



CLINK: Cultural heritage linking diversities in Europe

International Fair

“Cultural heritage as a source
of urban regeneration”

Collection of Best Practices

13th of September 2019, Knjaževac, Serbia





The 2nd gathering of the CLINK project partners took place in the city of Knjazevac, located in the south-eastern Serbia, during 12th and 13th of September 2019.

Our main event, Best Practice Fair took place in the Archeo-ethno Park, an open air museum ("in situ"), part of the Homeland Museum of Knjaževac, located in Ravna Village 8 km north of Knjaževac. This was a fitting venue for the Fair as it illustrates the cultural heritage and atmosphere of traditional communities / cooperatives of the 19th century, typical for this part of Serbia.

More than 80 participants have visited the Fair. The event brought together state and non-state cultural actors, entrepreneurs, craftsmen/women, young designers and civil society organizations from 7 different countries to share and exchange practices of creative and sustainable use of cultural heritage and traditional crafts for social and economic development of communities.



This publication showcases some of the best practices presented during the International Fair. The project CLINK is implemented by 10 partners from Croatia, France, Greece, Bosnia and Herzegovina, Serbia, Montenegro and Albania, supported through the programme Europe for Citizens of the European Union.

**North Macedonia/France:
Online platform for
young entrepreneurs
that preserve
cultural heritage**

**By Ivana Velkova, ALDA
Skopje**

When talking but preserving cultural heritage, an important aspect of the puzzle is can we make money from it. Each culture has a specific heritage and comes with unique set of skills that can be used for financial gain and in the same time preserve an important part of the history of the culture.

generation to generation, and Verica now uses the skills to create costumes and clothing items that can cover a large range of different eras and regions.

Etsy provided a home for both businesses. It is a user friendly platform, where a person can make a shop for different products, create listings for each item, create appropriate tags and publish them. It seems easy enough, but it isn't. Etsy is all about your back story. The buyers usually read the bios of the sellers before deciding to buy products. So it is

Etsy is an online platform dedicated to the handmade and vintage culture and celebrates the unique of culture and the talent of peoples by giving them the opportunity to sell their products in every country in the world.

Two of those peoples are Zoran Velkov and his wife Verica. Together they have special skills that they learned in the course of their lives. Zoran uses the arte of Papier Mache and older techniques to create pinable mannequins for tailors, that are both practice and stylish. By upgrading the traditional style of the mannequins he mixed the old and the new to create a product that in the same time celebrates this heritage and can provide a profit. Verica's family has a long history of clothes and costume making. Her grand-mother made traditional Macedonian costumes that were then sold in the country and beyond. The skill was then shared from



important to create an appealing presentation about your backstory, your inspiration and a short history of your work. That's why the products that are part of a cultural heritage are very popular. The story of a product is really important, so when describing the items, is important



to tell the story first with the pictures than with words. Your words need to share your vision of the product, but in same time allow the buyers to add on it. That's why a seller always offers custom designs if possible.

Rest of it is business. As Etsy gets a cut of every buy, you need to do a correct pricing estimate and a shipping estimate. You calculate the cost of making the items and the cost of your labor, which is usually the most difficult part as people don't always value their time the same. Then you need to be active on the platform in order to promote your business. Easiest way is to like other similar or relevant shops. For expel if you make jewelry stands, you should follow jewelry makers.

Several short advices from Zoran and Verica. It's important to

remember that you can't stay still, innovative thinking and active participation is the key. Always do a market research before selling to discover is an item is sellable, promote widely your work, use social media, make Instagram perfect pictures and finally by patient, a store isn't going to get famous overnight, it takes time and effort.



Epinal2016

Beautiful costumes from different eras and countries

591 Sales | On Etsy since 2016

★★★★★ (98)

♡ Favorite shop (497)

SHOP OWNER



epinal2016
Contact

Items

Q Search items

All	61
Wedding Vest	4
Men's shirts	15
Vest	10
Pants	7

Featured items



Medieval noble Pants, Rustic Pant...



Medieval noble Vest, Rustic Pirate ...



Men's Renaissance Shirt, Men's Pir...

Search

Sell on Etsy Register

Sign in



Home & Living

Wedding & Party

Toys & Entertainment

Art & Collectibles

Craft Supplies

Vintage

Clothes make a statement. Costumes tell a story.

- Mason Cooley

Sort: Custom

**Knjaževac, Serbia:
Social Entrepreneurship
as a Model for
Preservation and
Revitalization of Old
Crafts, The Homeland
Museum of Knjaževac -
Purchasing for a cause**

The Homeland Museum of Knjaževac pays special attention to the preservation of intangible cultural heritage through the realization of various programs intended for a wide audience, children and young people, persons with disabilities, socially vulnerable and marginalized groups, domestic and foreign tourists.

Through the Summer School of Traditional Crafts program supported by the Ministry of Culture and Information old craft techniques are preserved: traditional pottery, two-string knitting and weaving. About a dozen trainees attend this program every year, and the result of their work are numerous unique souvenirs made of clay and wool. A part of the products and souvenirs made during the Summer School of Traditional Crafts are offered as souvenirs from the Homeland Museum of Knjaževac.

Besides this, The Homeland Museum of Knjaževac, supported by the US Embassy in Belgrade, implements the program “Social Entrepreneurship as a Model for Preservation and Revitalization of Old Crafts”, created by Milena Milošević Micić, senior curator art historian. This initiative, implemented in cooperation with associations Ethno Center, MS Knjaževac and Gerontology Center Knjaževac, enables inclusion of socially vulnerable categories, persons with disabilities, beneficiaries of the Gerontology Center, unemployed persons and young people. Through workshops in the premises of the Homeland Museum of Knjaževac, with expert guidance and instructions of educators and demonstrators, young designers, artists and art teachers, knitters,

weavers and other connoisseurs of old crafts, the trainees design and create replicas of museum items, two-string knitted socks, objects made of clay and woven usable items, souvenirs, bags, handbags, fashion details, jewelry and other.

All these items bear the sign of a protected souvenir program of the Homeland Museum of Knjaževac “Purchasing for a cause” and a mark of a museum replica, names of persons who made the item and also data about dimensions, technique and material they are made of. In this way the Homeland Museum of Knjaževac enabled the transfer of knowledge and skills, preservation and restoration of old crafts, possibility of economic empowerment and socialization of vulnerable categories.

During the realization of this program, a representative and unique offer of souvenirs and museum replicas was formed and is currently presented on two locations. The first is in the gallery of the Homeland Museum of Knjaževac at Karađorđeva 15, and the second in the Archeo-Ethno Park in Ravna.

In these places you can purchase specially designed and made unique souvenirs: bookmarkers, picture postcards, magnets, pendants, replicas of museum items, clay pots and other pottery, jewelry and various fashion details



made of wool, handbags and wallets, scarves, caps and gloves, children's toys made of wool in two string knitting technique with ornaments from two-string socks, puzzles and other.

It is worth mentioning that the Homeland Museum of Knjaževac has received international recognition for this program. Products created through this program have been awarded with the second prize for the best souvenir from the Balkan Museum Network and have been presented as best practice example at numerous international expert conferences, most recently at Interpret Europe's web conference "Stronger Together: Fostering Heritage Communities" taking place online from May 8 to 11 2020.



We invite you to visit our internet shop and buy the souvenirs of the Homeland Museum of Knjaževac online. By purchasing the souvenirs you support the development of the Homeland Museum of Knjaževac program for the preservation and restoration of old crafts and you also enable the economic empowerment of people involved in the manufacture of these souvenirs.

[Welcome to the web shop!](#)



**Vlora, Albania:
Bringing the
historical center of
Vlora back to its
identity and new life**
By LDA Albania

Vlora Historic Center is now one of the most charming new touristic destinations in Albania. The area is full with historical milestones, not just for the city, but the country as a whole.

Historic buildings and plazas from 19th and 20th centuries are now renovated and painted in many colorful shades, revealing an elegant historic

center. Finally, Vlora has a business hub and a neoclassic tourist site. The completion of the restoration of this important cultural heritage site was inaugurated on October 13, 2019, two years after the start of restoration works.

The objects that were subjected to restoration were "Justin Godar", the Old Bazaar, and the Jewish Neighbourhood, Laberia club, the for-

mer Sinagoge and the Tabak mosque. The revitalizing of the museum complex at Justin Godar aims at becoming a point of interest that will attract tourist throughout the whole year. Justin Godar street has been the main street during 1900s. In this street, the houses have two floors with small neoclassical balconies. The small pathways lead to the Old Bazaar, the Jewish Neighbourhood, Laberia club and the former Sinagoge. At the end of it, from the eastern side there used to be the Tabak's mosque which was the biggest in town. There used to be several social buildings in the XIX century on this street, as well as a clock tower and the city post office. The complex is named after the well-known French lawyer Justin Godar, who advocated for Albania's interests at the Peace Conference in Paris, 1919.

Moreover, the projectors are considering the possibility of rebuilding the open markets similar to the one that was built in 1918 inside the clock tower at the historical centre.

The restoration is not only an attempt to revitalize the historic city centre but it is also an attempt to increase doing business and incentivize the artisans and craftsmen to return to their professions and have appropriate working spaces inside these buildings. Concretely, the main objective of this project was the restoration and



urban requalification of the built urban ensemble Justin Godart, Vlora, in order to increase tourism and in consequence the economic development of the area through restoration, conservation and the rehabilitation of the traditional houses and cultural heritage areas.

This ambitious project has been implemented in a partnership between the Albanian American Development Foundation AADF, Government of Albania and Vlora Municipality. To date AADF has invested approximately \$ 3.5 million in restoration and business assistance. It will continue to support local businesses that will accommodate the commercial spaces in the area. The total value to be invested by AADF in this project is \$ 5 million.

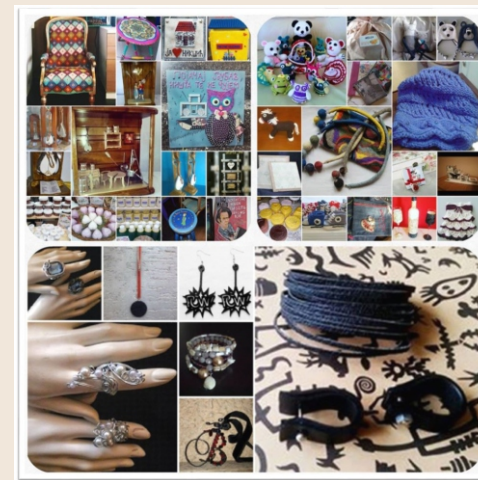


Nikšić, Montenegro: Old Ways - New Days

By Ana Milović
Jasikovac,
LDA Montenegro

For the purpose of this publication we will introduce 2 associations and one company that uses old ways of production and creation to come up with completely modern products and crafts and their long journeys towards market competitiveness.

They are now in the business support incubation in Innovation Entrepreneurial Centre Technopolis



The Association Riznica

“Riznica” means treasure chest. 9 long-term unemployed women from Niksic that used to earn using their craft skills decided to organize themselves in association. They knew each other for years from local crafts fairs. Common goals gathered them. They want their own local souvenir shop, develop brand(s) and increase sale.

They use old techniques such as knitting; crochet; woodcrafts, decoupage, old furniture restoration and repainting, jewellery making –reusing repurposing, remaking developing a vast series of products from clothing, toys to jewellery and unique furniture and interior decoration.



The Association Ljekobilje

Unlike the previous association, the members did not know each other from before. The IPA project Stronger implemented by the Association of Business Women of Montenegro brought together small producers of natural and bio cosmetic and medicaments and couple of big companies producing natural oils. This association also counts nine members. Their ways of production are also traditional and go way back in the past. Common goals, aside from branding, sales developing





and market are also related to protection of Montenegro's herbal flora, certification of products and policy influence in field of preservation and protection of autochthone herbs.

"Herbs&Clay" LLC



Herbs&Clay Limited Liability Company is family project supported through program of National Employment Agency. This company makes pottery and handmade ceramics. Main products are souvenirs, planters and household objects. It also produces succulents and cacti and makes interior decoration services using their products.

The company is in touch with the community and with relevant supporting programs of small enterprises of organizations in Montenegro.



Our presentation shows how the old ways/manners are revived in modern new times and how craftspeople are able to use programs of public and civil society in order to lift up their businesses.

**Mostar, Bosnia and Herzegovina:
LDA Mostar's
touristic educational
program**

**By Dženana Dedić,
Agencija lokalne
demokratije LDA**

Local Democracy Agency (LDA) Mostar developed its own educational – touristic program driven by the requirements and interests of visitor groups who wanted to learn more about living in a divided city that

has been facing the challenges of the post-conflict community for a long time. What was of particular interest to them, and what was also our biggest inspiration for creating such a program, was how civil society organizations deal with these problems and how they operate in such an environment.

This program combines the traditional touristic offer with the all-encompassing experience of the history, tradition, architecture and culture of the City of Mostar. Program participants are emerged in the practical things which are traditionally bind to the environment they are visiting.

The program is imbued with different approaches and work methodologies that give participants the opportunity to personally experience the city and its culture, to feel its soul and bring unforgettable images and memories of the city with them.

Participants have opportunity to participate in the workshop “Design their own Shopping bag”. Symbol of a “bag” has



very significant meaning for us even in now days. It is tradition all over the Balkan that the visitor brings “the bag” with gifts like coffee, sugar, cookies, fruits or other small gifts, that can (and should) be shared among family and friends. The aim of the workshop “Design your own shopping bag” is to

teach the participants to prepare the “bag” in which they will collect all gifts, souvenirs, sweets that would remind them of this trip, so they can take it with them home, to share small gifts with friends and families.

They cooked their own meal during the gastronomy workshop “Cook your meal: Bosnian cuisine”. After the presentation of Bosnian gastronomy and the culture of cooking and eating together, they cook their own meal and got the recipe so they are fully equipped to do it by themselves. The most important part of the workshop is cooking together with students from two cooking schools in Mostar.

Workshop “Cafe time – roast and cook your own Bosnian café” promotes, teaches and protect the old traditional trade of roasting, grinding, brewing and enjoying Bosnian coffee, promote the local culture of coffee through relaxed conversation, which is the reason to have the coffee in the first place. Participants pack their own bag of Bosnian coffee.

During one of our workshops “Make your own bracelet” participants make their own copper jewelry. Coppersmith craft was passed since

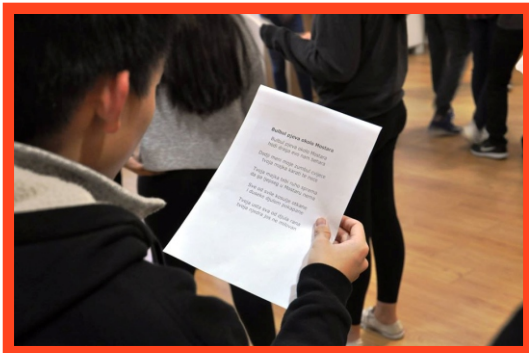


the 16th century from generation to generation and today it is an integral part of the rich cultural heritage of the City of Mostar.

Learning traditional dance is a tool to connect people from different cultural backgrounds through music and motion. Participants have the opportunity to learn traditional Bosnian song 'Sevdah', traditional folk dance and to dress the traditional folk costume.

The aim of the workshop „Monuments in motion” is a review of the role of monuments and relations in society. In addition to historical information, participants develop the critical thinking both about history as well as about art. There is a space to develop discussion about the reasons of raising a monument as well as about its role in the community and community attitudes towards the monuments. Finally, participants have the opportunity to propose their visions and interpretations of their „ideal” monument for Mostar, which they create as a part of art process by Mostar youth theatre. Surrounded by the Old Town on a plateau beneath the widely known Old Bridge, together with the young theatre actors they build their ideal monument for Mostar by their own bodies.

Interactive workshop “My city – Youth city” it's all about youth participation in community planning process so the young people could share their ideas and opinions about what are their needs when we talk about City, most particularly open public spaces. They proposed their own ideas for so called “Art space”, “Fit space” and



“Smart space” and create some action at the concert spot.

Workshop “Sculpture your souvenir” uses the visual arts that operates in three dimensions as a practical art method to learn about city history and tradition by making their own handmade souvenir of the city they meet.

In addition to the workshops, participants have the opportunity to meet active young people and organizations such as Mostar Rock School, Youth Cultural Centre Abrašević and Street Arts Festival Mostar who contribute immeasurably to the cultural scene of the City in the peculiar way of young creative people, who use artistic expression as a means of survival in a divided community.

All those workshops, visits and activities can be combined in different way, place or time depending on certain group's need and interest. But most important is that program participants are always in communication with local people, and local environment.



Prijedor, Bosnia and Herzegovina:

Ša Fest

By Goran Krivić, Ša Fest

The Association of citizens "Ša Fest" was established earlier this year, and within this year the main goals of the ŠA Fest will be: preservation of memory of Dalibor Popovic Mikša, frontman of the music band "Tattoo" and academic painter, promotion of alternative/urban culture and as well as fund-raising for Foundation

"Dalibor Popović Mikša". The main goal of the Foundation "D.P.Mikša" is primarily to support the development of the arts and creative industries of the region, to support talented musicians and artists of lower wealth, in terms of scholarships and production of their cultural and creative industry products.

The SA Fest is a multi-day, multidisciplinary festival, the only such kindergarten in the territory of the city of Prijedor and surrounding municipalities, but also the only one in the wider area of western Republika Srpska and western BiH. In the second year of the festival, it became the 3rd music festival in RS and the 4th in BiH. The Sa fest was launched as a memorial festival dedicated to the young artist, composer, academic painter and frontman of the Tatto group Dalibor Popovic Miksa. Miksha was and remains one of the most famous artists in the young painting and music scene of RS and BiH. Through his work, songs, art installations and watercolors, he inspired many post-war generations of artists, musicians and young people in general, and became an idol of many.



Support for interethnic understanding

SA Fest is a multicultural festival that promotes positive values, dialogue and interethnic understanding. Participants of the festival are performers

from all over BiH, Croatia, Serbia and other YU republics, which are monitored and supported by audiences unburdened by political borders. The contents of the Festival promote the culture, art, tolerance and positive values of society.

Dalibor Popovic Miksa Fund

The proceeds from the Festival are diverted to the Miksa Dalibor Popović Fund, which is managed and managed by the Association of Citizens "ŠA FEST", and the funds are used for the promotion and promotion of art and music scene, scholarships for



students of art and music, and support of artists through cofinancing exhibitions, buying instruments, recording material, organizing concerts, etc.

The SHA Fest is more than a festival. MikSA is a motive for the work of the SA Fest Association, which, in addition to organizing the festival, throughout the year works on active promotion of culture and through specially dedicated funds, helps young and non-established artists and talents. It is important for you to know that when you come to the SHA Fest, you do a good, beautiful and humane thing every year. The money from the tickets sold for the festival is just becoming a fund to educate talented artists and musicians, who will make new cultural and artistic endeavors every year and maintain the SA Fest story.



**Sisak, Croatia:
Banovina
Heritage
Interpretation
Centre**

Banovina Heritage Interpretation Centre was founded in 2016 with the aim of presenting and promoting cultural and natural heritage of Banovine area (the area is located between rivers Kupa, Sava and Una, around city of Sisak, 50-100 km south from the capitol, Zagreb). It is a institution similar to museum or gallery founded by the Sisak-Moslavina County, regional authority.

The Centra organizes exhibitions, lectures, workshops, cultural-historical filed trips and have published 2 coloring books with motives of folk costumes and a ethnological photo and story book on life in Banovina area at the beginning of 20th century told by local elders.

The Centre also partners up with numerous local, national and international institutions, NGOs and communities and some of our activities include:

- Documenting and registering one family pottery collection into the Ministry of Culture Cultural goods register
- making a replica coin of Zrinski nobles whose money forgery was in Banovina area and organizing Zrinski Industrial route – field trip

with historical lectures on Zrinski nobles and Banovina industrial heritage

- presenting our published books at the International folklore festival that was dedicated to Banovina area in 2017.

- implementation of Banovina Seed Bank project funded by the national NGO foundation and several projects funded by Ministry of Culture

- taking part in International Museum day and Museum Night

- co-organizing events in all major cities in Banovina (Glina, Topusko, Hrvatska Kostajnica, Dvor, Petrinja)

- implementing projects that refurbished the building where the centre is located and its back yard (in traditional ethno Banovina style: garden, wooden furniture, wooden and traditional lamps and equipment etc.)

- creating a permanent exhibition with one of the villages with strong cultural heritage





Please find more on our webpage
www.icbb.hr and like our Interpretacijski
centar baštine Banovine page on
Facebook!



**Village Tavankut, Serbia:
Cultural heritage as
a driver of local
community
development**

**By Silvija Patarčić,
LDA Subotica**

The village of Tavankut is a micro locality situated some 12 kilometers from Subotica, Serbia in the proximity of the borderline with Hungary and Croatia. Here, cultural diversity is seen as a development opportunity, while the preservation and promotion of rich cultural heritage is a resource which helps create new jobs and

income generating activities with particular focus on youth. Croatian minority cultural association - HKPD Matija Gubec is gathering all relevant local actors for providing a comprehensive cultural and tourist product which is most famous for authentic farmsteads, straw art, and local cuisine.

Over the past several years rural and ethno-tourism have been gradually developing in the region of Vojvodina since a number of rural communities especially in border areas with Croatia, Hungary and Romania showed much interest in promoting their multicultural

heritage, local habits and products, traditional cuisine – and thus attract visitors from the country and even more from the neighbouring EU countries and from the entire Balkans.

HKPD Matija Gubec, brings together the village community members, developing a wide scope of activities engaging youth, women and local farmers in transforming the village into an attractive destination in the region of Vojvodina along the established wine and bike routes connecting the border areas of Serbia, Hungary and Croatia. “Dreams of straw” is a tourist product promoting traditional multicultural

heritage and celebration of cultural diversity of the border area, entrepreneurial skills development, the famous straw art and crafts making, animating local farmers, youth groups and women's associations in relation to the vision of local community development.

Authenticity and local ownership are the main success elements of the village. Gastronomy, culture, architecture, local customs – all contain these features, intertwined in a unique experience for visitors. Art is made of straw from local farmsteads, depicting typical motives of the region; old farmsteads are converted into galleries and museums curated and preserved by the community members themselves; traditional customs are promoted as public festivals, all contributing to the valorization and employment of cultural heritage as the driver of local community development.





The integral part of local community development is the involvement of citizens in the preservation of cultural heritage, with the aim to raise general awareness within and

outside the community of the need to safeguard cultural monuments that represent the identity of the region. For example, in Tavankut the farmhouses as authentic cultural heritage symbols are utilized as museums, cultural centres and focal points of the local cultural heritage preservation, maintained by citizens through various voluntary activities. Therefore, modern popularization and promotion of farmhouses as restaurants and lodging for tourists is complemented with their authentic purpose, where visitors who are not culturally related to this area and its specificities can experience its regional peculiarity and distinctiveness.



The village of Tavankut demonstrates that cultural heritage as an integral part of a tourist product, engaging the entire community, can become a backbone of local development, which recognises diversity, authenticity and local ownership.



**Zavidovići, Bosnia and
Herzegovina:
Entrepreneurship
Inspired By Cultural
Heritage**

**By Slađan Ilić,
LDA Zavidovići**

Zavidovici is a young town, formed at the end of the 19th century. The city has long been known for its large wood processing company „Krivaja“, and therefore is called the city of wood. In addition to the forest, the Zavidovici have significant touristic potential of natural and cultural heritage such as the Nature Park “Tajan”, several national cultural

monuments, medieval tombstones stećak and stone spheres.

A large phenomenon found in the municipality of Zavidovići are stone spheres, and to date, 60 stone spheres have been found at 11 different locations. Stone spheres have become interesting to tourists, researchers and scientists from all over the world in recent years. The stone spheres are located at two localities in Zavidovići, namely Grab/Mečevići and Podubravlje. Both sites are approximately 2 km away from the city center. There are about 20 stone spheres in the Grab site, in Duboki Potok, while in Podubravlje there is the largest stone sphere in Europe.

This phenomenon is still under-researched and rare in the world. There is no exact scientific evidence of their origin and genesis. Although the stone spheres for a long period of time were forgotten, it has been worked intensively on their excavation, conservation and tourism valorization in the last ten years. After it became world known, a large number of tourists started to arrive in Zavidovići. Also other interested entities in Zavidovići have also begun to show interest in this phenomenon.

With the discovery of this phenomenon, interest in other cultural and historical monuments in Zavidovici began: the Villa Krivaja, the Vozućica Monastery, the Old Mosque in Rujnica, the necropolis of stećak medieaval tombstones in Mramorje and Beše.

Tourists visiting these sites have the opportunity to meditate and analyze the impact of alternative medicine on people and the environment. Schools from the territory of Zavidovići municipality have increased the number of trips of their students to these sites which aims to get to know and educate young people about the past and the rich diversity of cultures of the municipality of Zavidovići. Food and refreshments and some souvenirs for tourists can be found in the same localities while entry and parking are not charged. Recently, the



construction of accommodation capacities started, which will be available to all for stay and overnight stay, which will contribute to the economic profit of Zavidovići municipality. Recently local entrepreneurs have started to build accommodation facilities that will be available to anyone to stay overnight, which will greatly contribute to greater economic gain of Zavidovici municipality.

The cultural heritage has inspired many to develop entrepreneurial activities, some of which are woodcarving, souvenir production of various materials such as wood, stone and metal, a small collection of antiques and textile products.

Cultural heritage in the municipality of Zavidovići represents a significant potential that can be valorized for development and tourism purposes in the future.



Knjaževac, Serbia: Valorization of heritage in the function of tourism

By Ivan Svetožarević,
CEO & founder of
SerbiaUndiscovered

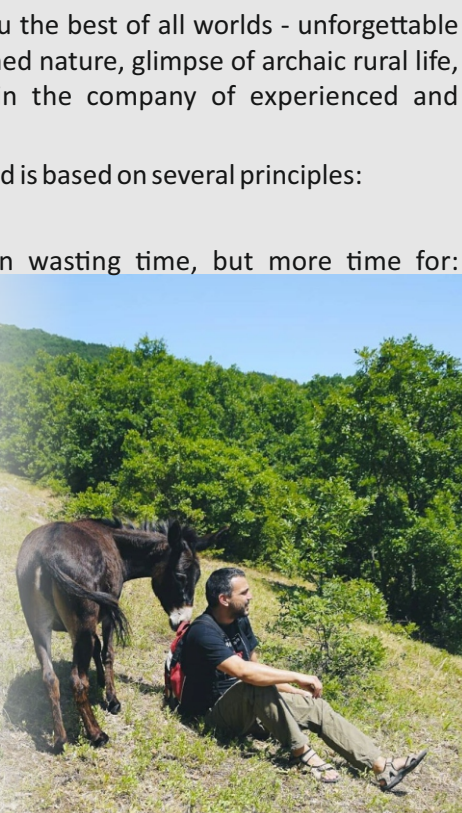
carefully developed to give you the best of all worlds - unforgettable trails immersed in the untouched nature, glimpse of archaic rural life, taste of local delicacies all in the company of experienced and knowledgeable guides.

The work of SerbiaUndiscovered is based on several principles:

- **"New" lifestyle**

Living slower does not mean wasting time, but more time for: enhancing awareness of something, better connection with yourself and others, deeper experiences. "Slow" does not just mean doing something for a long period of time, but using time to think about what is being done and in what way.

SerbiaUndiscovered is environmentally conscious local tour operator working since 2011 intensely focused on sustainable rural tourism in Eastern Serbia. Born and raised locally we make it a priority to show you our famous cultural heritage and native hospitality while preserving nature and local communities. Our tours are



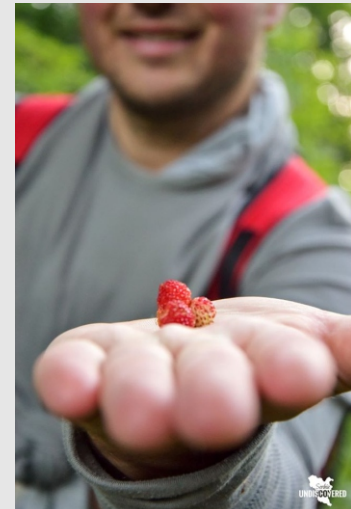
- **"Slow food"**

It is a network of 2,000 communities that practice sustainable, quality food production. Food is treated as an intangible cultural treasure of humanity. The goal of the "Slow Food" organization is to raise awareness of the importance and origin of food, how it is prepared and produced.



- **Catering to the average pedestrian (hiker)**

These are usually people with higher education and high earnings. As many as 55% of Germans declare themselves as (pedestrians) hikers. The length of the trail is from 9 to 14 km with a duration of 2:30 to 4 hours. The most common motives: experience in nature, silence, relaxation, health.



- **"Leave no trace"**

This principle means:

- Plan and prepare in advance
- Dispose of waste properly
- What is found on the internship - remains on the trail
- Respect for the wild world
- Respect for others

Our hiking tours are created as products based on the valorisation of local cultural and natural heritage of Eastern Serbia. They aim to introduce you to untouched nature of the Balkan mountains, diverse flora and fauna combined with amazing viewpoints and rustic cuisine.

You can enjoy the beauties of the Stara Planina as part of a four-day walking tour (walking from 4 to 6 hours a day, with 3 nights). Discover the highest peak of the western part of the Old Mountain, Midzor

(2169m), enjoy the preserved surroundings and great specialties of the kind hosts of this area. For those who enjoy longer walks, a tour through the Stara Planina Nature Park and the Djerdap National Park is recommended. They walk from 7 to 8 hours a day, with 3 nights. Walk along the most beautiful part of the entire Danube all the way to the beautiful Djerdap gorge and experience amazing views. The tour that includes walking through the Djerdap National Park lasts 4 days for 2-3 hours of walking per day with 3 nights and is suitable for those with poor physical fitness, and yet provides a fantastic experience and beautiful scenes that will remain in the memory.



Knjaževac, Serbia:
EKOMODA,
Etno centar Knjaževac

The main objective of the project “EKOMODA” was creating the possibilities for economical empowering of 15 unemployed women through training in different types of handcrafting techniques and informing them about possibilities for starting their own business.



In the last month of the project we have organized an info session about starting up a business, forming an organization or a social enterprise, so the participants will get all the information they need to start using the skills they have acquired in order to make their earnings.

We visited handcraft market fairs that are organized in nearby places.

Our organization participates in many such events, where we sell our products and exchange experiences with similar organizations.



The project duration was six months.

We have planned for the training to last for four months, four workshop per month, and at the end we had more than 30 workshops.

Trainers from our organization educated 15 women in several types

of handcrafting: knitting, weaving, sewing and netting. We have chosen these handcrafting techniques because they are traditionally used in our region.

Two designers helped in final design of the products in order to create quality products that should be appealing to customers.

As a material, we used pre-used clothes and other textile because it is not expensive, the price of the final products would not be high, and one more important value is that the recycling the used materials contributes to the environment.





We think that this was the great opportunity for the participants of our training to get the idea how to use their new skills.

At the end of the project we organized an exhibition and fashion show of the products that we made on the workshops. It was a great honor to have the ambassador of Australia Mrs. Julia Finney as our guest on this occasion.



Heraklion, Crete, Greece:
Traditional
instruments as a
vehicle

By Antonis Diamantis,
Artistic Director, Actor,
Omma Studio Theatre,
Heraklion, Crete, Greece

As a society, how do we remember the past, and in what form? Does this remembrance change, and, if so, what does this tell us about our collective consciousness and cultural identity?

Collective memory is understood as a representation of the past shared by a group or community. People tend to communicate about collective mem-

ory by referring to individual memory .

A single person's memories of her/his life and experiences give her/him a sense of where she/he has come from and who she/he is, and can guide her/his decisions .about the future.

Collective memories work much the same way – they foster and define group identities, telling a group of people where they have come from, who they are and how they should act in the present and future.

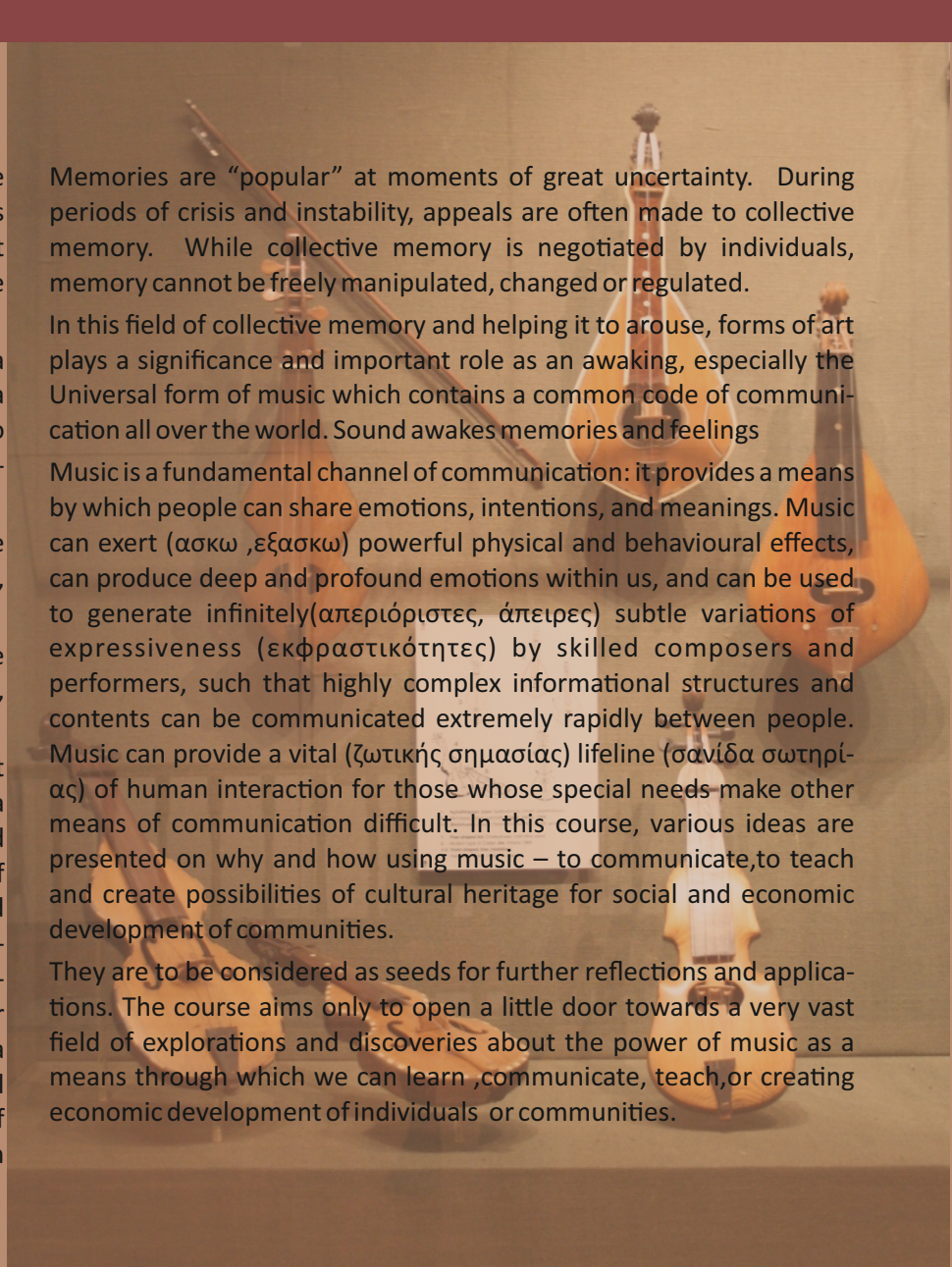
Disagreements over how to remember the past – both about what events occurred and what sorts of stories to tell about them – are a nearly universal phenomenon. Often, the stories that “win out,” and are told for decade to come, are the ones that have the support of people in power. Politicians and other people in authority positions can manipulate memories to tell a certain story or encourage people to think a certain way, and powerful groups can promote versions of events that reflect well on them and meet their needs.

Memories are “popular” at moments of great uncertainty. During periods of crisis and instability, appeals are often made to collective memory. While collective memory is negotiated by individuals, memory cannot be freely manipulated, changed or regulated.

In this field of collective memory and helping it to arouse, forms of art plays a significance and important role as an awaking, especially the Universal form of music which contains a common code of communication all over the world. Sound awakes memories and feelings

Music is a fundamental channel of communication: it provides a means by which people can share emotions, intentions, and meanings. Music can exert (ασκω ,εξασκω) powerful physical and behavioural effects, can produce deep and profound emotions within us, and can be used to generate infinitely(απεριόριστες, άπειρες) subtle variations of expressiveness (εκφραστικότητες) by skilled composers and performers, such that highly complex informational structures and contents can be communicated extremely rapidly between people. Music can provide a vital (ζωτικής σημασίας) lifeline (σανίδα σωτηρίας) of human interaction for those whose special needs make other means of communication difficult. In this course, various ideas are presented on why and how using music – to communicate, to teach and create possibilities of cultural heritage for social and economic development of communities.

They are to be considered as seeds for further reflections and applications. The course aims only to open a little door towards a very vast field of explorations and discoveries about the power of music as a means through which we can learn ,communicate, teach, or creating economic development of individuals or communities.



**By Kostas Makakis,
Musician, Professor of
Theatrology and
Director, Greece**

My name is Kostis Makakis. I have studied theatre at Thessaloniki and I work as a theatrical educator at primary schools, as well as I'm involved with scenography designing and directing performances. I also work as a musician. I come from Crete, an island in Greece, and that is why I was not intact with the musical idiom of this island. The music of the island has a big history and diversity because its acreage is so big that all the peculiarities of the communities are reflected to the music through the ages.

One of the most popular instruments that express this music is the cretan lyra. At this point, my story starts. On Crete, approximately in 1940 due to the dissemination of technological means, and I'm referring at the recording means, the auditor started to be informed for musicians and mouthpieces of cretan music, through the albums. Many musicians recorded their work, using these means. So, some



persons started to become popular not only at the local region, but their reputation spread all over the Greece and later all over the world. At this point, about 1945 a very good luthier is appeared and constructs an instrument which

attends to all these musicians who need to play music as a profession more often. He uses a particular type of timber and reproduces identical instruments successfully, that become tools in the hands of musicians. Thus this type of cretan lyra

will be established. We would say that it turns out a new lyra model that has been differentiated from the previous ones.

And what was there so far? With the trade being very difficult and the travels even more difficult, the musician in each village of Crete, created his own lyra with easily accessible materials. This means a great variety in both the instruments and the musical result. There were instruments that each had a different decoration, different shape, different sound character depending on the wood and the abilities of the one who made it. Of course there were cases of luthiers in this period, who were professionals.

So me, after listening to the recordings, before the spread of the discs as we described before, and looking at photographs, I discovered that Cretan music had another instrument that was slowly sidelined. By then I had and was playing with that manufacturer's lyra, and then the experimentation began.



I got some wood and started carving out, looking after the sound that was giving me vibes from the previous recordings. Building an instrument is a folk type of occupation that is not taught in schools and you cannot be trained, beyond instrument schools that are popular around the world, such as violin and guitar. So I started reading books that were about the properties of wood for sound behavior, and visiting various luthiers, both lyra and other musical instruments makers, in order to become a part of the techniques and secrets that they apply to musical instruments. It took a lot of stubbornness not to give up and not be disappointed from the first instruments that had a lot of love and promise, but it wasn't exactly what I was expected. However, in my live performances I always held one of my instruments to play a small part of music, and then I observed that the listener's ear was activated immediately.

I was being asked where this instrument is from, if I played with this instrument Cretan music, from where I bought it and more information about the instrument that was heard differently in a Cretan music repertoire. Here I want to say that I'm not the only one dealing with this instrument or type of instrument because there were old lyras played by a few artists. What happened to me was that as a musician, I dealt with my need to create an instrument to serve the music I wanted to play. Perseverance and alacrity began to have results in the production of the lyra by reproducing models of old lyras photographs that fell into my hands, and for some years now I only play with lyras that I make. But there is continuity. Just as I was listening to music from the beginning of the last century, so did some other listeners as well as artists. We would say that this kind of lyra, stimulates a registry of DNA on a sensitive cretan person. Used by me and other artists, the lyra created a desire to all of us to be interested in this genre again. So it's been a year and a half

that I've started making lyras for other recipients, to a degree that is slowly increasing, considering that the production goes through both my hands with only a few electric powered tools.

I have bought many contemporary hand tools that I work with and one weird fact is that many people are interested in seeing the process of constructing the lyra. Cretan Greeks, even foreigners.







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