical European example that connects states.

The flourishing of the art of dry stone masonry in our country, following the inscription of the element on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2018, is a fact. Dry stone masonry workshops are being held all over Greece, bringing together the great stone masters with the new generation, also highlighting the significant social role of this traditional building technique. The ever-growing international interest in the Art of Drystone is fueled by the fact that it constitutes a completely sustainable building tradition: In all their forms – paths, bridges, terraces, impressive terraced cultivation complexes, humble agricultural buildings, various structures supporting water management systems, retaining walls, fences, shaping fields and gardens, road networks – drystone constructions contribute greatly to ecological balance, especially in areas threatened by soil erosion, desertification and the effects of climate change. Equally important is its contribution to the preservation of biodiversity, but also to the cohesion of the groups participating in the construction of drystone works (Παγκόσμια πολιτιστική κληρονομιά η ξερολιθιά και το έθιμο της Παναγιάς Μεσοσπορίτισσας 2023).

Dry stone walls served agricultural production by building terraces/pebbles in order to cultivate, demarcating the land by building walls, facilitating access and communication by creating paths and finally with everything related to housing, storage, and animal keeping. Thousands of meters of dry stone retaining walls run across the island from end to end, enclosing each farmer's land, around their terraces. These unique creations that have supported man, his culture and especially the natural environment over time, abandoned for years now, are collapsing and tending to disappear. The Art of Drystone was inscribed: on the National Register of Intangible Cultural Heritage in 2015 and on the Representative List of the Intangible Cultural Heritage of Humanity (UNESCO, 2003) in 2018 (Αξαόπουλος, 2020).



Drystone architecture, image 1 Arovatos viilage, image 2 Chalkolimnionas, image 3 Exhibition for drystone, Chora of Andros (Photos: own source).

Through different educational programmes, the aim is to promote the art of dry stone masonry by transferring theoretical and practical knowledge to young stone craftsmen. The ultimate goal is to

preserve the art that has shaped the timeless landscape of the Aegean islands, with the hope that the art itself will continue to preserve it. The teaching is done by experienced artisan-trainers who come from Andros, Epirus and France (<https://www.androsroutes.gr/el/seminario-gia-tin-anadeiksi-tis-texnis-tis-kserolithias/>). Besides, the island of Andros is famous for the routes it offers through picturesque villages (<https://el.wikiloc.com/mountain-running-diadromes/andros-ormos-korthiou-alamania-palaiokastro-episkopio-rogo-40145639>). The dry-stone path climbs up to Alamannia and continues through Episkopeio, Paleokastro and Rogo to end at the pedestrian path at Korthi Bay. A beautiful route without difficulties that is also the route of the "short" Andros Trail Running race. This is part of the living tradition of the area. Hiking and other alternative forms of tourism, provide life to the local community.



Andros routes, images 1-3. (Photos: own source).

Furthermore, the presence of cooperatives with locally produced dairy products is important for the preservation of local production, traditions, professions

(<https://www.enandro.gr/koinonia/2475-%CF%86%CE%AC%CF%81%CE%BC%CE%B1-%CE%BA%CE%BF%CE%BB%CE%AF%CF%84%CF%83%CE%B1-%CE%AE-%CF%8C%CF%84%CE%B1%CE%BD-%CE%B7-%CE%B8%CE%AD%CE%BB%CE%B7%CF%83%CE%B7-%CE%BA%CE%AC%CE%BD%CE%B5%CE%B9-%CF%84%CE%B1-%CE%B2%CE%BF%CF%85%CE%BD%CE%AC-%CE%BB%CE%B5%CE%B9%CE%B2%CE%AC%CE%B4%CE%B9%CE%B1-%E2%80%A6.html>).

4. Conclusions & future outlook

Routes can be created that do not only include Greek cities and villages but also cities and villages from other European cities associated with drystone architecture. Volunteers may contribute to such efforts. Drystone consists of a case study that transcends borders and is a typical European example that may connect European states.

5. Study questions

- Record cultural routes in the region and organize the promotion of the region with a comprehensive advertising communication plan that puts emphasis on the ICH of the area including press releases, exhibitions and educational programmes.
- Synthesise the implementation of digital tools so that drystone architecture is promoted through storytelling, podcasts and documentaries.

6. References

- Παγκόσμια πολιτιστική κληρονομιά η ξερολιθιά και το έθιμο της Παναγίας Μεσοσπορίτισσας (2023)
<https://www.archaiologia.gr/blog/2023/03/31/%CF%80%CE%B1%CE%B3%CE%BA%CF%8C%CF%83%CE%BC%CE%B9%CE%B1-%CF%80%CE%BF%CE%BB%CE%B9%CF%84%CE%B9%CF%83%CF%84%CE%B9%CE%BA%CE%AE-%CE%BA%CE%BB%CE%B7%CF%81%CE%BF%CE%BD%CE%BF%CE%BC%CE%B9%CE%AC-%CE%B7-%CE%BE/> last accessed 18.07.2025
- <https://el.wiktionary.org/wiki/%CE%BE%CE%B5%CF%81%CE%BF%CE%BB%CE%B9%CE%B8%CE%B9%CE%AC> last accessed 18.07.2025
- Αζαόπουλος, Α (2020) Ταξιδέψτε στις ξερολιθιές της Άνδρου
<https://naxostimes.gr/politismos/59114/taxidepste-stis-xerolithies-tis-androy/> last accessed 18.07.2025
- <https://www.androsroutes.gr/el/seminario-gia-tin-anadeiksi-tis-texnis-tis-kserolithias/> last accessed 18.07.2025
- <https://el.wikiloc.com/mountain-running-diadromes/andros-ormos-korthiou-alamania-palaiokastro-episkopio-rogo-40145639> last accessed 18.07.2025
- <https://www.enandro.gr/koinonia/2475-%CF%86%CE%AC%CF%81%CE%BC%CE%B1-%CE%BA%CE%BF%CE%BB%CE%AF%CF%84%CF%83%CE%B1-%CE%AE-%CF%8C%CF%84%CE%B1%CE%BD-%CE%B7-%CE%B8%CE%AD%CE%BB%CE%B7%CF%83%CE%B7-%CE%BA%CE%AC%CE%BD%CE%B5%CE%B9-%CF%84%CE%B1-%CE%B2%CE%BF%CF%85%CE%BD%CE%AC-%CE%BB%CE%B5%CE%B9%CE%B2%CE%AC%CE%B4%CE%B9%CE%B1-%E2%80%A6.html> last accessed 18.07.2025

Chapter 9: Contemporary challenges and solutions for the management of ICH (multiculturalism, crises, etc.)

Case 1. (provided by PAX) NEDELINO TWO-PART SINGING: A CULTURAL HERITAGE OF THE EAST RHODOPE MOUNTAINS

1. Synopsis & Learning outcomes

Syntopsis: Different from the generally monophonic singing styles of the Rhodope region, the Nedelino two-part singing reflects a unique vocal tradition from the East Rhodope mountains in Bulgaria, distinguished by its unusual harmonic intervals of fourths and seconds. An integral part of Bulgaria's intangible cultural legacy, this custom captures the social customs and cultural identity of the local populations of Nedelino.

Learning outcomes:

1. Identify the distinctive musical characteristics of Nedelino two-part singing and explain how it differs from traditional Rhodope monophonic singing.
2. Examine the historical and cultural setting that molded this distinctive voice heritage.
3. Analyze the chances and difficulties in safeguarding this kind of intangible cultural legacy.
4. Look at how community involvement might help to preserve conventional singing techniques.
5. Develop strategies for the interpretation and management of vocal traditions as intangible cultural heritage.

2. Background / Context

Nedelino two-part singing is the case study chosen since it offers a remarkable illustration of how local communities create unique cultural expressions reflecting their own history and culture. Unlike the more generally known monophonic Rhodope singing, the Nedelino style evolved in relative isolation and produced unique harmonic structures that distinguished it from adjacent traditions. This makes it a great model for researching the ways in which social, historical, and geographic elements support the evolution and preservation of intangible cultural legacy.

Because it shows how ancient musical practices can struggle with modernizing, changing lifestyles, and declining interest among younger generations, this case study is especially pertinent to preservation of intangible legacy. The attempts to record, maintain, and revive this singing style underline the need of community participation, institutional assistance, and educational projects in protecting intangible cultural legacy for next generations.

3. Case analysis

Two-part singing developed in the little town of Nedelino and the Eastern Rhodope mountains of Bulgaria. Although the Rhodope area is well-known for its unique monophonic singing style marked by steady, embellished melodies, the Nedelino tradition evolved a unique polyphonic approach including parallel fourths and discordant seconds that produce a peculiar harmonic texture. Though exact records are few, the roots of this singing technique most certainly go several centuries ago. Nedelino, tucked up in the mountains, was geographically isolated, which helped to preserve its unique voice legacy. Traditionally, the singing was done at family occasions, religious festivities, agricultural labor, and community meetings, thereby enhancing community ties and spreading cultural values and stories in addition to providing entertainment value.

Musically, the Nedelino style is characterized by two vocal parts moving in parallel fourths, with occasional seconds creating tension and dissonance. This harmonic technique is somewhat different from the monophonic Rhodope singing, which emphasizes on a single melodic line with great elaboration. Nedelino singing's rhythm often seems more dynamic and diverse than the steady, flowing quality of other Rhodope tunes. Acting as oral history and communal memory, the songs frequently capture the daily life, historical events, and emotional experiences of the local population.

Many preservation projects have been started:

1. Efforts at documentation by ethnomusicologists, documenting the singing technique for archival needs.
2. Inclusion among Bulgaria's national inventory of intangible cultural legacy.
3. Development of neighborhood folk organizations committed to playing and learning the traditional repertory.
4. Coordination of celebrations and activities highlighting the Nedelino singing approach.
5. Local educational initiatives bringing youngsters to this age-old art form.
6. Cooperation with cultural venues to advance and spread knowledge about this special singing style.

Combining documentation, education, community involvement, and institutional backing, these projects show a multifarious strategy to protect this intangible cultural legacy.

4. Conclusions & future outlook

The case of Nedelino two-part singing shows the difficulties and possible approaches for safeguarding unique local customs against globalization and shifting societal trends. Although modernism and declining traditional settings pose challenges to this special vocal tradition, the united efforts of community people, cultural institutions, and educational organizations offer a road for its ongoing respect and performance. The Nedelino singing tradition's future might rely on discovering fresh settings and interpretations for its performance, thereby adjusting to modern social reality while preserving its unique musical quality and cultural value.

Looking ahead, digital technologies present fresh chances for education about this legacy, distribution, and documentation. Younger generations can be engaged and bigger audiences reached using virtual archives, online learning platforms, and social media. Furthermore, working with modern artists and cross-cultural interactions could provide creative settings for the tradition to develop while keeping its unique character. Successful preservation will depend on striking a balance between allowing enough flexibility for the tradition to remain relevant and meaningful to modern societies and faithful transmission of it.

5. Study questions

1. In what ways do the unique musical qualities of Nedelino two-part singing - intervals of fourths and seconds - reflect the historical growth and cultural identity of the East Rhodope area?
2. Compare and contrast the preservation challenges facing Nedelino two-part singing with those of other traditional vocal practices in Eastern Europe. What parallels and divergences exist?
3. How could planned events and community celebrations help to preserve traditional singing techniques? Examine their advantages and disadvantages as techniques for preservation.
4. How may new media and digital technology be used to record, educate, and advance traditional singing forms like the Nedelino tradition?
5. Think about the ethical aspects of preserving intangible legacy: how can we strike a balance between the necessity to preserve authenticity and letting live traditions naturally change with time?

6. References

- Buchanan, D. A. (2006). *Performing democracy: Bulgarian music and musicians in transition*. University of Chicago Press.
- Forsyth, M. (2013). International intangible cultural heritage: Localising the safeguarding movement. *International Journal of Cultural Property*, 20(1), 1-29.
- Peycheva, L. (2008). Between village and city: Folk music in post-socialist Bulgaria. *Ethnologia Balkanica*, 12, 193-215.
- Rice, T. (1994). *May it fill your soul: Experiencing Bulgarian music*. University of Chicago Press.
- Bratanova, R. (2001). The Two-voice Singing of Nedelino - Four Decades Later. *Bulgarski folklor* 1, 42-45. (in Bulgarian)
- Nomination file No. 00966 for inscription in 2019 on the Representative List of the Intangible Cultural Heritage of Humanity <https://ich.unesco.org/doc/src/42989-EN.doc>

Video:

<https://youtu.be/omQ0D0DYuUI>

<https://youtu.be/i0aAU29G-nQ>

Case 2. (Provided by PAX) The „Painted Brides” of Ribnovo Village

1. Synopsis & Learning outcomes

Synopsis:

In the village of Ribnovo, a mountainous part of the Western Rhodope range, Bulgarian Muslims (Pomaks) conduct a unique marriage ceremony called the „Painted Bride”. Along with traditional attire, music, and multi-day traditions, this celebration includes extravagant facial decoration of the bride with white paint and bright jewellery. The custom within Bulgaria's basically Eastern Orthodox context demonstrates a special blending of Islamic and pre-Islamic practices.

Learning outcomes:

1. Determine the main elements of Intangible Cultural Heritage (ICH) applying the „Painted Bride” custom.
2. Analyse how minority cultural practices can persist despite historical constraints and modernization pressures.
3. Analyse the significance of community ownership in preserving intangible cultural resources.
4. Examine the possible effects of documenting outside interest as well as traditional cultural activities.
5. Examine in a worldwide context the harmony between cultural tradition preservation and change.

2. Background / Context

The „Painted Bride” example illustrates how, by way of ceremonial rituals, a minority culture preserves its own cultural identity despite historical events like as religious persecution under communist control. Maintaining community-oriented preservation techniques, this legacy consists in several ICH components: oral traditions, performing arts, social conventions, and traditional handicraft.



Between preservation and natural evolution, between community ownership and foreign interests, between cultural difference and homogenizing globalization, the story reveals tremendous difficulties in heritage management. This offers significant understanding on how effective ICH management hinges on enabling communities to recognize, record, and conserve their customs while evolving with the times.

3. Case analysis

Marking the „Painted Bride” (or „Pisana Bulka”) event in Ribnovo, in Western Rhodope Mountains of Bulgaria, Pomaks, or Bulgarian Muslims, are the ritual revolves on the bride's extravagant facial decoration, whereby her face is first painted white and then covered with beautiful sequins, beads, and threads placed in geometric designs by talented ladies from the society. This metamorphosis produces a mask-like appearance that retains the bride's eyes, therefore indicating her transition from maidenhood to marriage and maybe serving as protection against evil spirits.



The bride dresses elegantly; she wears a red dress with exquisite embroidery, multiple scarves, a distinctive feathered headpiece called a „dulak” ancestral jewellery, and ceremonial accessories. The complete visual outcome produces a unique identity that Bulgarian cultural traditions would most definitely identify.

The ceremony transpires over multiple days in a defined order: Small Engagement (preliminary family accord), Large

Engagement (formal accord accompanied by gift exchange), Henna Ceremony (ritual application of dye on the bride's hands), Painting of the Bride (conducted on Saturday), Wedding Day (Sunday, when the groom retrieves his bride), and Procession (escorting the bride to her new residence with music and festivity). Particularly songs, dances, and ceremonies performed in these times, instruments used historically include the zurna and drums.

The Ribnovo people have kept their tradition by passing on its symbolic value and abilities over generations. Notwithstanding historical limitations including times of restricted religious expression, the community maintained its past by shared memory and involvement. Usually happening in December or January, marriages follow age-old rituals even if some aspects have evolved with time.

Thanks to anthropological research, cultural studies, and photography, the „Painted Bride” ceremony has lately grown in importance. The ritual attracts growing interest from other individuals, so the increased focus raises crucial issues about study technique, representation, ownership, and the impending commodification.

These are two YouTube videos that provide more detailed presentation of the ritual (available in BG):

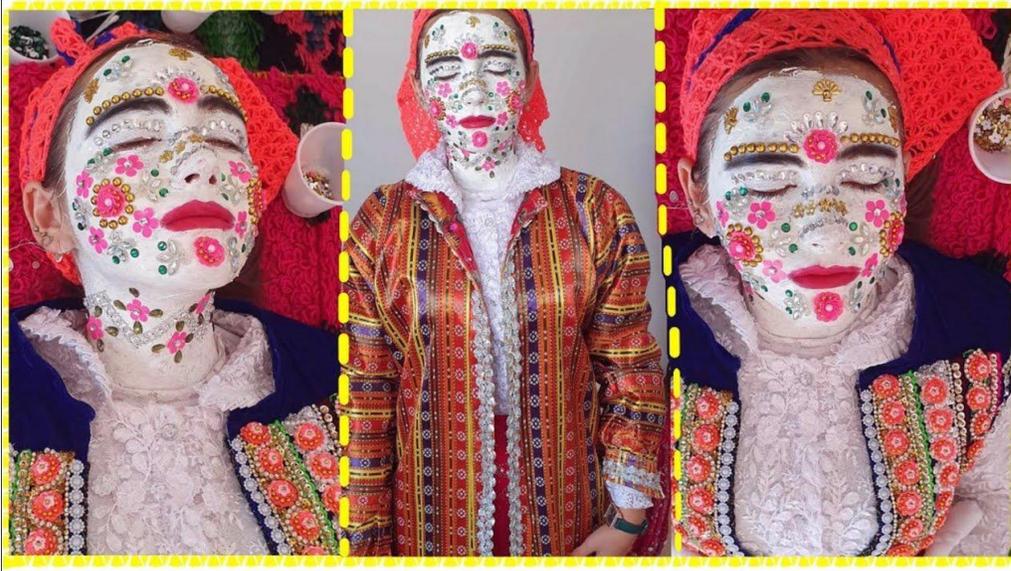
- Ribnovo – from one world to another Gelina - [link](#)
- Gelina Recreating a painting of the bride in the village of Ribnovo - [link](#)

4. Conclusions & future outlook

The lifetime of the „Painted Bride” ritual reflects the tenacity of community-oriented heritage preservation against homogeneity brought about by globalization. Their existence under government persecution highlights the power of securely anchored cultural traditions when societies uphold their customs. The Ribnovo community deals with both opportunities and challenges: more outside

attention could lead to cultural tourism-based economic gains, but it could also threaten the validity of the custom.

The future sustainability of this legacy will depend on the community's capacity to negotiate the digital documentation era – which offers both greater appreciation and risks of decontextualization – by balancing preservation with natural evolution, control outside influences, and guarantee of significant transmission to younger generations.



5. Study questions

1. In what ways does the „Painted Bride” custom depict the complicated relationship between Islamic religious identity and cultural practices with possibly pre-Islamic roots?
2. Under political oppression and cultural uniformity, which particular activities has the Ribnovo community taken to preserve its legacy?
3. How can travel, more outside attention, and documentation affect the authenticity and execution of the „Painted Bride” custom moving forward?
4. How does the „Painted Bride” movement question received knowledge dividing tangible from intangible cultural legacy?
5. What ethical questions should academics, photographers, and cultural visitors address while recording and distributing knowledge about this live legacy?

6. References

- Vasileva-Grueva, P. (2025). Renegotiation of Inheritance between Generations – Traditions and Holidays in the Village of Ribnovo, Garmen Municipality, *Balkanistic Worlds* 1, 263-278 (in Bulgarian)
- Toncheva, V. (2012). Brides with masks. <https://infomreja.bg/bulkite-s-maska-4685.html> (in Bulgarian)
- Brunnbayer, U. (1999). Diverging (Hi-)Stories: The Contested Identity of the Bulgarian Pomaks. *Ethnologia Balkanica*, 3, 35–50

Muyhtar-May, F. (2014). Identity, Nationalism, and Cultural Heritage under Siege. Five Narratives of Pomak Heritage – from Forced Renaming to Weddings. Leiden.

Olson, L. J. (2019). Enacting Pomak Belonging: Wedding Performance and Social Media in Post-Socialist Bulgaria, *Anthropology. Journal for Socio-Cultural Anthropology* 6: 104–130

Case 3. (provided by UNIWA) Periphery of Achaia

1. Synopsis & Learning outcomes

Synopsis: The case study of the regional unit of Achaia consists of elements of intangible heritage associated with collective memories, but also of natural beauty. The aim of the study is to record the points of interest of the area in order to present challenges so that humanity can learn and deal with crises for the common benefits of all societies in a peaceful way.

Learning outcomes:

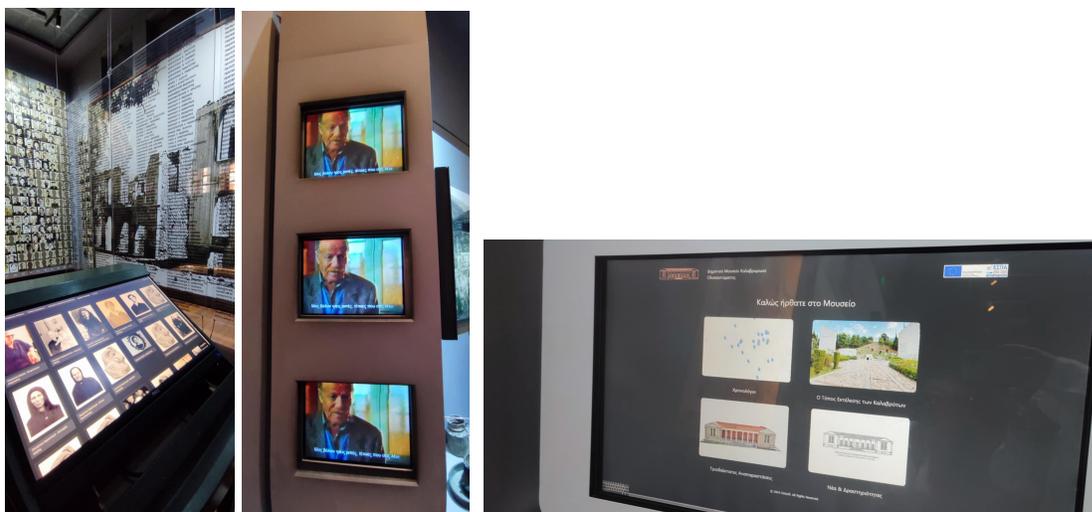
- to create awareness through storytelling and presentation of events that influence communities
- to be able to promote activities that unite nations and besides, promote sustainable development

2. Background / Context

The selection of the regional unit of Achaia was made based on the fact that it has a rich culture and a natural environment of particular beauty.

3. Case analysis

Community centered approaches have been initiated and supported in the area such as the highlighting of collective memories associated with human rights and peace among nations. This is due to the fact that on December 1943, the German occupation forces gathered the inhabitants of Kalavryta and separated their families in an inhumane way and men and male teenagers were led to Kapi's Hill, where they were executed. The municipal museum of Kalavritan Holocaust stands as a lighthouse of peace and collective memory and employs storytelling, touch screens with the photos of the people that were executed, educational programmes, has a digitized library and presents the history of the museum promoting peace around the world in different languages at a very well-organized site (Greek, English, German, French) (<https://www.dmko.gr/en>).



Photos 1-3, digital storytelling and the implementation of new technologies Photos: own source

Besides, the area is famous for the Odontotos rack railway (<https://www.odontotos.com/index-en.htm>) which is part of the living tradition of the area that operates for more than 120 years. The train crosses Vouraikos river. It starts from Kalavrita, runs through the homonymous gorge and ends in Diakopto, on the coast of the Corinthian bay. The journey crosses traditional villages and there are many natural significant points for the visitor to admire. The area is part of UNESCO Global Geopark with many sites to see including the Kastria Cave with the lake formations (<https://www.kastriacave.gr/en/>). Hiking and other alternative forms of tourism such as rafting, provides life to the local community. The area belongs to the people and its communities and the company that initiates rafting and other activities in Ladonas river rents the place that contributes to sustainable tourism but also preservation of the environment and the surrounding area. Professions such as loggers and lumberjacks are important for the area and jobs lower unemployment rates.



Photos 1-3: alternative forms of tourism that promote the ICH of the area. Photos: own source

Furthermore, the presence of cooperatives with locally produced dairy products that have protected designation origin (feta cheese of Kalavryta) is important for the preservation of local production, traditions, professions (<https://www.kalavritacoop.gr/start>). Wineries and vineyards are also many in the region of Achaia with Achaia Clauss winery to be included in the national intangible heritage list according to UNESCO guidelines. The technique of barrel making, at Achaia Clauss and by extension the handmade barrels that contain wine but mainly sweet, the red Mavrodaphne of Achaia Clauss is at the heart of the viticultural identity of the Prefecture of Achaia.



Photos 1-2, products included in the ICH national intangible heritage list according to UNESCO guidelines. Photos: own source

4. Conclusions & future outlook

The challenges of the area bring forth paradigms from the devastating results and atrocities wars all over the world have and send a message to humanity to keep memories alive. A network has been created in regard to the Greek holocausts (<http://www.greek-holocausts.gr/>). Routes can be created that include Greek cities and villages associated with holocausts. It should be mentioned that these holocausts include Christian populations. Digital tools and technologies may contribute to spread these collective memories for younger generations that may have a focus on community centred approaches. Volunteers may contribute to such efforts.

5. Study questions

- Record cultural routes in the region and organize the promotion of the region with a comprehensive advertising communication plan that puts emphasis on the ICH of the area.
- Synthesise the implementation of digital tools so that all voices can be heard through storytelling, podcasts and documentaries.

6. References

- Municipal Museum of Kalavritan Holocaust <https://www.dmko.gr/en> last accessed 13.05.2025
- Kastria Cave of the Lakes <https://www.kastriacave.gr/en/> last accessed 13.05.2025
- Odontotos Rack Railway <https://www.odontotos.com/index-en.htm> last accessed 13.05.2025
- Cooperative Kalavryta <https://www.kalavritacoop.gr/start> last accessed 13.05.2025
- Τα βαρέλια της Achaia Clauss και η παράδοση της Μαυροδάφνης στο Ευρετήριο Άυλης Πολιτιστικής Κληρονομιάς <https://www.iefimerida.gr/politismos/achaia-clauss-stin-ayli-politistiki-klironomia> last accessed 13.05.2025
- Δίκτυο Μαρτυρικών Πόλεων και Χωριών <http://www.greek-holocausts.gr/> last accessed 13.05.2025

Chapter 10: Ethical considerations in ICH

Case 1. (provided by UniAc) Fábrica De Álcool Da Lagoa (Azores): Ethical Dimensions in Industrial and Intangible Heritage Redevelopment

1. Synopsis & Learning outcomes

The former Fábrica de Álcool da Lagoa in São Miguel, Azores, stands as a powerful symbol of the region's industrial past and evolving cultural identity. Once central to the Azorean economy through the transformation of sweet potatoes into alcohol, the factory now represents an opportunity to integrate industrial and intangible heritage into sustainable cultural tourism. This case study examines the ethical dimensions of heritage reuse, particularly concerning community consent, representation, and ownership of collective memory. Drawing from Chapter 10's framework on cultural sensitivity, informed consent, and ethical custodianship, it explores how industrial landmarks can be ethically reactivated as living cultural spaces. The study evaluates the risks of misrepresentation and over-commercialization and proposes strategies for inclusive, respectful, and educational reuse of the site that reinforces community agency.

- LO1. Understand ethical issues in industrial and intangible heritage integration
- LO2. Identify responsible strategies for the redevelopment of historical cultural spaces
- LO3. Critically assess the role of community participation and representation in cultural tourism

2. Background / Context

The Azores archipelago gained economic prominence by exporting oranges to England between the late 18th century and the first half of the 19th century. However, due to a disease that affected citrus trees, production declined significantly from 1860 onwards. In this context, some Azorean entrepreneurs sought alternative crops, and one of their choices was sweet potato, with the goal of transforming it into alcohol. Five alcohol factories were established in the Azores: two on the island of Terceira and three on the island of São Miguel. The Lagoa Factory was the second industrial facility of this kind, founded in 1882 along the coastline of this city on São Miguel. Inspired by European industrial models, the factory's machinery and its first technicians were German, ensuring high productivity and quality in the alcohol produced. Despite economic and political constraints on alcohol production, this factory survived. By the early 20th century, it was the only one in the Azores still processing sweet potatoes and corn, at one point employing up to 220 workers - a considerable number given the municipality of Lagoa's population size. The factory's presence shaped the local toponymy. It influenced the social and recreational sector, leading to the creation of employee shops, a canteen, and even a football club, founded in 1948 and still active today. In 1968, the factory

was acquired by a French company, which began using molasses from the sugar industry as its raw material. In 1996, alcohol production ceased and focused solely on bottling imported alcohol from outside the archipelago, ultimately shutting down entirely in 2021. Today, the industrial structure remains a defining feature of the urban landscape of Lagoa and stands as a local landmark, awaiting redevelopment to meet contemporary challenges.

3. Case analysis

The Fábrica de Álcool da Lagoa exemplifies the challenges and opportunities of integrating industrial heritage within contemporary cultural tourism frameworks. As a material relic of regional transformation, it also embodies intangible dimensions - labor stories, resilience, migration, gender roles, and intergenerational memory. These elements must be ethically considered in any redevelopment or reinterpretation process.

According to Chapter 10, ethical safeguarding of heritage must respect community ownership, avoid commodification, and ensure free, prior, and informed consent when sharing cultural memory. The risk of turning such a heritage site into a generic tourist attraction, stripped of context and meaning, is significant. For instance, presenting the factory's legacy only through industrial aesthetics or commercial narratives without addressing its social history, including workers' labor rights or the environmental impact of alcohol production, could misrepresent its past and alienate local stakeholders. Furthermore, the site's identity as a space once grounded in community solidarity must be acknowledged. Current proposals to transform the space into a cultural or tourism venue must engage former workers, their families, and community groups not as passive audiences but as co-creators of interpretive content. Ethical redevelopment must avoid the pitfall of "heritage extraction," where cultural narratives are selectively curated and commodified without benefit-sharing.

Educational partnerships with local schools and universities could support inclusive heritage interpretation. Interactive exhibits, oral history archives, and community-led tours may offer participatory and respectful ways of activating the space. However, any collection or dissemination of testimonies must be guided by informed consent protocols, ensuring agency and respect for personal and collective memory.

Lastly, digital technologies - such as augmented reality reconstructions or virtual museum tours - can extend access, but they must also adhere to ethical standards. These include transparency in content creation, equitable representation of narratives, and data sovereignty for community-generated materials.

4. Conclusions & future outlook

The Fábrica de Álcool da Lagoa stands as a compelling example of how industrial heritage can be reimagined in ethically responsible ways that honor both tangible structures and the intangible cultural memory they represent. Its future redevelopment must go beyond aesthetic restoration or touristic appeal to serve as a space of community engagement, education, and historical reflection. This requires a commitment to ethical principles such as

community ownership, informed consent, and inclusive representation. The factory can become a living cultural hub rather than a static monument by involving former workers, local residents, and cultural practitioners in shaping how the site is interpreted and used. Educational initiatives, oral history projects, and co-created exhibitions can ensure that narratives of labor, resilience, and transformation are preserved with dignity and shared with authenticity. Digital technologies may enhance accessibility, but their use must respect data sovereignty and cultural context. Ultimately, ethical stewardship of this site offers a unique opportunity to balance preservation with innovation, transforming the factory into a meaningful cultural landmark that contributes to local identity and collective memory.

5. Study questions

- Question 1. How can industrial heritage sites be ethically redeveloped to preserve and promote intangible cultural memory?
- Question 2. What are the ethical risks of representing the Fábrica de Álcool da Lagoa as a tourist attraction, and how can they be mitigated?
- Question 3. How can former workers and local residents actively shape the interpretation and future use of this site?

6. References

João, M.I (1991). Os Açores no século XIX: economia, sociedade e movimentos autonomistas. Edições Cosmos.

<https://repositorioaberto.uab.pt/entities/publication/dba5bfad-2d37-46e3-94b7-d8eff6144d54>

Soares, A. (1996). Álcool. In Enciclopédia Açoriana. <https://www.culturacores.azores.gov.pt/ea/pesquisa/Default.aspx?id=2936>

Links

https://www.youtube.com/watch?v=-QN24et4_Xc

Case 2. (provided by UniAc) Ceramics and Embroidery in The Azores: Ownership, Representation, and Ethical Tourism

1. Synopsis & Learning outcomes

The traditional crafts of ceramics and embroidery in the Azores reflect centuries of artistic knowledge, social history, and regional identity. This case study explores how these practices - rooted in domestic life and influenced by diverse cultural encounters - can be preserved and promoted within sustainable tourism models while addressing ethical challenges such as ownership, fair representation, and cultural appropriation. With the increasing commercialization of Azorean crafts in global and tourism markets, the study evaluates how artisan communities can retain control over their heritage and benefit from its transmission. It also explores how strategies like certification, live demonstrations, and immersive visitor experiences contribute to preserving authenticity. The case highlights the need for ethical policies that protect cultural producers and ensure respectful engagement with living traditions.

- LO1. Understand ethical challenges in promoting ICH through tourism
- LO2. Develop strategies for fair representation and community benefit
- LO3. Apply critical thinking to ownership, consent, and cultural sensitivity

2. Background / Context

The first clay pieces in the Azores are believed to have come from mainland Portugal, serving the settlers daily for storing and processing food products. Over time, the establishment of pottery workshops with Portuguese techniques and potters became a reality on all the islands, with production centers particularly dominant on the islands of São Miguel (notably in Vila Franca do Campo) and Terceira. The presence of red clay on the island of Santa Maria also played a crucial role in producing construction materials (such as roof tiles), which boosted the local transport and domestic economy. In the second half of the 19th century, in the context of Portuguese industrialization, several industrial units dedicated to ceramics were founded, including the Cerâmica Vieira factory in the municipality of Lagoa. Established in 1862, it is the only faience production unit still active today in São Miguel. Its pieces are distinguished by a white base and blue decorative strokes, a color combination that has become an identity mark of Azorean regional pottery (see, Figure 1).

Figure 1 – Local ceramics



On the island of São Miguel, blue also sets apart the embroidery produced there (see, Figure 2). Like much of the industrial activity of the time (such as tea or tobacco production), embroidery played a crucial role in the 1930s in alleviating unemployment when a labor crisis affected the female workforce.

Figure 2 – Local embroidery



Thus, a style of embroidery known as “bordado a matiz” was introduced, worked in two shades of faience blue, and inspired by vegetal and rural motifs. On the island of Terceira, the influences of English embroidery and the Madeira archipelago were key in shaping the local tradition of handmade embroidery on linen fabric. This embroidery stands out from the blue designs of São Miguel by being exclusively white. Tablecloths, sheets, pillowcases, and other practical household items that were once part of an Azorean bride’s trousseau are now highly valued as quality products in the tourism market. Finally, straw embroidery, typical of the island of Faial, is also of English influence. Probably originating in the 19th century, it was quickly learned by the local female workforce. It became an identity marker of the island, distinguished by the contrast of straw-colored embroidery on black fabrics.

3. Case analysis

Ceramics and embroidery in the Azores are more than artistic expressions - they are complex manifestations of identity, craftsmanship, and natural resource stewardship. These practices are deeply linked to the local environment, as the quality and authenticity of the final products depend significantly on the region's natural materials (Martins, 1993). Azorean red and white clays, particularly from São Miguel and Santa Maria, are valued for their unique composition and texture, which influence the durability and appearance of handmade pottery.

Today, ceramics and embroidery are more than cultural products - they represent the living heritage that local communities maintain through skill-sharing, memory, and adaptation. Artisans in São Miguel and Terceira continue to produce hand-painted pottery and embroidered pieces that retain stylistic continuity with historical practices. Local cooperatives and family workshops are central to this continuity, though they face growing competition from industrial replicas and imported souvenirs. Sustainable tourism initiatives have started to recognize the potential of these crafts as meaningful experiences. Hands-on workshops, artist-led demonstrations, and behind-the-scenes tours offer visitors insights into production methods, fostering appreciation and awareness. Collaborations with tourism operators have led to themed packages combining craft sessions with regional gastronomy or cultural festivals. Embroidery motifs have also been reimagined in contemporary textiles and fashion, engaging younger generations and new markets.

The growing popularity of these crafts has created both opportunities and threats. On one hand, tourism provides a platform to showcase artisan skills and generate income for local communities. On the other, mass production - especially in foreign factories using low-cost labor and synthetic materials - has led to a proliferation of imitations. These counterfeit products often mimic the visual style of Azorean ceramics and embroidery but lack the artisanal quality, cultural context, and ethical sourcing that characterize authentic goods. The influx of these industrial copies into local and international markets significantly undermines the value of genuine Azorean crafts. Often unaware of the differences, tourists may opt for cheaper alternatives, thus diverting income away from local artisans. Furthermore, using non-local raw materials and machine-based production methods results in products that neither reflect the cultural heritage nor respect traditional craftsmanship's environmental and social

processes. The lack of effective protection mechanisms compounds this issue.

Most Azorean ceramics and embroidery styles are not registered as protected geographical indications (PGIs) or consistently covered by copyright or certification labels. As a result, artisan workshops - many of which operate on small, family-run, or cooperative models - struggle to differentiate their authentic products from counterfeit goods. Their limited financial capacity also prevents them from competing with low-cost imports or investing in large-scale marketing.

The situation presents broader ethical implications. Without systems of attribution and consent, artisans face cultural and economic disempowerment. Their traditional knowledge, designs, and methods are often appropriated without credit or compensation, leading to the erosion of cultural ownership and a dilution of the intangible heritage itself. Tourists may unknowingly participate in this cycle by purchasing mass-produced souvenirs that contribute to the decline of genuine artisan industries. In response, some local initiatives have begun to emerge. Artisan cooperatives are advocating certification schemes to protect the origin and authenticity of products. Museums and cultural institutions are expanding educational efforts to help visitors understand the value of traditional craftsmanship. Retailers are being encouraged to prioritize transparent supply chains and promote fair trade principles. However, these efforts must be scaled and supported by public policy. There is a pressing need for regional and national authorities to implement protective legal frameworks, enforce anti-counterfeiting measures, and provide funding for capacity-building among artisans. Sustainable tourism and ethical commerce can be achieved by valuing both the raw materials and the human expertise behind each product.

Addressing these concerns requires a stronger focus on ethical frameworks. Fairtrade principles, transparency in sourcing, and formal recognition of artisans' rights must be integrated into tourism and heritage policies. Additionally, involving artisans in decision-making about how their work is presented and shared is essential for cultural sustainability.

4. Conclusions & future outlook

Ceramics and embroidery in the Azores exemplify how traditional crafts can be preserved and revitalized through ethically managed tourism. Their continued relevance depends on empowering artisan communities, protecting the value of raw materials, and ensuring fair recognition and economic return for their work. In the face of increasing mass production and

counterfeit goods, it is essential to implement strategies that distinguish authentic craftsmanship from industrial imitations. Certification systems, community-led workshops, and immersive visitor experiences play a critical role in educating consumers and reinforcing these traditions' cultural and material value. Digital storytelling and museum collaborations can further amplify artisans' voices, while fair trade partnerships help integrate these crafts into broader tourism and retail markets. Sustainable tourism must promote Azorean heritage and uphold the rights, authorship, and agency of those who keep these living traditions alive.

5. Study questions

- Question 1. How can ceramics and embroidery be integrated into tourism experiences without risking cultural appropriation or misrepresentation?
- Question 2. What mechanisms can help protect the rights of local artisans in the face of mass production and commercialization?
- Question 3. In what ways can tourism initiatives promote ethical engagement with traditional crafts while ensuring fair economic returns for communities?

6. References

Government of the Azores. (2023). *Artesanato dos Açores: Diagnóstico e Estratégias de Valorização*.

Martins, R. D. S. (1993). *A cerâmica de Vila Franca do Campo (S. Miguel-Açores) na produção haliêutica*.

UNESCO (2003). *Convention for the Safeguarding of Intangible Cultural Heritage*. <https://ich.unesco.org/en/convention>

Links:

Vieira Ceramics. <https://www.ceramicavieira.pt>

Fair Trade Tourism Principles. <https://www.fairtrade.travel>

Chapter 11: Funding and resource mobilization for ICH

Case 1. (provided by PAX) Kalofer Lace: Bulgarian National Style in Making Shuttle Lace

1. Synopsis & Learning outcomes

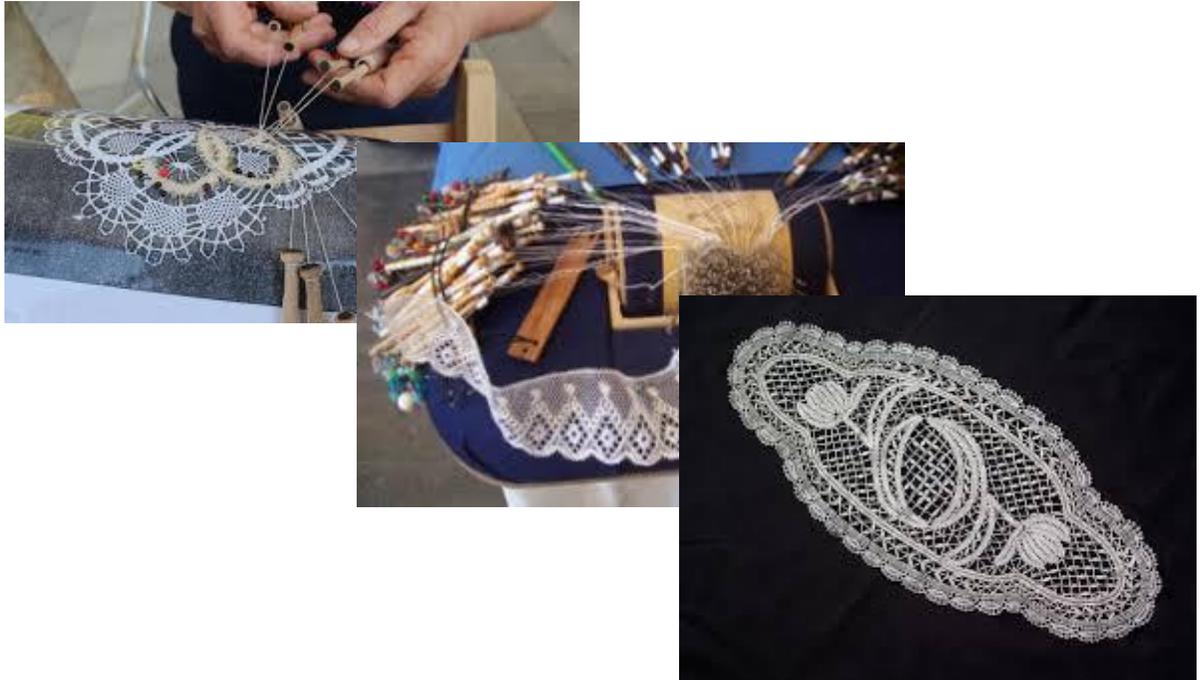
Synopsis: This case study examines how traditional Bulgarian Kalofer lace-making was revitalized through strategic funding and resource mobilization initiatives. It explores the collaborative efforts between local communities, governmental bodies, and NGOs to safeguard this intangible cultural heritage element that was facing decline due to modernization and demographic changes.

Learning Outcomes:

1. Identify diverse funding sources and partnership models applicable to intangible cultural heritage safeguarding
2. Analyze the importance of community involvement in sustainable resource mobilization strategies
3. Evaluate how public-private partnerships can be leveraged for heritage preservation projects
4. Recognize effective methods for balancing tradition with innovation in heritage funding approaches
5. Develop strategies for long-term financial sustainability of intangible cultural heritage initiatives

2. Background / Context

Kalofer lace, originating from the town of Kalofer in central Bulgaria, represents a unique shuttle lace tradition that dates back to the 19th century. This delicate craft features intricate floral and geometric patterns created using only a needle and thread, distinguishing it from bobbin lace traditions found elsewhere. As an element inscribed on Bulgaria's national inventory of intangible cultural heritage in 2012, Kalofer lace embodies not just artistic expression but also the social practices, identity, and cultural knowledge of the community (Ilieva, 2018). The skill was mainly passed on within homes, from generation to generation. This led to a gradual loss of knowledge and skills, especially when interest in the craft declined. The craft is preserved among a limited group of bearers of this intangible cultural heritage.



The example effectively illustrates how a traditional craft facing extinction was revitalized through multi-stakeholder collaboration and diverse funding mechanisms. In recent decades, Kalofer lace-making faced significant challenges including an aging practitioner population, limited economic incentives for younger generations, and competition from mass-produced textiles. The successful mobilization of resources across multiple sectors demonstrates practical approaches to intangible heritage preservation that balance respect for tradition with economic sustainability.

3. Case analysis

Socializing initiatives have paid off recently; the informal organization SedyankaTA helped shuttle lace become more well-known. The Creative Center "Kalofer Lace" promotes the art form at the Kalofer Lace Festival, arranges seminars, makes use of contemporary technologies, provides video instructions, and presents the art form at the Kalofer Lace Festival.

An integrated approach is required for the effective preservation of intangible cultural legacy, emphasizing on cooperation among stakeholders, legal considerations, institutional structures, and effective resource use practices. Along with the construction of regulatory systems, coordination between institutions, and integration of resources and information, this method calls for adjustments in organization, culture, and attitudes of participants. (Handbook for the Safeguarding of Intangible Cultural Heritage – <https://www.unesco-centerbg.org/wp-content/uploads/2020/02/Narychnik-2-final3.pdf>)

Kalofer Lace's (TCCKL) Creative Center is an online souvenir shop that was founded in 2018 with the goal of selling lace samples, tools, jewelry, and locally produced goods. The center has improved the gathering process and reestablished connections with lace producers

throughout Bulgaria. It is currently on display at the National Museum "Hristo Botev" in Kalofer. To showcase Kalofer lace, virtual tours and video guides have been developed.

As a component of Bulgaria's intangible cultural heritage, funding for Kalofer lace is allocated at several levels, combining community initiatives with those of national and local organizations. Investments include funding for documentation, grants for small exhibits in local museums, and direct financial assistance for master practitioners. Since it provides a framework for the Kalofer Lace Creative Center, local municipal funding is absolutely essential. Community centers and neighborhood initiatives also assist with fundraising through donation drives and charitable events. Donations and volunteer labor are vital sources of funding for the center's operations.

The World Organization of Bobbin and Needle Lace World Congress, the "Future for the Creative Center of Kalofer Lace," the "Kalofer Lace Guide," the "Tradition in Modernity" project, and the Plovdiv 2019 Foundation project are among the initiatives that support Kalofer Lace. The Bulgarian Center for Bobbin and Needle Lace organizes the 2025 XXI World Lace Congress in collaboration with the municipalities of Kalofer and Karlovo.

Opportunities for national and international funding for Kalofer lace as an intangible cultural legacy are provided by programs such as the Ministry of Culture, the National Culture Fund, UNESCO's International Fund for Cultural Diversity, and European funds. Since funding is project-based rather than sustainability-based, a number of transmission or economic viability options are being researched. Effective resource mobilization requires a multi-stakeholder approach, a balance between innovation and preservation, community agency, a diversity of skills, and open benefit-sharing.

4. Conclusions & future outlook

The Kalofer lace case demonstrates that effective resource mobilization for intangible cultural heritage requires a progressive shift from external dependency to community-driven sustainability models. While initial governmental and institutional funding was essential for revitalization, long-term viability has emerged through diversified income streams, strategic partnerships, and adaptation to contemporary markets while maintaining cultural integrity. The future outlook for Kalofer lace appears promising as digital platforms continue to expand market reach, and younger practitioners develop innovative applications of traditional techniques. However, challenges remain in balancing commercial viability with cultural authenticity, and in maintaining knowledge transmission systems that honor traditional learning contexts while adapting to modern lifestyles. The Kalofer experience offers valuable lessons for other intangible heritage elements seeking sustainable resource models in a rapidly changing global environment.

5. Study questions

1. How might the multi-stakeholder funding approach used in the Kalofer lace case be adapted to intangible cultural heritage elements in your region?
2. What are the potential risks of commercialization in heritage craft preservation, and how can these be mitigated while still ensuring economic sustainability?
3. In what ways does community ownership of resource mobilization strategies contribute to more sustainable outcomes compared to purely external funding models?
4. How can digital technologies be leveraged for both heritage preservation and resource generation without compromising traditional knowledge systems?
5. What ethical considerations should guide the development of funding partnerships between local heritage practitioners and international organizations or commercial entities?

6. References

European Commission. (2016). Creative Europe success stories: Preserving traditional crafts through innovation. Publications Office of the European Union.

Ilieva, M. (2018). Traditional Bulgarian lace making: Between cultural heritage and market challenges. *International Journal of Intangible Heritage*, 13, 76-89.

Petkova-Campbell, G. (2021). Local cultural heritage in the digital era: The challenges of preservation and sustainable use. *Journal of Cultural Heritage Management and Sustainable Development*, 11(2), 233-248.

UNESCO. (2019). Good practices in the implementation of the UNESCO 2003 Convention: Volume 3. UNESCO Publishing.

Velichkova, E. (2012). The origin and development of bobbin lace in Bulgaria. Traditional applied art and education: historical experience, current state, development prospects, Материалы XVII научно-практической конференции 2-3 ноября 2011г. Санкт-Петербург. Высшая школа народных искусств. (in Russian)

Nikolova, A. (2007). Folk crafts – past, present, future, *Etar*. (in Bulgarian)

Орев, V. (1986). Kalofer lace – yesterday and today, *Lada*. (in Bulgarian)

Parvanova, A., Koleva, E. (2020). Creative center of Kalofer lace. Inspirations, Традиционные художественные промыслы: наследие и ответственность молодежи, международный форум 5-6 декабря 2019г. Санкт-Петербург: Высшая школа народных искусств. (in Russian)
Handbook for Civil Organizations – <https://www.unesco-centerbg.org/wp-content/uploads/2020/02/Narychnik-2-final3.pdf> (in Bulgarian)

Video:

<https://www.youtube.com/watch?v=StRa1CIE9J8>

<https://youtu.be/StRa1CIE9J8>

Case 2. (provided by PAX) The National Festival of The Bulgarian Folklore – Koprivshtitsa

1. Synopsis & Learning outcomes

Syntopsis:

The National Folklore Festival in Koprivshtitsa, held every five years since 1965, is the largest and most prestigious national event dedicated to the preservation and popularization of authentic Bulgarian folklore. The idea for the festival arose from the need to protect Bulgarian traditions from urbanization and commercialization, and it has established itself as a central meeting place for thousands of Bulgarians of all ages and the diaspora. The fair is competitive and open to performers - singers, dancers, musicians, storytellers, and folk custom ensembles - who must present programs based entirely on the authentic folklore of their region. The scale of the event is massive (18,000 performers participated in 2010), with only the best, having passed preliminary selection at local festivals, being admitted to the national stage.

The organization of the fair aims not only to demonstrate, but also to document, preserve, and stimulate the transmission of intangible cultural heritage. For this purpose, the event is realized through the joint efforts of the Koprivshtitsa Municipality and the Ministry of Culture, with the support of Bulgarian National Television (BNT), Bulgarian National Radio (BNR), and experts from the Institute of Ethnology and Folklore Studies. The performances, which often lead to international recognition for the participants, are documented by scholars for archival purposes. Through its two-stage format and active public engagement, the festival not only raises public awareness about the significance of living heritage but also provides a mechanism for identifying and preserving new and old traditions.

Learning outcomes:

- Determining the cultural and historical role of the Koprivshtitsa Fair (Sabor) as a core instrument for the preservation and popularization of Bulgarian folklore since its inception in 1965.
- Analyzing the competitive format of the festival, covering the requirement for participants to base their programs entirely on the folklore of their respective regions.
- Examining the organizational structure and the role of the main institutions (the Ministry of Culture, the Koprivshtitsa Municipality) in the management and execution of the large-scale event.
- Evaluating and discussing the function of the local festivals as a selection and popularization mechanism prior to the national fair.
- Investigating the unique aspects of the Fair, such as the participation of foreign groups and issues related to funding and access

2. Background / Context

The National Festival of Bulgarian Folklore in Koprivshitsa, held since 1965, represents a cultural event of exceptional significance for the preservation and popularization of authentic Bulgarian folklore. The festival takes place once every five years in the Voyvodenets area near the town and has established itself as the largest and most prestigious national platform, gathering vocal, dance, and instrumental performers, as well as storytellers and folk custom ensembles from all regions of the country. With an entirely competitive nature and the main requirement being the presentation of programs deeply rooted in the folklore of the performers' native region, the event demonstrates massive participation – for instance, the anniversary edition in 2010 gathered over 18,000 performers, with only the best, having passed preliminary selection at local festivals, being admitted to the national fair.

3. Case analysis

The National Festival of Bulgarian Folklore in Koprivshitsa is a central meeting point for the carriers and heirs of local Intangible Cultural Heritage (ICH) from all regions of Bulgaria. Founded in 1965 based on the idea of Raina Katsarova, the festival has transformed from a regional event into a large-scale national celebration, whose main mission is the preservation, transmission, and revitalization of authentic Bulgarian folklore. The fair utilizes a two-stage, competitive format: following regional selections, the best performers - including singers, instrumentalists, dancers, storytellers, and folk custom groups - are admitted to the national stage in the Voyvodenets area. The fundamental requirement is that the programs are deeply rooted in authentic regional traditions, with the entire process overseen by a jury that includes specialists from the Bulgarian Academy of Sciences (BAS)



Since December 2016, the festival has been inscribed in the UNESCO Register of Good Safeguarding Practices for ICH, underscoring its role as a model for demonstrating traditional knowledge and skills. Beyond the stage performances, the fair offers a holistic immersion in Bulgarian culture, including an exhibition-bazaar of traditional crafts, traditional costume displays, a scientific forum, and film screenings. The successful execution of this large and complex event is a direct result of the synergistic efforts of the main organizers: the Ministry

of Culture (as the chief coordinator), the Koprivshtitsa Municipality, the Regional Administration of Sofia Region, and the Institute of Ethnology and Folklore Studies at the Bulgarian Academy of Sciences (BAS), all of whom guarantee both the cultural and expert quality, as well as the logistical support, order, and safety.



The financial security of the fair is ensured through a diversified resource mobilization strategy that covers research, documentation, and overall logistics. This financial stability is guaranteed by a combination of funds from the State Budget (via a Decree of the Council of Ministers), the Koprivshtitsa Municipality's budget, project-based funding from the Ministry of Culture,

as well as significant support from donations and sponsorships. This multifaceted funding approach is key to the sustainable realization of the festival, providing for everything from infrastructure and accommodation to the remuneration of experts and media coverage by the main national partners (Bulgarian National Television (BNT), Bulgarian National Radio (BNR), and the Bulgarian News Agency (BTA)).

In fact, Koprivshtitsa is more than a historical village; it is a symbol of Bulgarian identity and pride. Its preservation and celebration of folklore serve as a testament to the enduring spirit of a nation that treasures its roots. Whether you are drawn by the music, the dances, or the rich historical ambiance, this enchanting village promises a journey through the heart and soul of Bulgaria. Plan your visit to Koprivshtitsa and be part of a timeless celebration that will leave you with memories of a culture that dances to its own vibrant tune.

4. Conclusions & future outlook

The National Festival of Bulgarian Folklore in Koprivshtitsa stands out as an exemplary model for funding and resource mobilization for Intangible Cultural Heritage (ICH) due to its robust, multi-faceted approach. This strategy integrates multi-tiered government funding, drawing support from the State Budget, the Ministry of Culture (often project-based), and the Koprivshtitsa Municipality's local budget for infrastructure and logistics. Furthermore, it excels in strategic collaboration with various state agencies and institutions, transforming non-monetary assets into crucial resources. For instance, the Institute of Ethnology and Folklore Studies with Ethnographic Museum at the Bulgarian Academy of Sciences (BAS) provides invaluable expertise for cultural quality and documentation, while the Regional Administration coordinates essential logistical and security support from entities like the Ministry of Interior, Fire Safety and Population Protection, and medical teams, alongside health and food safety

controls from the Bulgarian Food Safety Agency (BFSA) and Regional Health Inspectorates (RHI).

Beyond governmental and institutional support, the festival effectively engages national media partners (Bulgarian National Television (BNT), Bulgarian National Radio (BNR), Bulgarian News Agency (BTA)) to secure extensive coverage vital for ICH promotion and public awareness, with recordings contributing to documentation. A key aspect of its comprehensive financial sustainability is the diversified private sector engagement through donations and sponsorships, broadening the funding base. This collaborative model, characterized by the cost-efficiency of shared responsibilities among numerous partners, optimizes resource utilization and ensures the sustained funding, preservation, and promotion of Bulgaria's rich intangible cultural heritage.

5. Study questions

1. What is the main goal of the two-stage, competitive format of the National Folklore Festival in Koprivshitsa, and what is the fundamental requirement for participants regarding their programs?
2. What does the festival's inscription in the UNESCO Register of Good Safeguarding Practices for ICH in 2016 signify, and how does this support its core mission?
3. Who are the four main organizers of the fair, and how does their "synergistic effort" guarantee both the cultural and expert quality, as well as the logistical support and safety of the large-scale event?
4. Describe the festival's diversified resource mobilization strategy by specifying at least three main sources of funding that ensure its sustainability.
5. Context and Scope: Besides the stage performances, what additional activities does the fair offer for a "holistic immersion in Bulgarian culture," and what is the role of the preliminary regional selections in the overall process?

6. References

Peycheva, L. (Peycheva, Lozanka). (2008). *Mezhdu seloto i Vselenata: Starata folklorna muzika ot Bŭlgariya v novite vremena* [Between the village and the universe: Old folk music from Bulgaria in modern times]. Akademichno izdatelstvo „Prof. Marin Drinov“.

Pulekov, B. (2011). *Turistiko-istoricheski vodach za grad Koprivshitsa* (3rd ed.) [Tourist and historical guide for the town of Koprivshitsa]. Narodno chitalishte "h. Nencho Palaveev". (In Bulgarian)

Yancheva, K. (Yancheva, Krasimira), & Tsvetkov, S. (Tsvetkov, Stiliyan). (2024). *Predizvikatelstva pred razvitiето na folklorniya turizŭm v Bŭlgariya* [Challenges facing the development of folklore tourism in Bulgaria]. *Izvestia Journal of the Union of Scientists - Varna Economic Sciences Series*, 13(1), 176–185. <https://doi.org/10.56065/IJUSV-ESS/2024.13.1.176>

<https://koprivshitsa-bg.com/bg/culture/subitiya-i-proyavi/xiii-natsionalen-sabor-na-narodnoto-tvorchestvo-v-koprivshitsa-8-10-avgust-2025-godina/>

<https://ich.unesco.org/en/BSP/festival-of-folklore-in-koprivshitsa-a-system-of-practices-for-heritage-presentation-and-transmission-00970>

<https://www.unesco-centerbg.org/en/inscribed-elements-en/bulgaria-en/#:~:text=The%20concept%20for%20the%20Festival%20of%20Folklore,and%20Folklore%20Studies%20with%20the%20Ethnographic%20Museum.>

Video:

<https://www.youtube.com/watch?v=QZw-Wue2Lt8&t=4s>

Case 3 (provided by UW). Kwesta Powązkowska: The All-Saints Fund-Raising at Warsaw's Old Powązki Cemetery

6. Synopsis & Learning outcomes

Since 1975, volunteers ranging from celebrities to scouts have stood at the gates of Old Powązki Cemetery every 1-2 November, collecting donations for the restoration of historic graves. Initiated by music critic Jerzy Waldorff, the Kwesta Powązkowska has restored more than 1,700 monuments and become an annual civic ritual that reinforces Warsaw's identity while honouring the dead. In 2024 it was entered on Poland's National List of Intangible Cultural Heritage.

Learning outcomes

- Understanding the origins of the Kwesta Powązkowska within post-war heritage activism.
- Knowledge of mobilization strategies in urban intangible heritage events.
- Understanding the relationship between tangible (tombs) and intangible (fund-raising ritual) heritage.
- Understanding the role of collective action in the preservation of ICH.

7. Background / Context

The cemetery, opened in 1792, functions as Poland's *panthéon* of national culture; war and neglect left many tombs in disrepair by the 1970s. Waldorff's initiative framed preservation as a citizen's duty, consciously echoing 19th-century patriotic *subscription* traditions. Over five decades the Kwesta evolved into a mass-participation event broadcast live by national media, reinforcing social cohesion and awareness of funerary art.

8. Case analysis

The Kwesta Powązkowska is a biannual fundraising charity festival that takes place in historic Stare Powązki Cemetery in Warsaw. It takes place around All Saints' Day (November 1st), when hundreds of thousands of people go to cemeteries to light candles and remember the deceased. This Warsaw festival has special cultural and historical significance, as it is not just an instant of commemoration but also an act of strong preservation.

Conducted by the Social Committee for the Care of Old Powązki (Społeczny Komitet Opieki nad Starymi Powązkami) since 1975, the *kwesta* is employed to collect money to restore deteriorating tombs, graves, and monuments at one of Poland's most important necropolises. Stare Powązki, founded in 1790, is the cemetery of some of Poland's most noted citizens - artists, writers, scientists, politicians, and war heroes. Some of the best-known people interred there are musician Ignacy Paderewski, author Bolesław Prus, and actress Helena Modrzejewska.

What is interesting about the Kwesta Powązkowska is how it melds the public and famous members of Polish society. Actors, musicians, journalists, scholars, and politicians alike become fundraisers every year, standing with collection buckets and encouraging people to pass by to contribute. The visual and symbolic presence of these public figures creates a common sense of shared responsibility for the nation's cultural heritage. People from every generation donate, some spare change, others more, knowing that they help to preserve the memory of Poland.

Over the years, the kwesta has funded the restoration of hundreds of graves, many of which are works of art in themselves, commissioned by famous sculptors and architects. The event is a strong showcase of participation in civil society and shows the value of collective efforts in safeguarding heritage.

9. Conclusions & future outlook

Kwesta Powązkowska is more a living tradition that reiterates Polish respect for history, art, and national identity than it is a charity. Memory not only here is preserved in stone, but also passes on through community, conversation, and shared responsibility. Apart from its fundraising role, the Kwesta Powązkowska is also educational. It introduces the public to the importance of historical cemeteries and their buried histories. It also cemented intergenerational bonds since families go in together and teach future generations about respect for the past. Its future resilience depends on adapting to cashless economies, broadening volunteer diversity and documenting intangible know-how - such as call-and-response donation chants - before veteran custodians retire.

10. Study questions

1. How does the spatial setting of Old Powązki shape the ritual practice of the Kwesta?
2. Compare the Kwesta's governance model with corporate-sponsored heritage philanthropy.
3. What ethical considerations arise when celebrities front heritage fund-raisers?
4. Design an evaluation framework to measure the Kwesta's social impact beyond monetary totals.
5. How might digital platforms both support and undermine the embodied aspects of this practice?

6. References

Narodowy Instytut Dziedzictwa. "Tradycja kwestowania na Cmentarzu Stare Powązki w Warszawie jako element obchodów Dnia Wszystkich Świętych oraz Dnia Zadusznego." Entry on National List of Intangible Heritage, August 8, 2024. niematerialne.nid.pl

Kozubal, Marek. "Kwestowanie na Starych Powązkach to niematerialne dziedzictwo." *Rzeczpospolita*, September 6, 2024. rp.pl

Polskie Radio. "Tradycja kwestowania na Starych Powązkach na krajowej liście niematerialnego dziedzictwa kulturowego." September 8, 2024. polskieradio.pl

Conclusion

The case studies compiled in this manual demonstrate that successful ICH preservation requires far more than documentation - it demands active community participation, innovative funding mechanisms, ethical engagement, and adaptive management strategies that balance tradition with contemporary realities. From the Survakari rituals of Bulgaria to the Fado houses of Lisbon, from Kalofer lace-making to the timber rafting communities spanning six nations, these examples reveal common patterns: heritage thrives when communities retain agency over their traditions, when multiple stakeholders collaborate effectively, and when economic sustainability aligns with cultural integrity.

Several critical lessons emerge across chapters. First, the most resilient ICH practices embed themselves in living community structures rather than existing as museum pieces - the Junii Braşovului parade, the Kwesta Powązkowska fundraising ritual, and Terceira's Carnival demonstrate how traditions evolve while maintaining core meanings. Second, successful heritage management increasingly relies on strategic partnerships between local communities, governmental bodies, NGOs, and international organizations, as evidenced by the multinational timber rafting initiative and the Surova Folk Feast's UNESCO recognition. Third, digital technologies offer powerful tools for documentation, education, and promotion, yet must be deployed carefully to avoid decontextualizing or commodifying living traditions, as highlighted in the Nedelino two-part singing and Pico vineyards cases.

The path forward requires sustained commitment to ethical principles: respecting community ownership and consent, ensuring equitable benefit-sharing, protecting against cultural appropriation, and maintaining authenticity while allowing natural evolution. As Europe confronts demographic shifts, climate change, economic pressures, and cultural homogenization, the ICH documented here represents not nostalgic preservation but dynamic cultural resources that strengthen social cohesion, foster intercultural dialogue, and contribute to sustainable development. These case studies ultimately affirm that intangible heritage, when thoughtfully managed, remains vital to human dignity, identity, and collective well-being in an interconnected world.

InTrace Project (2023-1-RO01-KA220-HED-000156121) is an Erasmus + KA 220-HED *Cooperation partnerships in higher education* project.

The six project partners are responsible for all materials produced in this project.

Funded by the European Union. Views and opinions expressed are, however, those of the author(s) only and do not necessarily reflect those of the European Union or the ANPCDEFP. Neither the European Union nor the ANPCDEFP can be held responsible for them.





Website
www.inthrace.unitbv.ro



Co-funded by
the European Union

2023-1-RO01-KA220-HED-000156121



INTHRACE

Civil engagement, integration and better management of the national intangible heritage to raise awareness of European common values – EU context, perspectives and active citizenship



Website
www.inthrace.unitbv.ro