

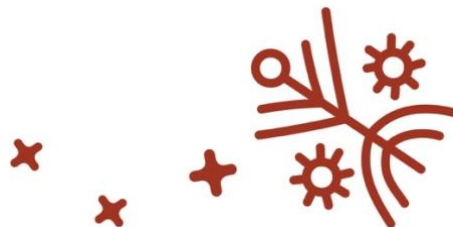

Viljandi
pärändus-heritage
festival
1.-5. oktoober 2024

Conference

Heritage for Resilient Communities

Viljandi, October 1-2, 2024
Estonian Traditional Music Centre





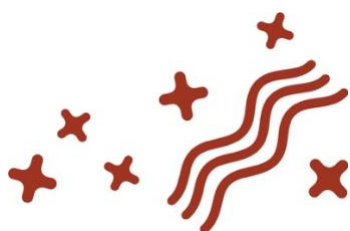
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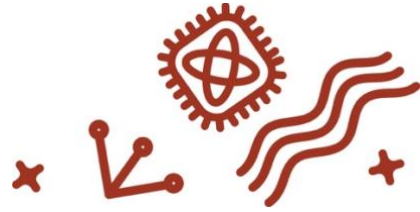
Heritage for Resilient Communities

Viljandi, October 1-2, 2024, Estonian Traditional Music Centre.

University of Tartu Viljandi Culture Academy, together with UNESCO Creative City Viljandi, is celebrating the Tartu 2024 European Capital of Culture year with the Viljandi Heritage Festival (October 1-5, 2024). The week-long program explores, from various perspectives, how traditional cultural knowledge can contribute to finding sustainable solutions to nowadays challenges. The festival starts with a conference where we will discuss tradition as a cultural process and consider heritage as an environmental, cultural, social, and economic value that supports and helps develop society at local, national, and global levels.

Cultural heritage, including heritage technologies, intangible cultural heritage, and other cultural practices, have helped humanity adapt and cope with various challenges over millennia. The focus of the conference is the question of which values, knowledge, skills, and practices hidden in cultural heritage enrich the contemporary living environment and help us find sustainable solutions to social, economic, and environmental problems.





Conference Program

DAY 1 – Tuesday 1 October

09:30 – 10:15 Registration of participants / Conference registration and welcome coffee

10:15 – 10:30 Conference opening

10:30– 11:30 Keynote 1: Alexander Langlands from Swansea University (UK),
"Putting the making in place-making: Resilient communities and heritage
in an age of austerity".

11:30 – 12:00 Coffee / tea break

12:00 – 14:00 Parallel sessions

Panel 1: Conceptual frameworks, methods and practices (large hall)

- Marju Kõivupuu (Estonia) *"What are we talking about when we talk about heritage?"*
- Giuseppe Biagini (USA) *"The Future... is under your feet"*
- Kurmo Konsa (Estonia) *"How to create a culture that is suitable for sustainable living: a conceptual framework"*
- Ave Paulus (Estonia) and Arnstein Brekke (Norway) *"The Protection of Vernacular Heritage of North Europe – Authenticity and the Role of Heritage Communities"*

Panel 2: Museums and Heritage Institutions (small hall)

- Elīna Vikmane (Latvia) *"Participatory engagement of youth in museums and its research with participatory methods and techniques"*
- Laura Brutāne and Lote Katrīna Cērpa (Latvia) *"Mindful Museums: Nurturing Mental Health Through Cultural Participation"*
- Danila Rygovskiy (Estonia) *"Estonian printing heritage: revival of hot metal typesetting skills (linotype & monotype)"*
- Kennedy Kariseb (Namibia) *"The conservation, preservation and management of heritage objects and places in Namibia: Challenges and opportunities"*

14:00– 15:00 Lunch

15:00 – 17:00 Parallel sessions

Panel 3: Craft Education (large hall)

- Māra Urdziņa-Deruma and Lolita Šelvaha (Latvia) “*Trends in Teaching Traditional Culture in Design and Technology in Latvia*”
- Ave Matsin (Estonia) “*Professional craft education and its impact on the example of a study of the professional employment of Estonian vocational and higher education craft curriculum graduates*”
- Niina Väänänen, Päivi Fernström, Kaisa Hyrsky, Hanna Kettunen and Sirpa Kokko (Finland) “*Crafting identities*”
- Eilve Manglus (Estonia) “*Career turnaround and lifelong learning. Why should anyone start studying native metalwork at the age of over 35?*”

Panel 4: Resilient practices (small hall)

- Tara Poole (Australia) “*Determining a new value for creative capital*”
- Tenno Teidearu (Estonia) “*Repair as Heritage and Sustainable Consumption Practice*”
- Madis Vasser, Maria Muuk and Tambet Muide (Estonia) “*Terra Low-Tech Theme Park*”
- Lisanna Schmidt-Bureš (Estonia) “*Natural colors as part of environmental sustainability in fashion – Conserving biodiversity through an art project and dyeing with plants.*”

17:15 – 17:45 Presentation of the international scientific journal [Studia Vernacula 2024](#)

17:45 End of the first conference day

19:00 – 22:00 The conference festive dinner in Sakala keskus

DAY 2 – Wednesday 2 October

09:00 – 10:00 Keynote 2: Harriet Deacon from University of Hull (UK).
“*Intangible heritage and the market: making it work for communities*”

10:00 – 10:30 Coffee / tea break and **poster sessions**

10:30 – 12:30 Parallel sessions

Panel 5: Intangible cultural heritage (large hall)

- Johanna Björkholm (Finland) “*Regional capacity building and safeguarding of ICH*”
- Anete Karlson (Latvia) “*Meet your Craftsman!*”
- Anni Järvelä (Finland) “*Näppärit – together in tradition and music*”
- Aivar Ruukel (Estonia) “*Dugout boat heritage and place identity: case of Soomaa national park*”

Panel 6: Craftsperson’s Perspective (small hall)

- Madis Rennu and Andres Rõigas (Estonia) “*Fieldwork notes through the eyes of a craftsman: economic interests, local and cultural cooperation in the intentional communities of southern Estonia.*”
- Angie Butler (UK) and Imi Maufe (Norway) “*Connecting and Developing Printing Heritage: The Nordic Letterpress Network*”
- Rosa Johnson (Namibia) “*Namibia the jewel of culture and heritage*”
- Jan Lütjohann (Finland) “*Common heritage for busy people from all over the place: an evaluation of mobile accessible wood-carving workshops*”

12:30 – 13:30 Lunch

13:30 – 15:30 Parallel sessions

Panel 7: Traditional crafts and practices (large hall)

- Tiina Kull (Estonia) *“Woven Gifts: The Tale of Estonian Skirts and English Wool”*
- Mar’ yana Svarnyk (Estonia / Ukraine) *“The Resilience of a Tradition in the Craft of Ukrainian Easter Eggs (Pysanky)”*
- Riina Rammo (Estonia) *“Red dyestuffs in ancient textile technology”*
- Ishara Wijemanne, Niina Väänänen and Sirpa Kokko (Finland) *“Dumbara Weaving, a cultural heritage and an identity”*

Panel 8: Empowering individuals and communities (small hall)

- Linda Rubena (Latvia) *“Heritage as a basis and source of inspiration for creative works in the younger generation”*
- Emmy Lampila-Fränti (Finland) *“Crafting Sustainability: Insights into Japanese Craftsmanship in the Green Transition”*
- Marius F Johannes (Namibia) *“Echoes of Freedom: Reviving Namibia’s Cultural Heritage Through the Transformative Power of Prison Arts and Crafts” A Narrative Story of Incarceration, Legacy, And Transformative DT”*
- Francis Ndagiya Sokomba (Nigeria) *“Cultural Heritage and Identity”*

15:30 – 15:45 Coffee / tea break

15:45 – 17:30 Parallel sessions

Panel 9: Development of public spaces: urban, rural and institutional (large hall)

- Azeem Hamid (Pakistan/Estonia) *“Participation in public spaces of Tallinn”*
- Garri Raagmaa (Estonia) *“Manors as Rural Development Drivers”*
- Jorma Sarv (Estonia) *“Experiencing the nature of museum and library environments. Gateway to excitement or escape to silence?”*

Panel 10: Building and Architecture (small hall)

- Witiya Pittunnapoo (Thailand) *“Water-based Architecture and Cultural Landscape as Living Heritage of the Yom River in Thailand.”*
- Martti Veldi (Estonia), Mia Åkerfelt (Finland), Tzafirir Fainholtz (Israel) and Anna Wilczyńska (Poland). *“Finnish prefabricated wooden houses in Poland, Israel and Estonia – from temporary housing to heritage values, how are local communities involved?”*
- Markus Pau (Estonia) *“Synthesis between heritage and innovation: internal insulation of historic fieldstone walls with hemp-lime”*

17:30 – 17:40 Conference closing



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Posters

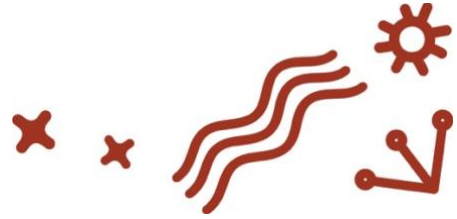
EU Horizon project Colour4CRAFTS

**LIVIND Pilot Projects – Living heritage practices illustrating the holistic
perspective to sustainability**

Leena Marsio (Finland)

Elisa Kraatari (Finland)

**Posters of master's students of the curriculum of Creative Applications of
the Cultural Heritage of University of Tartu Viljandi Culture Academy, 2024**



Keynotes

Putting the making in place-making: Resilient communities and heritage in an age of austerity

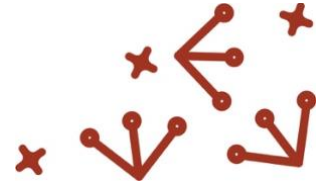
Alexander Langlands (UK)

As Europe confronts a polycrises of transitioning energy supplies, food sovereignty, climate change, and threats to national securities, it might be easy to lose sight of heritage as a component within the cultural fabric of communities. Yet as a process – both tangible and intangible – heritage is indispensable in offering a forward-looking resilient future for communities at the local level. Drawing from a UKRI Arts and Humanities Research Council-funded project, and over six years of research with communities from some of the most deprived areas of the UK, Associate Professor Alex Langlands examines how practical engagement with ‘heritage’ amongst communities can operate within a cross-curricular pan-policy framework for delivering equitable futures in place-based economic regeneration.

Intangible heritage and the market: making it work for communities

Harriet Deacon (UK)

Although there is increasing interest in the synergies between economic development and intangible cultural heritage safeguarding, there is little guidance on how to address challenges experienced by communities and practitioners in controlling or benefiting from market engagement. These challenges can be due to factors such as gaps in legal protection and weak market leverage. Drawing on a desk review prepared for UNESCO in 2023, in preparation for developing a guidance note on the issue, this presentation sets out a number of concepts, planning approaches and policy interventions that could be borrowed, adapted and reused to assist communities and other stakeholders in managing economic dimensions of safeguarding.



Panel 1: Conceptual frameworks, methods and practices

What are we talking about when we talk about heritage?

Marju Kõivupuu (Estonia)

Tallinn University Senior Researcher/Associate professor

Heritage is a very broad concept, and each interest group uses this concept according to their needs and understanding. In my presentation, I will focus on the theme of how the concept of tradition is used across different subfields, and how to look at the future - when and how will today's everyday culture become tomorrow's traditional culture. How do communities define their own /important heritage and is it in sync with scientists' understanding of heritage? What values do we communicate by valuing heritage?

The Future... is under your feet

Giuseppe Biagini (USA)

Creative Knowledge Foundation

The format "The Future... is under your" is a 4-step model that the Creative Knowledge Foundation has developed over the year, and it is inspired by the concepts expressed in the "Convention of Faro" (2005) and subsequent evolution and extensions. The framework has been designed to 1) map a territory by collecting information about the traditional and creative knowledge of a community; 2) interview and promote the local keepers of the creative and traditional knowledge using our Heri-telling (LOCAL HERITAGE + STORYTELLING) platform; 3) evaluate the interaction between expert keepers and apprentices (learn-by-doing) to propose knowledge transfer models; 4) propose projects and policies to transform local ideas into sustainable development opportunities. Examples from around the world will be presented during the presentation.

How to create a culture that is suitable for sustainable living: a conceptual framework

Kurmo Konsa (Estonia)

Pallas University of Applied Sciences, professor; Tartu University, associated professor

Sustainability is more generally about ensuring the continuation of social, cultural, economic, and biological processes on planet Earth. Recent events (e.g., the covid pandemic, the war in Ukraine, disruptions in global supply chains, accelerating global warming, and migratory pressures) clearly show that all these processes, which are so important to man and nature, are under increasing pressure. One of the key issues for sustainable development is considered to be the change in people's values and behavior, i.e., culture. This presentation has a dual purpose. First, I try to show the changeability of culture and values, basing my position on two case studies of Estonian heritage conservation. Secondly, I propose a conceptual model of artificial culture that helps to bring about cultural change. Cultural change, when successful, is crucial for the formation of both a more sustainable and more heritage-friendly culture. A better understanding of the relative importance of mechanisms underpinning these changes in people's values and cultures may allow us the possibility of managing this process. As an artificial culture is, I considered a purposefully and intentionally created system of basic assumptions, values, and norms, and artifacts, which creates a context for the activities of a certain group of people, thus distinguishing it from other groups of people.

The Protection of Vernacular Heritage of North Europe – Authenticity and the Role of Heritage Communities

Ave Paulus (Estonia)

Arnstein Brekke (Norway)

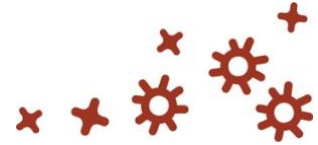
ICOMOS

The current presentation deals with community-based heritage protection of vernacular buildings in North Europe on the example of indigenous Saami and Estonian heritage. The authors analyze the authenticity of vernacular heritage as a continuous change in traditional knowledge of Saami wooden building practices of the Nordland Arctic region, Norway, and Lahemaa National Park from North Coast of Estonia. The authors are convinced that local heritage practices adapting to changing climate and environment contribute to solving the global environmental problems. The practices relate to the identities, rights, values and will of communities.

The modest material heritage of North European landscapes is connected to climate-friendly small-scale low-carbon nature use practices in a challenging climate and rapidly changing world. The continuation of these practices depends on the specific rights of heritage communities. Examples of rights to heritage and heritage practices are given concerning Indigenous Saami heritage legal framework as well as legal framework on community-based heritage management of Estonian vernacular architecture in Lahemaa National Park. The role of heritage communities in identifying and protecting their heritage values is highlighted. The authors point out the dynamics of cultural continuity supported by policies in daily practices of heritage communities.

The analysis of vernacular wooden buildings of the North Europe shows the continuation of tradition as well as change in climate, forest, resource economics and technology. Conservation of those buildings is rendered via authenticity of historical substance and evolving practices. Sociocultural aspects of authenticity and maintenance of evolving traditions are explained via the cases of the conservation of the wooden building traditions by the respective heritage communities. The examples of Saami buildings and Estonian coastal boat houses tradition shows how the evolving traditions of wooden heritage are kept holistically, considering form and function. The local heritage practices and knowledge being part of the solutions for climate adaptation, considering the rights of heritage communities. Low-carbon cultures and heritage solutions help keep our natural and cultural diversity as well as the dignified futures and identities of local people. These cases are relevant in ongoing project of Heritage Dialogues of European Coastlines.

Authors rely on a holistic concept of cultural heritage and define heritage via Faro convention. From the Nara document onwards, the authenticity of cultural heritage is tightly connected to its intangible values. Cultural communities, spirit and feeling of their presence are important indicators of character and sense of place. The authors show the benefits of a people-centered approach towards heritage as the basis of transformative change in heritage protection. The authors' positions are not purely academic – they are involved in defining and protecting cultural heritage of the areas under discussion.



Panel 2:

Museums and Heritage Institutions

Participatory engagement of youth in museums and its research with participatory methods and techniques

Elīna Vikmane (Latvia)

PhD, researcher at Institute of Arts and Cultural Studies, board member at Latvian Association of Museums

This study explores the changing role of museums, moving toward more community participation and engagement. The theoretical basis highlights the necessity for museums to operate in collaboration with communities, yet the practical application of participatory engagement poses challenges for both museums and researchers, particularly in working with young audiences. The study is based on five case studies where, simultaneously Latvian museums involve young people in developing content and forming youth communities within museums, and trained researchers step in and apply participatory methods and techniques to work together with young people, exploring their experiences in these projects. The study identifies several common dimensions of challenges in participatory engagement of youth in museums' public outreach and education: power dynamics and community readiness, issues with authentic community representation and benefit recognition, and the clash between flexible project management and rigid funding structures.

Mindful Museums: Nurturing Mental Health Through Cultural Participation

Laura Brutāne (Latvia)

Institute of Arts and Cultural Studies of the Latvian Academy of Culture, research assistant

Lote Katrīna Cērpa (Latvia)

Institute of Arts and Cultural Studies of the Latvian Academy of Culture, research assistant

The 2022 ICOM definition of museums emphasizes the importance of community participation in the functioning of a museum. Participation in various artistic and cultural activities not only contributes to the formation of specific groups with common interests, but also improves the personal well-being, mental health and self-confidence of the individuals involved in these groups. Experience with community participation also exists in Latvian museums. This paper will examine how museums, as cultural heritage institutions, provide opportunities for

participation to communities and how these opportunities may or may not contribute to the mental well-being of members of the community. The study examines two cases where the aforementioned practices of youth cultural participation are observed: (1) Eduards Veidenbaums Memorial Museum 'Kalāči' and (2) the Memorial Museum 'Raiņa un Aspazijas vasarnīca' (Summer house of Rainis and Aspazija) project 'Sajūtu ceļojums' (Sensory Journey). Participation methods were used in the exploration of both cases. In the first case, the time-mapping method and in-depth semi-structured interviews were used to inquire young people about their experience participating in museum activities. In the second case, the audio-diary method, as well as reverse brainstorming, peer-to-peer interviews, and in-depth semi-structured interviews were employed to ask the involved individuals to reflect on the content created by the museum. To determine how participation in cultural and artistic activities in museums may or may not contribute to the mental well-being of community members, a holistic analysis model based on the PERMA and 5 Ways to Well-being analysis models will be adapted.

Estonian printing heritage: revival of hot metal typesetting skills (linotype & monotype)

Danila Rygovskiy (Estonia)

TYPА printing and paper art centre, head of collections

Kõrgtrükkija (relief printer), lametrükkija (planographic printer), käsi- ja masinladuja (hand and machine compositor) – these and many other professions related to printing are nowadays almost obsolete, reserved for art studios and a few working museums. Since the invention of letterpress, printing has played a crucial role in spreading knowledge, increasing literacy, and preserving languages. Therefore, artifacts, documents, and skills related to print might be considered an important heritage, the basis of the contemporary information and digital era. In this presentation, I will discuss Estonian printing heritage, focusing on TYPА, the printing and paper art center. It is a working museum with a collection of machinery (letterpresses, hot metal typesetting machines, etc.) used in Estonian printing houses and an archive of related literature (catalogs, technical documents, instructions, manuals, etc.). A working museum provides visitors with direct access to printing heritage via tours or workshops. Nevertheless, it does not eliminate the challenge of preserving the skills, as this requires training that a museum cannot always necessarily provide. Another important question is to what extent a museum should be able to use its machinery.

I will elaborate on those questions concerning a line-casting machine (linotype) and a type-casting machine (monotype). Skills required for the operation of these machines can be labeled as “industrial skills” or “working knowledge.” I will show how a museum can acquire these skills through the inclusion of machine usage in its activities and by interacting with the local community of compositors and printers. It is also important to consider literature such as manuals and dictionaries since they not only describe the operations but also provide an important social and ideological context in which the industrial skills were coined.

The conservation, preservation and management of heritage objects and places in Namibia: Challenges and opportunities

Kennedy Kariseb (Namibia)

University of Namibia, Senior Lecturer

Namibia has a variety of heritage objects and places recognised in terms of its domestic and applicable international laws. These objects and places form the tangible and intangible cultural and historical heritage of the Namibian fabric and society. To safeguard these objects and places various institutional and legislative measures have been put in place to protect and preserve heritage in Namibia. This paper seeks to reflect on the institutional, legal and policy measures put in place to protect heritage objects and places in Namibia. As part of this reflection, the paper will identify the shortcomings and appraisals underlying the current conservation, preservation and management of heritage objects and places in Namibia, including the institutional, legal and policy frameworks. These appraisal and shortcomings could potentially inform subsequent reforms in the heritage sector while also serving as benchmarks for comparable jurisdictions in Africa and beyond in their heritage conservation, management and preservation efforts.



Panel 3: Craft Education

Trends in Teaching Traditional Culture in Design and Technology in Latvia

Māra Urdziņa-Deruma (Latvia)

Lolita Šelvaha (Latvia)

University of Latvia, Faculty of Education Sciences and Psychology, Department of Art and Technology, associate professor and lecturer

The learning of cultural heritage, including traditional craft techniques, has been included in the craft curriculum since the beginning of the subject in general education in Latvia. After completing the teacher training program, students develop a final paper, in which one of the tasks is to choose the teaching content for the chosen theme and class. Most of the final papers include teaching of traditional culture. Research question: How is traditional culture reflected in students' final papers? Research methods used: analysis of documents and student final papers. The results showed that the study of traditional culture in students' final papers is planned both as the study of traditional techniques and traditional products, including the components of traditional costumes, and traditional culture as a source of inspiration for the development of new products. The traditional culture of the region and the traditional culture of Latvians in general, as well as the traditional culture of other nations, are planned.

Professional craft education and its impact on the example of a study of the professional employment of Estonian vocational and higher education craft curriculum graduates

Ave Matsin (Estonia)

University of Tartu Viljandi Culture Academy, Director of Estonian Native Craft Curriculum, Lecturer in Estonian Native Textile

Estonian professional craft education has developed rapidly in recent decades. Nine vocational schools offer opportunities to learn various craft techniques. In addition, there are Heritage Craft BA and MA programs at the UT Viljandi Culture Academy. Contemporary craft techniques are taught at the Estonian Academy of Arts, the Pallas University of Applied Sciences, and the Haapsalu College of Tallinn University. Since the Estonian Folk Art and Craft Union has been an

active participant in the development of vocational curricula, many curricula focus primarily on heritage craft. From a cultural perspective, this is a very important contribution, but it does not seem to fit within the framework of the modern labour market. It has become clear that Estonia lacks tools to measure professional craft activities in the labour market. Existing systems do not allow for distinguishing the number and turnover of entrepreneurs earning a living from crafts, as the craft sector is divided among various other sectors (e.g., tourism, agriculture, training), and there are no studies on the activities of graduates. In 2024, a study on the employment of graduates of vocational and higher education craft specialties was conducted under the leadership of the UT Viljandi Culture Academy, with the aim of determining the employment rate and nature of graduates' professional employment. The presentation provides an overview of the main results of the study.

Crafting identities

Niina Väänänen (Finland)

University of Eastern Finland, University lecturer

Päivi Fernström (Finland)

University of Helsinki, University lecturer

Kaisa Hyrsky (Finland)

University of Helsinki, University lecturer

Hanna Kettunen (Finland)

University of Eastern Finland, University teacher

Sirpa Kokko (Finland)

University of Eastern Finland, Professor

Traditions in crafts are localized practices, usually tied with materials of local sources, presented in culturally bound colours, forms, shapes and twists in making. In Nordic and Baltic region, we have rich localized craft traditions that are kept alive through practice and education. However, the region has also been historically influenced by each other's craft culture. The purpose of our international collaboration is to keep traditions alive through education on the higher education level. This study aims to capture how craft identities are conceptualized and shaped in today's globalized world and what can we learn from our neighbouring countries today.

This presentation describes and analyses a case study of an international intensive week of crafts in Nordic and Baltic higher education craft context. The purpose of this study is to gain knowledge on learning outcomes created during an international study week on crafts, especially related to craft identities.

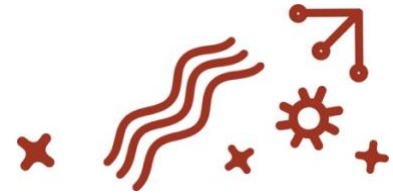
We organized an intensive week, themed as 'Crafting identities', in support with lectures, seminars, and workshops in crafts in higher education and viewed crafts from theoretical and practical perspectives. This case study first describes the intensive week through the eyes of the organizing team, and second, analyses the learning outcomes of the participating students. We collected data via a qualitative survey distributed after the intensive week and analyse what kind of learning outcomes the intensive week achieved.

Career turnaround and lifelong learning. Why should anyone start studying native metalwork at the age of over 35?

Eilve Manglus (Estonia)

UT Viljandi Culture Academy, lecturer and head of native metalworks speciality

Since I have been involved in the traditional metalwork specialty of the Estonian Native Craft curriculum of the University of Tartu Viljandi Culture Academy for 11 years, I am interested in why so many people over 35 come to study with us? Why does it become necessary to change careers or to learn something new, the acquisition of which requires time, strong concentration, finances for tools and materials, and with all this, it may not give you economic stability, it's hard to be over the average and you are operating in a field of work where competition is already high? What is the well-being that comes from engaging in a hard craft such as the work of a blacksmith or a jeweler? What are important - dreams, self-transcendence and self-proofing or something else? To get the answers, I have interviewed alumni and students of block mode studies in our specialty and compared, analyzed and drawn conclusions from their answers.



Panel 4: Resilient practices

Determining a new value for creative capital

Tara Poole (Australia)

*Local Government offices of City of Ballarat, Coordinator Creative City,
UNESCO Creative City Focal Point*

There is a common phenomenon occurring around the world. There has been over many decade a persistent fall in the perception of value of creative inputs. Since industrialisation there has been a penetrating creep of devaluing skills and knowledge in the creation of arts and crafts. There is a seismic shift taking place in the cultural sectors, and thinking now must be equally seismic in order to help creative and cultural sectors to survive let alone thrive. My presentation is a discussion of the idea of what a 'sustainable' economy truly means, and the exploration of redefining creative practitioner's understanding of what a resilient and sustainable practice means to them. Rather than focusing on the economic theory of continued growth, my presentation considers the principles of understanding and acceptance of key principles of surviving as a creative practitioner, and striking individually assessed balance between income, time and space and satisfaction. I seek to explore whether there is a more refined language we can use to permit creative practitioners to take control of the narrative of their participation in the economy. Rather than being seen only as the recipients of grants and continually seeking 'handouts', I argue that there is a space for artists, makers, innovators to be seen as providing the crucial building blocks to a truly 'sustainable' economy.

Repair as Heritage and Sustainable Consumption Practice

Tenno Teidearu (Estonia)

Estonian National Museum, Researcher

This presentation focuses on DIY repair in Estonia and its changing meaning and role in the consumption culture, which is dependent on different social, economic and political contexts. This research is based on a collection of repair stories collected by the Estonian National Museum, as well as the author's ethnographic fieldwork.

Repair has been a natural part of traditional peasant culture in Estonia, and it was essential during the Soviet era as well, when repair, reuse, and a DIY mentality were necessary due to deficit of commodities. Skills and knowledge were passed down through generations and cultivated through education and home journals. With the advent of mass consumption in the

1990s and 2000s, there was a disruption in this continuity. However, repair as a DIY practice has gained attention and popularity in recent years in Estonia and globally. This is cultivated by younger generation of activists, but also by designers, craft scholars and crafts persons. The significance of repair has shifted from being necessity in the context of economic scarcity or deficit to providing an alternative to ecologically unsustainable mass consumption in the face of climate change.

Repair remains vivid in Estonian cultural memory, and for generations born and raised during the Soviet era, it is a lived experience. For the older generation, repair is still a natural part of their consumption habits too. This presentation argues that repair practices can be perceived as vernacular heritage and heritage technology with the potential for ecological significance. As part of the contemporary waste management principles of the circular economy, repair, as a sustainable consumption practice, requires greater acknowledgment as a historically and culturally normative part of consumption culture.

Terra Low-Tech Theme Park

Madis Vasser (Estonia)

Maria Muuk (Estonia)

Tambet Muide (Estonia)

Terra Low-Tech Theme Park - Low-Tech Enthusiasts and park founders

With the advancement of smart technologies, we humans have become less and less “smart”. It is now challenging to imagine life without fossil fuels, constant electricity and broadband internet, or building a home without a bank loan. Yet this kind of life was commonplace a mere century ago. Considering humanity’s desire for endless growth on a planet with finite resources and the ecological crisis we’re already in, there is a high likelihood of finding ourselves in a similar place within the next 100 years. It’s high time to experiment with and revive tools and techniques from the nearly forgotten past that allow for actual sustainability. It’s high time for low-tech, maximally accessible skills and solutions that help meet essential needs while being robust, repairable, and reusable.

We would like to hold a presentation on our vision and progress at the Terra Low-Tech Theme Park situated on the outskirts of Tartu, Estonia. Having been in ideation for years, Terra will be kickstarted into action this summer. Joining scientists and practitioners, history and futurology, traditional knowledge and alternative design techniques, this experimental project serves as a platform for creative activities, education and interactions between different fields. The venue will host workshops and tours for different audiences to introduce the low-tech ethos, foster hands-on nature-based cooperation, and inspire imagination of different futures while documenting core initiatives and contacts for sharing the accumulated practical knowledge and networks.

The Heritage in the Service of Resilient Communities conference will offer an opportunity to reflect on the activities and progress of the first season, gather feedback and expand our network among the heritage culture community, whose expertise is of utmost importance to our project.

Natural colors as part of environmental sustainability in fashion – Conserving biodiversity through an art project and dyeing with plants

Lisanna Schmidt-Bureš (Estonia/Switzerland)

Estonian Academy of Arts

Coloring with plants is part of the heritage of many cultures. Plants have been used to dye yarns and fabrics. The use of natural dyes has gradually been replaced by synthetic dyes but growing environmental concerns have encouraged the search for alternatives. Invasive plants are one of the threats to biodiversity and a source of environmental problems. These human-introduced plants are managed to varying degrees, and a lot of resources are spent on controlling them. The knowledge and skills of dyeing with plants, passed down from generation to generation, can be employed to add value to invasive plants before they are removed from the nature.

In the present work, several invasive plants that are widespread in northern and southern Europe were used to dye linen and cotton fabrics. The light fastness and durability to washing of dyed fabrics was tested. The fabrics were then used to sew children's clothes. Moreover, to see how a different approach to invasive species management is perceived, workshops were organized.

Solidago canadensis, *Buddleja davidii*, *Symphoricarpos albus*, *Erigeron annuus*, *Prunus laurocerasus* and *Rosa rugosa* were suitable for dyeing fabrics. Their use for dyeing prior to composting or incineration adds value to the management of invasive species and at the same time is one of the possible solutions to the pollution caused by dyeing with synthetic dyes in the fashion industry. Dyeing with plants is time consuming and the result is often unpredictable and surprising. This probably increases the longevity of the artefact as it is more likely to be preserved. This study contributes to slow fashion and to the development of management plans for invasive species.



Panel 5: Intangible cultural heritage

Regional capacity building and safeguarding of ICH

Johanna Björkholm (Finland)

KulturÖsterbotten, project manager and post doc affiliated with Åbo Akademi University

KulturÖsterbotten is a regional culture unit that has administered several development projects focusing on ICH. In the region of Ostrobothnia, Finland, we are situated far away from the major cities. No big practitioner or national organizations have their offices near us. Instead, the landscape is filled with local museums, local heritage associations, handicraft gatherings, fiddlers and so on. But very few of these small agents have the muscles to immerse themselves in the recent development of ICH and safeguarding. This led to the decision that KulturÖsterbotten will take on the role as an umbrella and an engine for ICH endeavors within the region. Our working method is very much ear to ground – we try to pick up on interests in safeguarding and support the interested parties. This means that we have collaborated on various expressions of ICH – from documenting the construction of clinker-built boats to researching the history of card game “pidro”, and from spotlighting the local dialects to creating instruction films on butter churning. What we have learnt during these years is among other things that networking is crucial, we always need to find local stewardship for our project activities, and we need to share all materials developed through the projects to be effective. Our mode of operating means taking on the role as resources for the practitioners and their local associations. It is a possible solution for how to engage people in ICH activities in more remote areas. And as a result, we can engage in local identity projects and strengthen regional capacity building within the ICH sphere.

Meet your Craftsman!

Anete Karlsone (Latvia)

University of Latvia, Institute of Latvian History of the Faculty of Humanities

Nowadays, many traditional craft skills are actively practiced and passed on in Latvia. The communities of craftspeople in different skills differs numerically and in terms of interests. The actuality of craft skills in society as a whole is partially reflected by their inclusion in the national list of intangible cultural heritage, as well as representation in the annual event "Meet Your Craftsman!" organized by the Latvian National Center for Culture (LNCC). These events do not reflect the use of artisan skills in their entirety but can provide evidence of the most active groups of artisans, as well as directions of public interest.

This research was carried out in order to find out the part of the totality of crafts nowadays in Latvia that actively presents itself in the context of intangible cultural heritage. The Latvian National List of Intangible Cultural Heritage, the list of LNCC masters and activities at the "Meet Your Craftsman!" event, as well as interviews and observations at the 2024 "Meet Your Craftsman!" were used as research sources.

Näppärit – together in tradition and music

Anni Järvelä (Finland)

Finnish Folk Music Institute, education manager

Anni Järvelä presents the basics of Näppäri pedagogy, the practical application of the of a music education system based on local traditions, especially Kaustinen Fiddle Playing tradition, inscribed 2021 into Unesco's list of intangible cultural heritage of humanity. The Näppäri pedagogy is an educational philosophy that seeks to promote more equal distribution of the intangible benefits of music and music-making. The philosophy has been developed on the side of the Finnish music education system which is traditionally based on classical music. According to the Näppäri ideology making music should be a natural part of an individual's personal life and social interaction. There's a permanent all-year Näppäri group in Kaustinen, and short courses are attended by hundreds of children and youth yearly. International collaborations expand to Northern Europe and even South Africa. Anni Järvelä presents the basics of Näppäri pedagogy, the practical application of the of a music education system based on local traditions, especially Kaustinen Fiddle Playing tradition, inscribed 2021 into Unesco's list of intangible cultural heritage of humanity. The Näppäri pedagogy is an educational philosophy that seeks to promote more equal distribution of the intangible benefits of music and music-making. The philosophy has been developed on the side of the Finnish music education system which is traditionally based on classical music. According to the Näppäri ideology making music should be a natural part of an individual's personal life and social interaction. There's a permanent all-year Näppäri group in Kaustinen, and short courses are attended by hundreds of children and youth yearly. International collaborations expand to Northern Europe and even South Africa.

Dugout boat heritage and place identity: case of Soomaa national park

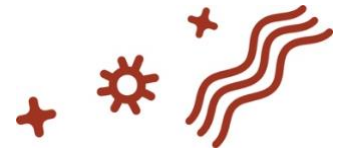
Aivar Ruukel (Estonia)

Dugout boat builder and user

The building and use of expanded dugout boats in Estonia's Soomaa national park was added to UNESCO's Intangible Cultural Heritage in Need of Urgent Safeguarding list in December 2021. Although dugout canoes are built in many places around the World, Soomaa region has the only living culture of expanded logboats within the European Union. Until the mid-nineteenth century, they were used for daily transport and fishing.

Inhabitants of Soomaa have been building dugout canoes to get around during the floods. The regular floods are a combined result of the flat relief, small height differences in the lower reaches of the rivers and many small streams discharging their water close together. With the advent of modern and cheaper boat types and extensive road networks, dugout canoes are no longer indispensable for everyday life. The stories, legends and rituals that surround the dugout boat are more valuable than their practical use in daily life.

This paper will analyze the relationship between place identity and building and use of expanded dugout boats.



Panel 6: Craftsperson's Perspective

Fieldwork notes through the eyes of a craftsman:
economic interests, local and cultural cooperation in
the intentional communities of southern Estonia.

Madis Rennu (Estonia)

Andres Rõigas (Estonia)

UTVCA, lecturers

Intentional communities aim to preserve cultural heritage and traditional skills by attracting individuals with a variety of craft skills. Artisans who relocate to rural areas may find solutions to their problems of finding workspaces and raw materials.

The presentation is based on fieldwork conducted between 2018 and 2024. The authors requested that the interviewees describe their ideas for creating and developing communities, as well as the practices for joining them.

Significant differences were observed among the communities. Some communities were formed spontaneously, while others were purpose-built. Some communities had local roots, while others were led by individuals from outside. Some communities were attracted to the idyllic landscape and local culture, including traditional farm architecture, social life, and camaraderie. Others were drawn to the economic potential of the area. There were individuals dedicated to sustainability who aimed for economic independence and a minimal ecological footprint. Others sought to restore the self-sufficient farm life of a century ago, using traditional skills, local materials, and minimal external energy and commodity input, with the help of people and horses.

The largest group, however, consists of traditional farm keepers. These individuals are deeply invested in the preservation of the local natural heritage, heritage landscapes, dialect, and folk cultural background. They have either acquired real estate in the area of interest or inherited a country house from their family.

We also asked our respondents to shed light on personal motivators and experiences. Our interest lies in the solution process, as well as the current situation and perspectives. This includes how the community supports the further development of heritage skills and actions towards their preservation, how the intentional community and other local residents manage communication and create networks, and how they perceive themselves and their chosen way of life in this new home.

Common heritage for busy people from all over the place: an evaluation of mobile accessible wood-carving workshops

Jan Lütjohann (Finland)

Independent / visual artist

How to think of common heritage in view of heterogeneous communities, and their members fragmented and hectic everyday experiences? In this presentation I evaluate a series of workshops that combine woodcarving and the type of conversation that happens when the hands are busy. The workshops center around three universal human practices, namely carving with knives, sharpening, and socializing during manual work. Workshops and evaluation are based on my work as a visual artist and educator, and a curiosity about what busy contemporary people from different backgrounds and places could have in common.

The workshops combine methods from visual arts, craft, and education. they were arranged to be highly mobile, flexible, free, and pleasant to host and participate. Starting in 2020 over 80 workshops were held in small groups around six participants. participants included beginners, experts, and specialized groups. Work-safety and playfulness were encouraged, productivity was strongly dis-couraged. Materials included simple sticks reclaimed from logging or park-maintenance, basic knives, and foraged natural sharpening stones.

While carving, participants created a wide variety of carvings and took up a broad range of topics. they shared experience relating to carving with knives and working with hands in general, often including biographical experience, regional lore, critiques of current developments, and discussions of ambivalent notions such as heritage or tradition. Participants reported positively on the opportunity of working without pressure of productivity, learning or reactivating a skill, togetherness, and the pleasure of carving.

Several successful practices of this project may be transferable to other fields, inquiries, or workshop-based activities. Most strikingly, a method of reduction and of keeping it simple – just carving sticks together – created a possibility to work, think, and feel on a complex level. In addition to the presentation, it is also possible to hold workshop sessions in the context of the conference.

Connecting and Developing Printing Heritage: the Nordic Letterpress Network

Angie Butler (UK)

Senior Research Fellow, Centre for Print Research, University of the West of England

Imi Maufe (Norway)

Museum Printer, IDDIS Norwegian Printing Museum, Stavanger

We wish to showcase how a hands-on craft has relevance and capacity within the Nordic regions, and in doing so: to discover what role a heritage process and facilities can play in our contemporary culture and connect its existing communities of practice. Our presentation will introduce the Nordic Letterpress Network, established in 2022, and discuss why its formation

was necessary with research that evidences the position of letterpress printing and its active heritage today. Then show the network's activities to promote and preserve letterpress printing in the Nordic countries: the group, who are based internationally, have met in-person in Sweden (2022) and in Finland (2023) at letterpress print studios (GG Print Studio, Uttersberg, and Bland Type och Tryk, Jackobstad) and are meeting later this year in Denmark at Vingaards Officins, Viborg. Through short residencies with public events and long-term collaboration, the aims of the group are to: to facilitate connections and knowledge exchange between independent and institution-based artists, printers, designers and members of the public.

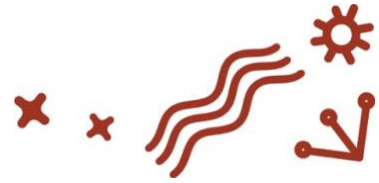
To build an understanding of the letterpress process, sharing best practice, ideas, and working towards a more sustainable, innovative and culturally successful discipline. To identify the use of letterpress in the Nordic Countries and create a freely accessible online resource – listing letterpress practitioners, studios, print workshops and resources.

Namibia the jewel of culture and heritage

Rosa Johnson (Namibia)

University of Namibia, Senior Lecturer

!HAO WESE G//E-//XAE which means “Unity in Diversity in !!XUNG and further said “You can leave Namibia but it will never leave you” Namibia being one of the most sparsely populated countries in the world with little over 3 million inhabitants. Culture and heritage are concentrated in the inhabited areas and hugely kept alive through young people’s enthusiasm maintaining their proud culture and heritage through a “tapestry” of various activities playing of music instruments, dancing, selling of meat, baking of “vetkoek” creation of beautiful traditional clothes, beads, woodcarving and striving to keep the different cultures alive. This paper will take on a format of literature and visuals outlining the rich diversities in culture of its people in Namibia. Therefore, sketching and covering the vast geographical distances showcasing the rich cultural groups from the southern part of the country to the north, northwestern and eastern parts of Namibia. This will outline the continues knowledge and skills kept alive in protecting the values and outlining the opportunities and traditional production methods practiced. With the current worldwide economic crisis Namibia are no exception, and together with one of the biggest challenges climate changes. Both these elements at times hampers growth and development however new ways and means are being crafted ensuring the Namibian culture and heritage is kept alive and thriving.



Panel 7: Traditional crafts and practices

Woven Gifts: The Tale of Estonian Skirts and English Wool

Tiina Kull (Estonia)

Estonian National Museum, junior researcher, University of Tartu, PhD student

Estonian folk costumes have been extensively studied over the course of a century. Nevertheless, new discoveries can still be made. In 1971, ethnologist Aino Voolmaa published a comprehensive article on folk costume skirts, and in the introduction, she made a margin note about store-bought skirts. This same note represents the most thorough investigation published in Estonian print media to date. In her writing, she referred to store-bought fabric as 'kamlot' and discussed five skirts made from such fabric. One skirt was noted to be made from a fabric purchased in Finland, called 'kalmuk' and Voolmaa also drew parallels to Kreutzwald's description of folk costumes from Virumaa, suggesting that a skirt made from woollen taft, or 'wolltaht,' was likely the same store-bought fabric.

In reality, numerous early store-bought fabrics or remnants thereof are preserved in various Estonian museums. Particularly notable is a luxurious, striped, and glossy fabric produced in Norwich, from which at least 15 items or fabric remnants are preserved in Estonia, including four skirts and one apron. Notes accompanying two skirts indicate that they were received as gifts from a manor house.

This presentation introduces the fabric, the preserved items in Estonia, and research done here and abroad with the aim of understanding what new insights these fabrics provide about our folk costumes.

The Resilience of a Tradition in the Craft of Ukrainian Easter Eggs (Pysanky)

Mar'yana Svarnyk (Estonia)

University of Tartu, MA student

Using wax resist techniques on Easter eggs (pysanky) is a traditional craft that should not have survived in Ukraine. Already in the late 19th century ethnographers were lamenting that it is dying out, and the period of Soviet prohibitions has almost completely eliminated this craft. And yet, not only has it survived, after only 30 years of Ukraine's independence it is thriving much beyond of what it was in the pre-Soviet era and has become one of the most popular images of Ukrainian national identity and heritage. Through the analysis of the late 19th century

ethnographic works that describe the craft or pysanky and the traditions surrounding this craft, we wonder whether the answer to the questions of resilience of pysanky might be in the ritual origin of the craft that distinguishes it from other kinds of crafts, both within and outside of Ukraine.

Red dyestuffs in ancient textile technology

Riina Rammo (Estonia)

Department of Archaeology, University of Tartu

Textile finds have been preserved relatively abundantly in Estonia only from the 11th century onwards. Since then, it has been possible to follow textile technology, which could be characterised as 'traditional' and 'local' compared to the wider Baltic region. Dyeing techniques are part of the complicated chaîne opératoire of textile technology. Chemical analyses for identifying dyestuffs used have been carried out in recent years. The results reveal that local resources were combined with foreign dyes, indicating trade and cultural contacts. The present paper focuses on visibly red textile fragments and the samples taken from them.

The knowledge that local Galium species (e.g. Northern Bedstraw) are the most likely source for reds is firmly rooted in the more recent craft tradition. However, the results of these archaeological samples show a greater variety of sources, not all of which have yet been identified, coming from local plants and lichens. The international and multidisciplinary project Colour4CRAFTS searches for these dyestuffs to find inspiration for creating sustainable dyeing technologies for present-day industries. The presentation gives an overview of the preliminary results of the dye analyses and research outcomes.

Dumbara Weaving, a cultural heritage and an identity

Ishara Wijemanne (Finland)

Niina Väänänen (Finland)

Sirpa Kokko (Finland)

University of Eastern Finland, PhD researcher

Dumbara is a traditional weaving technique unique to Sri Lanka. Yarn extracted from hemp is woven on simple floor looms to create exquisite floor mats featuring designs of peacocks, elephants, and doves. This craft traces its heritage to the 16th–18th century Kandyan Kingdom of Sri Lanka, a period during which it was a flourishing industry supported by royal patronage.

Like many traditional crafts worldwide, Dumbara weaving is struggling for survival. The knowledge of this craft has eroded over the years, and the material knowledge system is now entrusted to a dwindling number of aging artisans.

This research investigates and documents the material knowledge system, inherited skills, and techniques of Dumbara weaving. Data was collected through an ethnographic study of artisan communities, capturing their memories and experiences, as well as details on materials, motifs, songs, stories, traditional technology, looms, equipment, and dye techniques. The study aims to document the transformations in material culture over the past century and address broader questions about the survival of traditional knowledge systems.



Panel 8:

Empowering individuals and communities

Heritage as a basis and source of inspiration for creative works in the younger generation

Linda Rubena (Latvia)

Latvian National Centre for Culture expert in Folk Applied Art

The presentation will be a story about the use of heritage - traditional culture in the creation of creative works for students of art schools, as well as in cooperation with young people of different ages.

The event "Meet your craftsman!", which has been held in Latvia for more than ten years, also attracts young people of different ages. This is ensured both by the interest of the teachers and also by the parents who attend the activities of the event together with their children. Heritage and the event "Meet your craftsman!" activities have contributed to the running of contests organized by the Latvian National Cultural Center. Three such competitions have already been held for students of art schools in Latvia. Experience and reflections of the competition and the event "Meet your craftsman!" in progress.

Crafting Sustainability: Insights into Japanese Craftsmanship in the Green Transition

Emmy Lampila-Fränti (Finland)

Taitotalo, project manager, trainer www.taitotalo.fi

In my presentation, I will share my experiences and insights gained from visiting and studying Japanese craftsmanship, including visits to craft schools and various artisans' workshops in the Kansai area, Japan. I will discuss the current state of craftsmanship in Japan and the trends shaping its future. Additionally, I will provide an overview of the historical values that have guided Japanese craftsmanship, with a particular focus on how the sustainable practices of the Edo period offer valuable lessons for today's green transition and give guidelines to the craft professionals' possible role in the future.

Echoes of Freedom: Reviving Namibia's Cultural Heritage Through the Transformative Power of Prison Arts and Crafts. A Narrative Story of Incarceration, Legacy, And Transformative DT

Marius F Johannes (Namibia)

Lecturer Consultant

In September, 20 inmates—10 men and 10 women—at the Central Prison in Windhoek, Namibia, will participate in the workshop "Echoes of Freedom: Reviving Namibia's Cultural Heritage Through the Transformative Power of Prison Arts and Crafts." This program aims to empower participants by reconnecting them with their cultural roots and guiding them in creating digital personas that reflect their stories of resilience and transformation.

The workshop will begin by exploring the historical contexts of Namibia's and South Africa's prison systems, focusing on how colonialism and apartheid have shaped these institutions. This understanding will enable inmates to reflect on their personal and collective histories, transforming their experiences into narratives of survival and renewal.

Using basic design thinking principles, participants will be guided to create tangible expressions of their cultural heritage through arts and crafts. These creative activities will serve as therapeutic outlets and provide valuable vocational skills for life after incarceration. The integration of digital tools will allow inmates to document their creative processes and develop digital personas that embody their cultural identity, personal growth, and future aspirations.

This initiative goes beyond a mere workshop; it is a movement to reclaim and preserve cultural identity within the prison system. By blending traditional Namibian crafts with contemporary digital storytelling, participants will contribute to a living archive of Namibia's cultural legacy, seen through the lens of those who have endured its harshest realities.

The ultimate goal is to instill a sense of dignity and purpose in the inmates, equipping them with the tools to rebuild their lives, reconnect with their communities, and become advocates for a rehabilitative culture that transcends prison walls. The stories, skills, and digital personas developed during this workshop will resonate across Namibia, demonstrating the transformative power of arts, crafts, and cultural heritage on the path to freedom and redemption.

Cultural Heritage and Identity

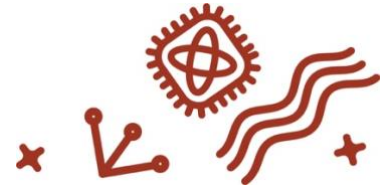
Francis Ndagiyisa Sokomba (Nigeria)

Bida Traditional Institution. Visual Artist. Unesco Focal Point Bida

The knowledge, beliefs and sustainable practices derived from the immediate environment for the mutual benefit of all, is a reflection of the identity of the community. Cultural heritage is passive and the same time an active medium for sustainable livelihood that support the way of life been transmitted from generation to generations. This are both inscribed as tangible and intangible material art.

This says much about people's civilization, and how their experiences and existence define their identity. Communication forms the primary fabric of people's heritage, this is much needed for expression, understanding and preservation. Adaptation of everyday life shows how useful cultural ecosystem is necessary to develop a seamless character which form the identity of the people.

The uniqueness of the people culture and the impact of its environment says more of who we are. Although, culture is dynamic, which also affects the cultural heritage identity. Beliefs and practices are fundamental rights that gives cultural character for heritage.



Panel 9:

Development of public spaces: urban, rural and institutional

Participation in public spaces of Tallinn

Azeem Hamid (Pakistan/Estonia)

Sensorial Design Research - Art & Design, Estonian Academy of Arts

Public spaces play a crucial role in fostering social interactions and building a sense of community, which can enhance engagement and inclusivity. However, the Human Development Report of Estonia 2023 highlights a significant oversight regarding the relationship between public spaces and wellbeing, leading to increased social isolation in Estonia (Sooväli-Sepping et al., 2023). The European Social Survey indicates that one in five Europeans experiences social isolation, with Eastern Europe, particularly Estonia, facing severe challenges — 35% of individuals in Estonia report social exclusion, a figure notably higher than the European average (d'Hombres et al., 2021).

The concept of creative placemaking, which integrates arts, culture, and creativity into public space design, emerges as a vital approach to enhance social inclusion and belonging (National Endowment for the Arts, 2016). This process aligns with John Dewey's philosophy of 'joint inquiry' emphasises the importance of collaborative experiences in fostering community connections and continuous meaning-making (Dewey, 1938). Similarly, Liz Sanders and Pieter Stappers (2008) propose co-design as it involves the active participation of all stakeholders in the design process, as a way to create more sustainable and equitable solutions. Therefore, play can be an important part of creative placemaking to facilitate interaction and engagement and develop identity. Skovbjerg and Bekker (2018) describe "design play" as a method for engaging citizens in design processes, fostering ownership and creativity among participants. Sooväli-Sepping et al. (2023) stress that local involvement in space design is essential for community acceptance and active use.

In Tallinn, there are many community-based public initiatives emerging such as the Centrinno project—financed by the European Commission (H2020 grant 869595)—aim to put 'the residents at the centre of sustainable transformation' by transforming former industrial sites into creative clusters and community centres within Kopli 93. Another initiative called e⁻lektron in Kopli serves as a hybrid space where performing artists and scientists collaborate. Additionally, the Disainiosakond focuses on creating responsible design while making urban spaces more human-centered, emphasizing user-centered design in public spaces. These projects and/or initiatives play an important role in enhancing the physical, social, and economic fabric of their areas. As noted by Sooväli-Sepping et al. (2023), they contribute to "improving the quality of urban space and thereby increasing the competitiveness of cities,... creating a more dignified and functional space for locals." However, repurposing public spaces

may also lead to gentrification processes (Pastak & Kährik, 2016; Martínez, 2017). The top-down approach involving multiple stakeholders often results in limited community participation and funding constraints, leading to underutilised spaces (Paavar & Kiivet, 2020). Keiti Kljavin et al. (2020) argue that meaningful co-creation has yet to fully develop in Estonia, emphasising the need for inclusive design processes that leverage community expertise.

Addressing social isolation through enhanced public spaces requires innovative approaches like playful placemaking that actively involve communities. By leveraging play as a tool for engagement, we can foster inclusivity and strengthen the social fabric of communities in Tallinn and beyond. This research explores how play can be integrated into placemaking strategies to promote democratic engagement among community members, contributing to strengthening social sustainability through greater community involvement in public space development and maintenance.

Manors as Rural Development Drivers

Garri Raagmaa (Estonia)

University of Tartu

This research analyzes the impact of manors on the population development of remote rural areas in Estonia after the post-COVID-19 era of expanding distance work and the second house boom.

Estonia has been a manor-country throughout history. Manors have been dominant rural economy drivers for centuries: employers and innovators. According to the observations, the well-kept manor complex possesses a considerably better demographic situation in the nearby area. The manors influence the place's spirit and identity: the inhabitants' pride and attachment to the place. Heritage sites and manors are often in the service of the tourism industry, but their impact on population development has yet to be studied. Hypothetically, good-looking and intensively used manors (as local business centers) surrounding villages are characterized by a considerably better demographic situation.

We will design and test a comparative analysis of manor and non-manor settlements using 2021 and previous censuses' village-level population data, the Estonian Land Board transactions database, and the manor's database. As the intensity of manor utilization depends considerably on their accessibility and location (and to reduce the workload), the intention is to focus on the remote areas where population density is less than 8 in/km² and/or the distance from the closest center is more than 50 km. Such areas make up 50% of Estonia's territory, with only about 10% of the population. Another criterion would be the maintenance and functionality of manors, which is why there is a need for the corresponding typology.

Additionally, we intend to carry out selected case studies in the pre-defined manor-type villages, investigating:

- place attachment and identity,
- stories about the manors and places,
- local cultural and social capital.

Experiencing the nature of museum and library environments. Gateway to excitement or escape to silence?

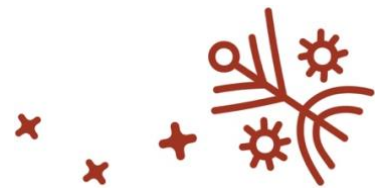
Jorma Sarv (Estonia)

University of Tartu / Viljandi Culture Academy

The presentation discusses changes regarding expectations related to the essence of museum and library environments. When thinking about developments of various customer or visitor journeys it is possible to identify a significant shift towards creating more excitement, providing entertainment or edutainment, very often including technological innovation (audiovisual devices, interactive programmes, gaming elements, screens, pads etc). That also impacts the identity of these organisations. We can witness the increasing role of experience centres with a side-effect that urges traditional museums to change and modify their concept or programmes. Libraries discuss more and more about the social and community related aspects of the public space and possibilities they provide. As mentioned before, large part of that is surrounded by technological possibilities that shape the image of an innovative and contemporary brands, guiding the visitor through the entertaining and interactive side of the heritage.

How is all that affecting the way we understand the essence and role of these institutions? Could there be a hidden value of moving away from these new elements and returning to the less technological and more calm or silent space? Is it something we should desire when thinking about the ways we experience heritage?

The presentation wonders about these questions based on the self-reflection of selected Estonian museums and libraries on the level of their strategies with some recent examples and additions from the field of design thinking and service design.



Panel 10: Building and Architecture

Water-based Architecture and Cultural Landscape as Living Heritage of the Yom River in Thailand

Witiya Pittungnapoo (Thailand)

Naresuan University, Faculty of Architecture, Art and Design (Associate Professor)

Water-based architecture has reflected indigenous wisdom and vernacular houses of traditional settlements located by the Yom River which is one of the major rivers in Northern Region of Thailand. Bangrakham village is one of unique habitat located by this river where residents have adapted their domestic spaces and landscapes to protect their houses from flooding which can be seen in forms of raft houses, stilt houses, and temporary attached spaces during rainy season. Nature-based solutions can be seen from green embankment, temporary elevated walkways, floating edible garden and natural drainage system during the flooding season. Interestingly, existing skills related to flood-resilient practice in terms of building craftsmanship, canoe rowing, riverbank cropping, and fishing remain unique wisdom in Bangrakham village to represent how locals live co-exist with water, nature and culture for achieving sustainable development. These traditional ecological knowledge and practices have been transmitted from generation to generation that not only make Bangrakham a living cultural landscape; but people also employ them to mitigate flooding impacts in more affordable and resilient approaches. Undoubtedly, existence of living heritage reflects a continuity of the residents' response to environmental and climate changes by learning and sharing this wisdom will support other water-based communities to achieve flood resilience in more sustainable future.

Finnish prefabricated wooden houses in Poland, Israel and Estonia – from temporary housing to heritage values, how are local communities involved?

Martti Veldi (Estonia)

Mia Åkerfelt (Finland)

Tzafrir Fainholtz (Israel)

Anna Wilczyńska (Poland)

Estonian University of Life Sciences/ Åbo Akademi University

In the decades after World War II, the need for reconstruction and new solutions for mass-housing was of utmost importance. In Finland, the industry for prefabricated wooden housing

grew rapidly, due to the part the houses played as war-reparations to the Soviet Union and as important export goods on the free market. The houses were exported globally, and the building types were designed in Finland in collaboration with receiving countries, as well as copied and produced locally. Often the houses and whole neighbourhoods were referred to as “Finnish”. The houses were meant to be temporary solution for crisis reconstruction, but in many cases the houses are preserved, seventy years later.

Leaning on three case study areas – Poland, Israel, and Estonia – the paper discusses different biographies of prefabricated wooden houses in post-WW II societies. We will look how in different cultures, climates and socio-economic environments new neighbourhoods of wooden houses emerged, how temporary housing evolved into permanent homes or how in time they were forced to be replaced with larger blockhouses, or turned into suspicious suburbs or developed into valuable built heritage that should be protected by the state. What has been the role of local communities in those very diverse life choices?

Synthesis between heritage and innovation: internal insulation of historic fieldstone walls with hemp-lime

Markus Pau (Estonia)

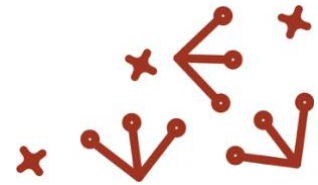
Tartu University Viljandi Culture Academy

Picking up the conclusions from my master's thesis, I am introducing the artisanal development of hempcrete as a potentially sustainable, scalable and affordable way to reduce the energy cost and improve the indoor comfort of historic fieldstone buildings. In order to preserve the aesthetic cultural value and significance of these buildings, exterior insulation is excluded as an option.

It is often difficult to properly combine modern insulation materials with historic fieldstone walls, especially when insulating from the inside. Hempcrete can be installed as a loose material or prefabricated panels, offering greater flexibility for the owner and the builder. When dealing with architectural heritage, it is common practice to test the material and the application method as a small-scale mockup. This was also the basis for the practical research at Mooste Manor. The preliminary data suggests that the fraction of the hemp shiv has a significant role in the thermal conductivity of the insulation, as extended drying time can be expected.

Hempcrete can be applied in multiple ways. In large-scale projects, it is often most efficient to use sprayed hempcrete. Small-scale insulations often require a tailor's touch and tend to be more artisanal. The third option is to use prefabricated insulation panels, but in the case of uneven-surfaced fieldstone walls, this can be challenging. It is possible to combine the methods, although the efficacy of each combination should also be assessed by practical in-situ experiments.

This provides the playing field for experimentation, cooperation and cultural synthesis, as the factor of time excludes a single person from conducting sufficiently conclusive experiments and research. By acknowledging the specific potential of hempcrete as a locally sourced insulation material for fieldstone walls, the field of opportunities opens to a wider audience, hopefully helping to determine if the material is truly worthy of becoming heritage.



Posters

EU Horizon project Colour4CRAFTS

Esto Colour4CRAFTS proposal combines a multidisciplinary team of experts from research institutes and R&D companies to carry out studies of bio-based textile colouration in historic perspective. The research combines traditional approach with cutting-edge technologies of colourants biosynthesis and waterless applications techniques.

LIVIND Pilot Projects – Living heritage practices illustrating the holistic perspective to sustainability

Leena Marsio (Finland)

Elisa Kraatari (Finland)

Finnish Heritage Agency, Project Coordinator

The LIVIND project led by the Finnish Heritage Agency was implemented from October 2021 to May 2024. At the core of the project were living cultural heritage and questions of sustainable development with special attention to the UN Agenda 2030 and the SDGs. The project covered the Baltic and Nordic countries including the autonomous areas Faroe Islands, Greenland, and Åland, the Sámi area, and Poland. The UNESCO 2003 convention on the safeguarding of the intangible cultural heritage, the 2005 convention on cultural diversity, and the Faro convention created the common framework for the project.

As part of the whole, a call for pilot projects was organised to support local level actors to experiment with tools, methods, or practices that contribute in concrete ways to more sustainable living heritage elements. Through the call, altogether twenty pilot projects were funded and implemented all over the LIVIND project area. In addition to bringing several hundreds of people to participate and learn together, the pilot projects generated experience about how the different aspects of sustainability intertwine – and how to benefit from the synergies. Through pilot project reports, the experiences provided data to be analysed and shared further through the LIVIND project.

Illustrating the results and experiences from the LIVIND pilot projects, we suggest a presentation about how sustainability in its ecological, economic, social, and cultural aspects interlink in different living heritage practices. The presentation underlines how these aspects can also fuel one another. Several examples indicate that stronger ecosystem of living heritage can contribute to not only ecologically and culturally, but also socially and economically more sustainable communities. Preferred format for the presentation is the poster presentation that would allow audience to study the examples throughout the conference duration. Alternatively, the pilot project results are introduced through a normal presentation.

Posters of master's students of the curriculum of Creative Applications of the Cultural Heritage of University of Tartu Viljandi Culture Academy, 2024

– No country stands alone. Every ribbon counts! Handmade camouflage textiles.

by Küllike Pihkva

– Creating a new tradition with folk heritage: the example of #kirivööpäev.

by Kristel Vihman

– Pointing of stone walls: using historical and modern techniques.

by Tiina Angerjärv

– Historic ways of furniture finishing

by Tiit Raik

– S-twist or Z-twist?

by Marju Tamm