

# A FUTURE FOR CRAFTS

for heritage workers, designers, craftsmen, entrepreneurs, teachers ...



INSPIRATIONAL GUIDEBOOK

# A FUTURE FOR CRAFTS

#### **EXPLANATORY NOTE & WORD OF THANKS**

#### A FUTURE FOR CRAFTS

SHARING INSPIRATION AND EXPERIENCE FROM FLANDERS (BE) AND INTERNATIONAL PERSPECTIVES

In 2014, the NGO tapis plein (Flemish Centre of expertise in ICH and participation; accredited NGO to the UNESCO 2003 Convention) published the book EEN TOEKOMST VOOR AMBACHTEN (A FUTURE FOR CRAFTS) for a Dutch-speaking audience. The publication collated five years of accumulated practical and policy experience with respect to the modernising of crafts in Flanders. The book offers a guidebook as well as inspiration for policy and craft-related activities that can make crafts future-proof and better position them.

In the book, the praxis and questions, which are challenging contemporary craftsmen, are linked to the UNESCO 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage.* This point of view, that links the craft-related praxis of today's 'makers' to the objectives of the UNESCO <u>Convention</u> of 2003 to safeguard immaterial knowledge, skill and craftsmanship (traditional craft-related skills, *inter alia*) for contemporary and future application, seems to be absolutely real and relevant across national borders. For, around the globe, policymakers, craftsmen, makers, entrepreneurs, NGOs and so forth, are active in the field of crafts and craftsmanship and are confronted with similar modern-day challenges. It did not take long before the initiative takers received requests for a translation to make the insights that were assembled, and the practical examples from this publication, accessible for an international audience.

A few partners were happy to oblige and work together to translate the experience from the Flemish Community in Belgium that is collected in this publication and to make it accessible for all who were willing to use the inspiration here, as well as for the world. Since the early days of the UNESCO 2003 Convention, active contributions from Flanders have been made for international development. What is special about *this* initiative of international sharing of experience, is that it is a collaboration from various perspectives: a civic society initiative from NGO *tapis plein*, with support from the Flemish Commission for UNESCO and *Design Vlaanderen* — which constitutes a part of the *Agentschap Ondernemen* of the Flemish Government.

And, it is just this sort of intersection – amongst cultural heritage, design, economics and other domains – in which there is a future for a sustainable development of crafts; perhaps *mutatis mutandi* indeed for <u>intangible cultural heritage</u> in a more general sense. As such, the book initiates the dialog from Flanders regarding practical experiences in the <u>safeguarding</u> of crafts from the proper background and context, but always with an open mind to the world, and with the gaze directed at the future.

#### To be continued!

Made possible by a cooperation of NGO tapis plein, the Flemish Commission for UNESCO, Design Vlaanderen and with the support of the Flemish Government.

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# How future-proof are crafts? That is the central question of this publication.

If the dusty frock is set aside and crafts delve into current trends and challenges, then the chance of survival is rather high. Craftsmanship and crafts are again garnering a lot of attention in a world that turns increasingly faster, is becoming more global, yet also more opaque. Roots have been played out and qualities that are often associated with crafts – authenticity and honesty, for example – are appreciated once again.

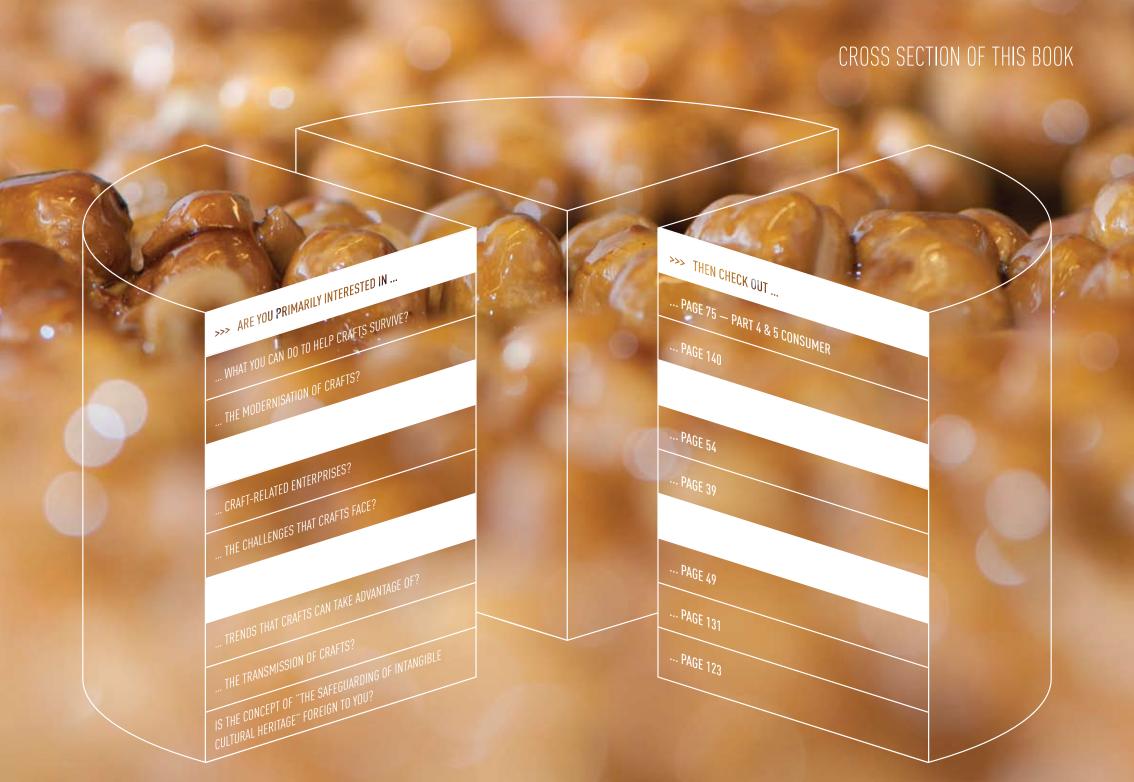
In order to avoid crafts themselves being lulled to sleep, the window needs to be opened to allow in fresh air and rejuvenation. Only if traditions go along with their times and are actively supported by society can one speak about living heritage. Crafts for crafts sake is hopeless. The gaze must be directed towards tomorrow and crafts strenghtened so they can cope with the challenges of the 21st Century. The motto: Back to the future!

This is easier than it seems at first sight, crafts bridging the gap between the past and the future. Crafts can simultaneously be a source of inspiration as well as an incubator for innovation. The work place of the craftsman becomes the ideal nursery. In addition, crafts can become engaged in offering answers to commercial, economic and ecological challenges that demand our attention today and certainly shall tomorrow. However, in order to be able to contend, crafts urgently must be pulled out of the traditional heritage corner and stand with both feet firmly on the ground. Craft techniques must be able to constitute a portion of the contemporary arsenal of tools that designers and entrepreneurs have at their disposal. The technique of woodcutting or weaving, for example, must be able to seamlessly co-exist alongside the technique of the laser cutter or 3D printer.

Crafts are indisputably valuable heritage, but they do not belong solely to the heritage sector. This publication is written through the lens of heritage, but is also directed to a varied public and to sectors that involve crafts: economics, education, culture and leisure time, tourism, and so on. Only by combining forces can we provide crafts with a ticket to the future.

Concurrently, this publication seeks to be a guidebook *and* a source of inspiration. It enumerates the problems concerning crafts, but also primarily seeks to present tools and inspiring examples in praxis to place crafts more squarely on the map. To bring a positive message with an eye to the future. To be a book that reads quickly and is easy to browse. Something from which one can glean things at will, but that also plants seeds of action.

Let yourself be surprised and discover how extremely modern crafts are!





#### > BROWSING ALLOWED!

You don't have to read this book from cover to cover in one sitting. Browse casually through it and return to the chapters that are interesting for you, or choose one of the infographics.

#### > HOW GREEN IS THE GRASS ON THE OTHER SIDE?

Don't be afraid to peek over the wall, and also definitely read what may not seem to be intended for you at first glance. Your curiosity will be greatly rewarded!

#### > CRAFTSMAN/WOMAN

For the sake of readability, we have chosen to use the term 'craftsman' in the text. In the past, some crafts were often gender specific, but today, certainly we can think of a 'craftswoman' being there. Naturally, crafts are practised just as well by a woman's hands as by a man's.

#### > DEFINITION = FLEXIBLE

The definition of crafts is, as you may read in <u>Chapter 3</u>, especially flexible. We celebrate a broad realisation of the term 'crafts' in order to increase the chance of survival for them. Dependent upon the content and the approach, however, the emphasis will shift now and then in this book. Sometimes we zoom in on the 'traditional crafts' or we broaden the scope out to a very spacious, modern interpretation of crafts.

#### > LISTOMANIA

Complex matters are not to be reduced to mere lists. In our quest to unravel the web around crafts and to best present them, we have taken refuge in lists now and then, without wanting to overgeneralise.

#### ORANGE WORDS

Some words need a bit more explanation. You will find these at the end in the <u>Explanatory</u> glossary, p. 149.

19

#### > BLUE WORDS

This publication is full of references to web links, but also to other chapters and pages. Browse and surf!

#### > LET YOURSELF BE INSPIRED

How others approach something can be very educational. In this colour, you will find exciting examples that are worth an 'excursion'.

#### > SHARE AND CLICK

The publication is online available on www.futureforcrafts.org.

It can also be found on: www.tapisplein.be

www.handmadeinbrugge.be

www.unesco.be

designvlaanderen.be/publicaties

Simply share this digital publication if you think that it can also inspire others!

#### > YOUR NOSE IN THE BOOKS

This publication is no rigorous literary investigation, but rather is the brief content of what you can read in more depth and detail in all of the book suggestions that you find at the end.

stale



## **CRAFTS**



Turn to page 108 and discover how fresh and surprising crafts can be!

old-fashioned



## **CRAFTS**



Crafts can be very modern and progressive. Just look at page 120.

something for old people

5 PREJUDICES AGAINST CRAFTS ... REFUTED



## **CRAFTS**



Ever more young people are discovering crafts and are passionately getting busy with them! Check out
Urban Crafts on page 129.

folklore



## **CRAFTS**



Folklore doesn't have to be old school.

If you allow for innovation, it becomes a fascinating source of inspiration.

Studio Formafantasma is proof of that (p. 110).

boring



# **CRAFTS**



Craft-related work is not assembly line work. It is custom work and problem-solving thinking.

See, for example, page 116.



#### GLOSSARY

#### Craft

Profession whereby you make something by hand

#### Craftsmanship

Great skill in a profession

#### Craftsman

Professional who makes a living with a craft

#### **Professional**

Someone who has solid expertise in his trade

#### Maker

Manufacturer, creator

#### **Technique**

1

(plural: techniques) the totality of the processes or operations necessary in a specific branch of art, industry and so forth to produce something: the technique of weaving, computer technique, installation technique, sales technique.

2

handcraft, skill: the technique of the violinist is astonishing

#### Skill

1

ability

2

aptitude: technical, creative skills

#### 1. WHAT'S IN A NAME?

Granted, 'crafts' will never be cited in the top 10 for being the most sexy of words. However, we need to move forward with it. We start with an examination of the concept. What precisely is understood here and what is distinctive about craft-related production?

#### CRAFT =

Crafts are not easily defined. The boundaries are not always clear and the definitions are always changing.

According to the Oxford English Dictionary, a craft is 'an activity involving skill in making things by hand'. In general, we can suppose that crafts deal with activities that are carried out with the hands, or the body. In order to practice a craft, you have to have mastery over specific (embodied) knowledge and skill sets that enable you to manipulate materials. A training and continuous practice are preconditions to acquire and maintain these techniques. Crafts lead to unique products, creations in small editions, or services and are usually targeted for something useful (a usage goal). Finally, we can suppose that the craftsman controls the entire (creative) process himself and it is his own.

Important and distinctive is thus the manual means of production, and not so much the product or the service that comes out of it. With crafts, the maker is paramount. He has a great deal of autonomy in the making of products. The craftsmanship is literally in his hands. Herein is the difference between the craftsman from the industrial employee who only controls machines and by the division of labour merely forms a link in the chain of the production process. The craftsman controls the creative process from A to Z. Craftsmen often work alone or in small organisations. Their tasks are complex, but the organisation is simple and with little hierarchy. The products or services usually answer to a concrete demand from consumers. Craftsmen deliver customised goods, and not mass production.

In his book, White Collar: The American Middle Class, C. Wright Mills (sociologist from the middle of the 20th Century) describes the craftsman: 'The laborer with a sense of craft becomes engaged in the work in and for itself; the satisfactions of working are their own reward; the details of daily labor are connected in the worker's mind to the end product; the worker can control his or her own actions at work; skill develops within the work process; work is connected to the freedom to experiment'.

#### HANDS + HEAD + HEART

A good craftsman not only works with his hands, but also allows himself to be guided by his head and heart. With crafts, knowledge and passion also come into play.

Craft skills are 'intelligent' manual competencies. Or, as the saying goes, 'A fool with a tool is still a fool'. Hands learn by touching, moving and practicing. The process of breaking in is essential for every skill, it guarantees the conversion of information and practise into unconscious knowledge. However, our brains and power of imagination are necessary to expand or adjust the technical concept. The process of crafts consists of an interaction between explicit and unconscious knowledge. This is embodied knowledge.

In addition, passion and love for the trade are essential for a good craftsman. Quality is the motive. With a strong devotion and a certain obsessive energy, skills become embodied and goods are created. Perfection is what is sought. The reward: pride and satisfied customers.

#### CRAFT ≠ CRAFTSMANSHIP

The terms 'craft' and 'craftsmanship' are often used interchangeably, but in reality designate different things. Craftsmanship stands for professional expertise. It deals with a sort of work that requires specific knowledge and skills that are developed through training and regular practice. As such, this does not only have to mean 'embodied' knowledge. An accountant, manager or teacher can likewise just as well have mastery over craftsmanship.

#### CRAFT ≠ OLD TECHNIQUE

Crafts do not necessarily have to go together with old techniques. Contemporary craftsmen use various techniques, old *and* new. Often 'museum' or 'traditional' crafts are said to designate the old crafts that are directed at traditional goods or originate from traditional (pre-industrial) techniques. The stamp of 'museum', however pushes them into the corner of extinct crafts, while these old skills are just as valuable and should be able to constitute a part of the broad array of techniques that are made available for everyone today.

#### CRAFTS ≠ WITHOUT MACHINES

Hands are the tools of craftsmen. Tools form an extension of the hands. And since only recently, these tools also exist in the from of the newest (digital) techniques. The idea that machines drive out the richness of crafts is absurd. People have always searched for various forms of power in order to make tools work faster and easier. Consider cogs, <u>transmission</u> belts and wheels, water, wind, steam, electricity .... A craftsman goes to work with old, manual techniques, but you cannot deny him the usage of a sewing machine, drill, welding torch or other machines. Just as today it is no less reasonable to denounce digital techniques. Craftsmen that are experimenting with new techniques (usually in crossovers with old techniques) often are the first to come across interesting, innovative applications. Software and technology are the tools with which the craftsman of the 21st Century can engage. Just as with other tools, the 3D printer or laser

cutting must also be mastered by practice and many trials. Working with digital technology requires just as much skills for crafts. The challenge is to ensure that the technology does not take over, but is functionally applied. Machines must not obstruct thinking like a craftsman.

Opening the door to technology and automation causes the boundary between craft and industry sometimes to become quite thin. However, so long as the craftsman keeps the creative process in his hands, and that there is sufficient manual labour and guidance, this will not pose a threat. Moreover, some tasks are difficult for machines to take over, by which manual labour remains essential. In addition, manual labour also has other trumps to play. It allows the creative process to slowly take shape in the repetition of the steps. It increases the involvement and allows for things to ripen in thoughts and in hands.

#### CRAFTS ≠ ART

Crafts generate products with a utility function, wherein they distinguish themselves from the fine and conceptual arts. However, there is a grey zone. Crafts are continually leaning more towards the visual arts, with wonderful results as a consequence. Some contemporary crafts position themselves as fine design, as designing art objects with craft-related techniques.

In these cases, It concerns unique objects or installations that are a creative expression of the makers, but that are not necessarily functional. As such, one can speak of sculptural ceramics, textile art, jewelled arts and so forth.

#### CRAFTS AND THE CREATIVE ECONOMY

Crafts are usually not spontaneously linked with the creative industry. In the vision report *Creative Industries in Flanders* from 2011, creative industry is described as the entirety of sectors and activities that employ a profession via the input of human creativity for the creation of economic, societal and <u>symbolic surplus value</u>, divided up according to various stages of the value chain (the process of creation, production, distribution and consumption). Under the rubric of creative industries, according to the report, there are the following twelve sectors: fashion, music, design, architecture, communication, PR & advertising, printed media, visual arts, gaming, new media, performing arts, cultural heritage & patrimony and the audio-visual sector.

'Crafts' are literally missing in this list, but you could suppose that they could belong in the value chain of various ones of the twelve sectors named above. John Howkins, however, explicitly mentioned crafts in his *The Creative Economy* (2001) in the list of sectors involved. Also, UNCTAD (*United Nations Conference on Trade and Development*) used a broad definition of creative industry and heritage and crafts are included. Thus, there are different visions whereby crafts are seen now and then as an essential aspect of the creative economy. This is not insignificant if we wish them to constitute a part of our contemporary economy of surplus value and if we want to give them all future chances.

#### TYPES OF CRAFTS

Classifying crafts into different sub-sections is tempting, but not simple. The subdivision can be done in a variety of ways. You can, for example, divide them on the basis of material usage, technique, or type of product (creation, reproduction, conservation and restoration, repairs, and so forth) ...

#### A possible division:

- Construction crafts (carpenter, painter, plumber, roofer ...)
- Building maintenance crafts (window washer, chimney sweeper ...)
- Production crafts (furniture maker, tailor, glassblower, musical instrument maker ...)
- Repair crafts (bicycle repair, clockmaker, shoemaker ...)
- Food crafts (pastry baker, chocolatier...)
- Health technique and external care (dental technician, hair stylist ...)

#### 2. CRAFTS AS (INTANGIBLE CULTURAL) HERITAGE

#### CRAFTS = HERITAGE

Crafts constitute a part of our heritage. Heritage is that which a group of people finds worthy of preserving. Such a group of people is called a heritage community. 'Worthy' means that the things that had meaning in the past, can still play a role and are deemed important enough to pass along to future generations. Traces of crafts are found in the various sorts of heritage: immoveable, moveable and intangible heritage. A craftsman needs his craft-related values (intangible heritage) to be able to practice his craft, but also tools (moveable) and studio space (immoveable) can be viewed as heritage. Every type of heritage is inextricably connected with the others and demands a specific type of heritage care. However, whenever it deals with keeping crafts alive and active, the intangible heritage primarily demands our specific attention.

TANGIBLE HERITAGE	INTANGIBLE HERITAGE		
Nottransportable	Transportable		
Immoveable heritage	Moveable cultural heritage	Intangible cultural heritage	
Historic and archaeological sites, cities, monuments, mills, landscapes, canals, ships, trains, heraldry	Paintings, sculptures, jewels, relics, coins, stamps, furniture, tapestries, manuscripts & books, photographs, films, musical instruments, literature, archives & documents, digital files	Crafts, techniques, rituals, stories, dialects, usages, recipes, festivals, languages, rites, convictions, songs, performing arts, sports activities	

#### INTANGIBLE CULTURAL HERITAGE (ICH)

Intangible Cultural Heritage (ICH) can seem like a mouthful. It deals with very diverse traditions and customs that are divided up into five categories or domains. Craft-related skills and techniques (the intangible aspect of crafts) are *one* of them. The most important characteristic of intangible heritage is that it is dynamic. It evolves along with the times and with the generations that make it theirs and add new meanings to it. Also, the phrase <u>safeguarding</u> is deliberately used for ICH, rather than protecting or preserving. As such, the traditions and customs remain an active part of life today and tomorrow. <u>Safeguarding</u> can be done in a variety of ways. In addition to charting ICH, documenting and research, making a broader awareness and organising education, as well as infusing new life, <u>transmission</u> or transfer is the most important form of <u>safeguarding</u>. Because, without <u>transmission</u> and the teaching of younger generations, there is no effective transfer nor a future perspective for ICH.

> Do you want to know more about <u>safeguarding?</u> <u>First Aid for Safeguarding (p. 123)</u> helps you on your way and sketches out the different types of <u>safeguarding measures</u>.

Intangible Cultural Heritage (ICH)?	Customs, usages, knowledge and practices from the past that people want to keep alive and pass along for posterity. ICH continuously goes along with the times.
Heritage Community?	Everyone who is connected with each other by the communal acknowledgement, appreciation and care for a specific type of heritage.
Safeguarding?	ACTION! Show off your ICH, documenting, making known and primarily proactively passing along to others and the youth for the future.
Domains?	Subsets of ICH:  1. Oral traditions and expressions  2. Performing arts  3. Social practices, rituals and festive events  4. Knowledge and practices concerning nature and the universe  5. Craft-related skills and techniques

# CRAFTS YESTERDAY, TODAY AND TOMORROW

Extinct crafts, museum crafts still highly functioning crafts, crafts that are popular again and new or not-yet-discovered crafts ...

Craft, or not? You be the judge!

3-D printer.....Agriculturist.....Archaeologist.....Architect.....Art smith.....Artificial flower maker Audiologist.....Auto mechanic.....Baker.....Barber.....Barista.....Basket maker.....Batik maker Beehive maker.....Beekeeper.....Bell-founder.....Belt maker.....Bicycle maker.....Blacksmith Bleacher.....Block maker.....Boat builder.....Bookbinder.....Border weaver.....Bottler.....Brewer Bricklayer.....Bronze caster.....Broom maker.....Brush maker.....Buckshot maker.....Bushel maker Butcher....Cabinetmaker....Camera maker....Candle maker....Cap maker.....Carder Caricaturist.....Cartographer.....Cartwright.....Caulker.....Ceramist.....Chair maker.....Chair mender Cheese maker.....Chef.....Chimneysweep.....Chocolatier.....Cigar maker.....Clockmaker Clog maker.....Coffee roaster.....Coin minter.....Comb maker.....Confectioner.....Conservator Cooper.....Copper engraver.....Coppersmith.....Corset maker.....Cosmetician.....Crate maker Crockery painter.....Crystal grinder.....Cultivator.....Custom tailor.....Cutlery smith.....Decorator Demolitionist.....Dental technician.....Designer.....Diamond worker.....Dike worker.....Dollmaker Dredger.....Druggist.....Eel & herring smoker.....Electrician.....Electronics repairman Embroider.....Enamelist.....Engraver.....Etcher.....Facade worker.....Farmer.....Fashion designer Fisherman.....Flax worker.....Floral arranger.....Foundry worker.....Fuller.....Furniture designer Furniture maker.....Furrier.....Furrower.....Game designer.....Gardener.....Garment repairer Glassblower.....Glasscutter.....Glazer.....Glove maker.....Gold and Silversmith.....Gold Embroider Granite worker.....Graphic designer.....Guilder.....Guitar maker.....Gunsmith.....Gynaecologist

Hair stylist.....Harmonica maker.....Harness maker.....Hatter.....Heater installer Henna artist.....Herder.....Horticulturist.....House painter.....Ice sculptor.....Icemaker Illustrator.....Inlay worker.....IT worker.....Ivory worker.....Jeweller.....Jewellery maker Joiner....Kettle maker....Knife sharpener....Knifemaker....Knotter....Lab tech....Lacemaker Laser cutter.....Leathersmith.....Letter painter.....Letterpress printer.....Lingerie designer Linoleum installer....Loam worker....Lock tender....Lock smith....Lorry driver....Lumberjack Make-up artist.....Marquette installer.....Mason/Bricklayer.....Mat weaver.....Mechanic Midwife....Miller....Millstone maker....Mineworker....Mirror maker....Model-ship builder Mosaic maker.....Musical instrument maker.....Mustard maker.....Natural stone worker Neon sign maker.....Net weaver.....Oil miller.....Optician.....Organ builder.....Ornament maker Ornamental frame maker.....Ornamental smith.....Orthopaedist.....Osteopath.....Paint maker Painter.....Painting conservator.....Paper cutter..... Paperhanger.....Papermaker Parchment maker.....Parfumier.....Parquet maker.....Pastry baker.....Pastry chef Pattern designer.....Peat-cutter.....Pedicurist.....Pharmacist.....Photographer.....Piano tuner Picture-framer....Pipe maker....Plasterer....Plumber....Poacher.....Porcelain painter Porter.....Pot turner.....Potter.....Poulterer.....Printer.....Purse maker.....Rammer Rebar braider.....Road worker.....Roof thatcher.....Roofer.....Rope maker.....Rope cutter Saddle maker.....Sail maker.....Sand sculptor.....Scenographer.....Scissors-grinder.....Sculptor Sewing machine tech.....Sheepshearer.....Sheet metal worker.....Ship carpenter.....Shipbuilder Shoemaker....Sign painter....Silhouette cutter....Silk-screener....Silversmith....Slater Slats splitter.....Slaughterer.....Soap boiler.....Sound technician.....Spade cutter.....Spinner Stained-glass artist....Stave carver....Stoker....Stone baker....Stonecutter... ..Straw weaver Street maker....Striker....Suit maker....Surgeon....Tailor....Tanner.....Tattoo Textile fuller.....Textile printer.....Thatch weaver.....Thatcher.....Tile layer. ....Tile maker Tin founder.....Tinsmith.....Topiarist.....Turner.....Typesetter.....Upholster. Veterinarian.....Viticulturist.....Wafer baker.....Wallpaper artist.....Washerwoman ....Watchmaker Weapons maker.....Weaver.....Web designer.....Welder.....Wicker weaver.....Wig maker Wind instrument maker.....Window washer.....Woodturner.....Woodcutter.....Woodworke Zinc worker....

#### CRAFTS AND ICH IN A GLOBAL CONTEXT

In 2003, UNESCO, the world organisation for education, science and culture, launched the <u>Convention for the Safeguarding of the Intangible Cultural Heritage</u>. This was a necessary supplement to the famous <u>Convention for the protection of Cultural and Natural World Heritage</u> (1972) with the complementary <u>World Heritage list</u>. This list collected the 'best of' from the worldwide <u>immoveable heritage</u>: monuments and landscapes of special value or in a threatened condition. After a span of time, however, it was determined that primarily the Western orientated portions of the world were well represented on the World Heritage map, and thus in no way it mirrored the rich diversity of cultures, which was originally intended. The explanation for this was readily found: cultural expressions exist just as much in the form of values and traditions as in architectural works. And, indeed many cultures are rich intraditions that are passed down from generation to generation, and as it were, weave an invisible, connective thread through the history of its people, group or <u>heritage community</u>.

Each nation that ratified and approved the <u>ICH-Convention</u> — at the beginning of 2015 there were 161 — engages in the encouragement and support on a national level of the <u>safeguarding</u> and <u>transmission</u> of <u>ICH</u> as best as possible. In addition to the necessary definitions, the <u>Convention</u> itself contains both national and international agreements and rules, amongst which is the collection of three lists on an international level: the <u>Representative List of the Intangible Cultural Heritage of Humanity</u>, a <u>List of Intangible Cultural Heritage in Need of Urgent Safeguarding</u>, and the <u>Register of Best Safeguarding Practices that best reflect the principles and the objectives of the Convention</u>.

★ UNESCO & ICH — UNESCO, the *United Nations Educational, Scientific and Cultural Organization* has as its mission promoting the international collaboration in these domains and to promote a peaceful world. On their website, you will find all of the information on the *Convention for the Safeguarding of the Intangible Cultural Heritage (ICH)* (2003), a treasury of international examples, news, activities, publications and so forth. The text of the *Convention* is found on the website.

www.unesco.org/culture/ich/

★ 5 examples of traditional crafts on the *Representative List* of *UNESCO*\*.

**The production of bark cloth, Uganda** — The production of bark cloth in Uganda is based upon an ancient knowledge and pre-historic technique that is older than weaving. The textile is made from tree bark that is beaten with wooden hammers into a soft cloth with a terracetta colour.

**Handmade woollen clothing, Estonia** — On the islands of Kihnu, handmade woollen clothing is worn by the women. At home, they braid and weave gloves, stocking, skirts and blouses of virgin wool. Many of the symbolic figures and colours are based upon old legends.

**Chinese paper-cut, China** — The technique of paper cutting is spread throughout all of China and is mainly performed by women. The motives vary according to the region and the function (interior decoration, decoration for festivities or used for prayer).

**The forging of a Kris (symbolic weapon), Indonesia** — The Indonesian Kris is both a weapon and a spiritual object that according to tradition contains magical powers. The smith forges the asymmetrical blade from numerous (sometimes as many as 100) layers of iron ore and nickel, though the sheath is also meticulously crafted.

**Traditional wooden architecture, Republic of South Korea** — The traditional wooden architecture of South Korea requires specific skills. The carpenters control the entire production process, starting with the design, the choice of materials, the chopping and processing of the wood and the construction of the building without nails.

\* Curious for more?

Via the UNESCO website you can search for more crafts on the UNESCO lists.

With the <u>Convention</u>, UNESCO sketches out a framework for the <u>safeguarding</u> of <u>ICH</u> and crafts, but leaves a great deal of room for interpretation. Questions arise such as: how strict is 'traditional craftsmanship'? Does it only deal with crafts with a strong link with the cultural identity of a community? Do the crafts have to have a pre-industrial character, and is the usage of any form of energy also excluded? Is <u>transmission</u> between generations also a precondition to be labelled as <u>ICH</u>? And so forth.

If we presume that <u>ICH</u> is a dynamic element that evolves with the times, then a broad and contemporary interpretation is absolutely viable. UNESCO itself describes <u>intangible cultural heritage</u> in its info-kit as: traditional, contemporary and living, inclusive, representative and community-based.

The <u>Convention</u> focuses on the crafts as the collective of (intangible) knowledge and skills rather than on the (tangible) end products. The <u>safeguarding</u> is thus primarily aimed at the <u>transmission</u> of this knowhow and skills. Just as with other forms of <u>ICH</u>, crafts are under pressure daily. Globalisation, mass production, tourism, poverty, war, cultural preferences, the ecological crisis, etc. pose a threat to their continued existence. More on this in <u>S.O.S. ICH & Crafts</u> (<u>p. 146</u>). UNESCO also developed other worldwide programmes and regulations to confront the threatening position of <u>ICH</u> and crafts today. As such, States Parties to the <u>Convention</u> are

encouraged to set up <u>Living Human Treasure</u> programmes (<u>also see p. 135</u>) concerning the <u>transmission</u> of exceptional skills, and the <u>World Crafts Council</u> was established.

★ World Crafts Council (WCC) — The World Crafts Council is a non-profit partner organisation of UNESCO that seeks to bolster crafts and craftsmen by the offering of support, advice and the organisation of exchange programmes, workshops, seminars, exhibitions .... The WCC is divided up into five regions: Africa, Asia, Europe, Latin America and North America.

www.wcc-aisbl.org

#### CRAFTS AND ICH IN FLANDERS (BELGIUM)

Because this book is written from the experiences and expertise that is built up in Flanders (Belgium), we are going to proceed with situating the crafts and Intangible Cultural Heritage (ICH) in Flanders, by way of concrete illustration of how ICH policy is drawn up and put into praxis:

In 2006, Belgium ratified the UNESCO <u>Convention for the Safeguarding of the Intangible Cultural Heritage</u>. Along with this, Belgium engaged in developing a policy for the <u>intangible heritage</u>, a third tier of heritage alongside <u>moveable</u> and <u>immoveable heritage</u>. As the first measure therein, in 2008 the Flemish Community brought the <u>Inventory of Intangible Cultural Heritage in Flanders</u> to life in order to bring to light the diversity of <u>intangible heritage</u> in Flanders and to stimulate the <u>safeguarding</u> of ICH. Currently, there are a few traditions on this Inventory that deal with traditional craftsmanship: for example, lacemaking in Flanders, the Belgian beer culture, Miel Van Beeck's knowledge and skills for building balance bows, the cultivation of Belgian endives, the art of falconry, the horseback shrimp fishing in Oostduinkerke and so forth. This is naturally merely a beginning. It is the intention that the Inventory can grow and that the number of craft-related practices can increase. Each <u>heritage community</u> that finds a specific, craft-related tradition valuable and develops <u>safeguarding measures</u> for it, can nominate it for potential acknowledgement on the Inventory.

In 2010, the Flemish Minister of Culture published an extensive vision report on intangible cultural heritage in order to make the contents of the UNESCO Convention from 2003 more concrete with respect to Flanders. As a consequence of this, the Flemish Government decided to give various professional organisations the specific task of managing and supporting heritage communities that cherish intangible heritage. These organisations take on a key role for ICH just as both local and regional heritage cells do.

On the one hand, there are the regional expertise centres for cultural heritage: service-providing organisations that engage themselves in managing the actors in the field of a specific heritage specialisation or theme and at bringing in international expertise. They focus on the

moveable as well as the intangible cultural heritage. On the other hand, naturally there are also institutions that manage collections, e.g. archives or museums that house the collections of crafts and frequently are also developing public activities on the transmission of craft-related techniques. The many associations and regional history networks that often work on the theme of crafts can not be forgotten. Given that immoveable heritage also has contact points with crafts in the function of our monumental heritage, there are also actors there who are active with conservation and restoration.

★ A selection of heritage organisations and museums active with crafts in Flanders

**ETWIE** — Centre of Expertise for Technical, Scientific and Industrial Heritage www.etwie.be

**Bokrijk –** Open-air museum www.bokrijk.be

**MIAT** — Museum about Industry, Labour and Textile www.miat.gent.be

**MOT –** Museum for Old Techniques *www.mot.be* 

**CVAa** — Centre for Flemish Architectural Archives *www.cvaa.be* 

**Kant in Vlaanderen –** Lace in Flanders *www.kantinvlaanderen.be* 

As the third pillar in the facilitating <u>intangible heritage</u> policy, the Flemish Government developed the <u>www.immaterieelerfgoed.be</u> website in 2012. This is an interactive platform that contributes to the visibility of <u>intangible heritage</u> in Flanders, that provides a virtual basis for the expansion of a network for ICH in Flanders, <u>and</u> that stimulates the conscious handling of <u>safeguarding</u> ICH. Traditions and customs from Flanders can be listed there and made visible for a general public. In addition, heritage communities can likewise share their expertise on <u>safeguarding measures</u>, and the platform can be implemented as a handy tool in order to achieve a dynamic and quality <u>Inventory of Intangible Cultural Heritage in Flanders</u>. It is, in other words, a source of inspiration, a knowledge databank and a contact and exchange forum for all who desire to provide a future for <u>intangible cultural heritage</u>.

★ www.immaterieelerfgoed.be — The databank and website www.immaterieelerfgoed. be form the central platform where all information, contacts and news about ICH in Flanders is to be found. It displays a sample of what is happening in Flanders concerning ICH and provides heritage communities the chance to highlight and exchange their ICH and all that they are undertaking with regards to <u>safeguarding measures</u>. You can also find the link to the *Inventory of Intangible Cultural Heritage in Flanders*.

www.immaterieelerfgoed.be

#### 3. CRAFTS TODAY AT THE INTERSECTION OF SECTORS

Crafts do not only belong to the heritage niche. Interaction and collaboration primarily with education and employment are necessary for carefully guaranteeing the safe <u>transmission</u> of techniques for the future. The heritage sector alone cannot save crafts. Crafts need the other sectors that can signify important leverage. Building bridges and consolidating the powers is the message!

However, the importance of crafts is not always a given in our contemporary society. Crafts are fighting a bad image, the sector often lacks advocates, and there is a lack of raw data that illuminates the scope of the domain of crafts. Consequently, demonstrating the economic share of crafts in the Gross National Product (GNP), for example, is difficult in Flanders, because the prevailing definitions do not always coincide with what we understand by crafts and because the informal economy remains out of the picture. The number of companies or active personnel within the field of crafts is also difficult to measure. The existing figures are often too finely meshed to distil the small-scale crafts from them. Within the enumerated sectors, often there is no distinction made between industrial and crafts production. Additional research is necessary in order to be able to underscore the importance of crafts.

The current economy focuses in large part on technology, expertise, information and creativity & innovation. Yet, to a large extent our society is still 'handmade'. We live in houses that would never be built without masons, roofers, carpenters, electricians and plumbers. Many items are presently industrially produced, but certainly not all. There is a future for craftsmen. Our (creative) manufacturing industry in the area of innovation again cries out for genuine craftsmen and not untrained manual labourers.

Crafts not only need economics, but also education in order to survive. Because crafts often have to fight against a weak or negative image amongst the youth, the influx of candidates for crafts in education is low. In the context of <u>transmission</u>, large efforts need to be made to safeguard the <u>transmission</u> of crafts both within and without (formal) education, and to forge partnerships with all actors that are involved with the <u>transmission</u> of craft-related skills.

In order to fortify crafts, there is an urgent need for a structural approach and coordination from the policy level. However, there is likewise an important task laid out for <u>civil society</u>. Diverse heritage organisations, but also organisations from the economic, education, tourism, arts and leisure sectors, that share common ground with craft-related activities, can propagate crafts and strengthen them. In addition, there are also the craftsmen, designers and entrepreneurs that can re-discover techniques from the crafts and can apply them within their production processes. They can help to spruce up the image of crafts and thus can win over the general public for what appears to be stuffy and left for dead. Placing crafts more firmly upon the map is work for many people and can deliver a win-win situation for all involved!

It is quite clear, that in order to make a future for crafts in the 21st Century, there is work to be done. However, at the same time, numerous chances are being made available that cannot be left unused. In <u>Chapter 5</u> you will discover how, but first we keep the finger on the pulse, and you can read extensively on how viable crafts are for today.

#### ★ A few organisations in Flanders that share common ground with crafts

**Design Flanders** — *Design Flanders* promotes contemporary, quality and innovative design in Flanders. It supports designers and galleries and stimulates companies and public administers to integrate design into their business culture and production process. In addition, the general public is also welcomed for design and Flanders is promoted internationally as a region for design. *Design Flanders* constitutes a part of *Agentschap Ondernemen*.

www.designvlaanderen.be

**Flanders DC** — *Flanders DC* helps enterprising Flanders to become creative and creative Flanders to become more enterprising. *Flanders DC* is both a centre of expertise and sharer of knowledge.

www.flandersdc.be

**Handmade in Belgium** — *UNIZO* launched *Handmade in Belgium*, a 'label of authenticity' for Belgian craftsmen.

www.handmadeinbelaium.com

**De Makers** — *De Makers* is an initiative of *UNIZO* in collaboration with various partners that stands for a community, an image campaign and an extended network for individual producers and companies.

www.makers.be



#### 1. CRAFTS ARE DEAD, LONG LIVE CRAFTS!

If we keep the finger on the pulse of crafts, then we can provide the following diagnosis: there is good news and bad news for crafts. In recent years, there has never been so much attention for everything that is handmade and for crafts. At the same time, it is the eleventh hour, and the needs are stacking up. There is urgent action needed on diverse terrains if we want to give crafts a boost and firmly take hold of the many chances that are currently being made available

As often with complex situations, the needs associated with crafts are tightly knit together and are entangled in a knot of easy and rather more difficult issues to be addressed. The four greatest challenges presented, according to us, and where efforts need to be made in order to escape this vicious circle, are: boosting the image of crafts, making efforts in the field of modernising and innovating crafts, go about looking into a statute for craftsmen and securing the transmission of crafts. Work can be done here on various levels and scales.

Here below you will find the most important strengths, weaknesses, opportunities and threats of and for crafts listed in summary. We collected them on the basis of different perspectives from the field and practical experiences. In the coming chapters, we will look at which opportunities should absolutely be taken, and you will be presented with what each of us can do to help fortify crafts.

#### 2. S.W.O.T.

#### STRENGTHS = IMPORTANT TRUMPS

#### 1. Rich tradition and talent today

Crafts go far back in time and thus know a long tradition. However, today there are also remarkably many people active within crafts and craft design, professionally and at the amateur level.

#### 2. Passion

Craftsmen are in general driven and very dedicated. Their love for material and technique is especially great. They strive after quality and perfection. Their passion often exceeds the economic needs. People who work with their hands often appear to be happier.

#### 3. Quality

Handmade production distinguishes itself from mass production. In our contemporary disposable society, craft products are often made from more quality and durable material than their industrial counterparts, or they are easier to repair.

#### 4. To scale

In addition, craft-related production also distinguishes itself from industrial production through the importance of creative thinking and the flexibility that it can deliver: customised work, the conception of unique products and the possibility to experiment.

#### 5. Expertise

Craftsmen can pride themselves on expertise that takes years to cultivate and refine. Because of this, they often are naturals in their profession, and moreover, they posses a unique and very useful knowledge of materials and techniques that can be applied to other fields.

#### 6. Innovation

Crafts have proven (<u>see examples</u> throughout this publication) how tradition and innovation can strengthen each other. The 're-discovery' of a certain tradition, technique or material appears to not only be enrichment for heritage and a ticket to the future, but is also frequently economically interesting.

#### 7. Trainings

Certain craft-related disciplines are firmly anchored in formal and informal education. Some countries or regions excel internationally in a specific craft or have an international reputation within a specific craft-related training field.

#### 8. International networks

Many craftsmen and craft-related companies maintain international contacts and networks. The niche is often small by which international collaboration is a natural fact. Consequently, additional training and specialisations often occur abroad.

#### 9. Creative enterprises

Various craft-related companies and designers have written success stories. It is the masters with an entrepreneurial spirit who run successful small or medium-sized businesses. They find a niche market or diversify their offerings or services so that they expand their consumer market. Engaging in innovation and creative entrepreneurialism pays off!

#### 10. Strong during times of crisis

The craft economy is often better situated against a crisis than some other sectors. Specific branches of crafts are indeed likewise hard hit during an economic downturn, but for others, the question remains moot. In times of crisis, quality rises to the surface.

#### WEAKNESSES = IMPORTANT ISSUES OF CONCERN

#### 1. Crafts under the radar

Unknown is unloved. Crafts are often scarcely visible for the public and policy. Frequently figures and data are lacking in order to bring them to light so that directed action can be taken.

#### 2. Crafts = folklore

Not all practices succeed in modernisation. Folklore and crafts markets should not lead to aligning crafts with vanished professions. The stagnation of crafts namely stands in the way of the development of it and the guarantee of it surviving in the future.

#### 3. Fragmentation

The crafts' landscape is often fragmented and is highly vulnerable because of its many, small enterprises. Craftsmen often work alone and the diversity of practices confounds the bundling of powers. Moreover, internal divisions and competitions are sometimes killjoys.

#### 4. Poorly represented

Fragmentation can be disastrous for the firepower and the protection of shared interests. For small players, it is difficult to guage the broad and complex scheme of things. Crafts are often poorly represented in civic society. Because of this, they lack proper support and advocacy. Moreover, crafts find themselves at the intersection of various policy domains, which aggravates representation.

#### 5. Crafts = slow

Masterwork demands time. The learning process and the production process are time consuming. A training alone often does not mean having a craft mastered. It requires practice, going in-depth and specialisation. Thus, it requires life-long learning.

#### 6. Economically difficult

Economic survival as a craft-related business is not always given. The economic strength and tenacity of these small-scale businesses with a small production capacity is often limited. Entrepreneurship is full of risks, garnering start-up capital is no mean affair, demand is changing and the price ticket for the customer is rather high because of the labour-intensive production process. Moreover, a good master is not necessarily a good entrepreneur.

#### 7. Limited educational opportunities

Because crafts form a niche in the modern, globalising economy, they have little sway, and they often are deficient in educational policy. They lack impact on the educational curriculum, for example, when it comes to the streamlining of existing trainings or the creation of new ones.

#### 8. Transmission = difficult

The <u>transmission</u> of craft expertise and skills is not a given. Transmitting <u>embodied knowledge</u> happens in the process. It demands specific pedagogical qualities and moreover a significant learning period.

#### 9. Heritage care is often weak

The <u>safeguarding</u> of craft-related practices is complex and still happens insufficiently. It requires an integral approach given that it not only concerns <u>intangible cultural heritage</u>, but also <u>moveable</u> and <u>immoveable heritage</u> aspects. The archiving and documenting of ephemeral practical knowledge is, moreover, difficult, and there are insufficient appropriate tools available.

#### 10. The Eleventh Hour

A great deal of craft-related expertise is dying out. An important antebellum generation of craftsmen is disappearing and a significant number of baby boomers are retiring. Businessmen often lack successors, and the influx of young trainees is small. Not only are the corporeal possessors disappearing, so is the 'hardware' (work materials, machines, spare parts, and so forth).

#### **OPPORTUNITIES = IMPORTANT PERSPECTIVES**

#### 1. Handmade = In

There is renewed attention and appreciation for refined craftsmanship. The aversion to anonymous, mass production and the globalised consumption and disposable society is growing. The craft-related – often associated with unique, honest, personal, quality and locally produced products – is meeting our desires for a more humane and small-scale world. This runs alongside the home-made and handmade hype in home, garden and kitchen.

#### 2. A world in transition

The world around us is evolving at lightning speed and is confronting us with challenges that can also contain opportunities. The economic crisis, the demand for employment, the attention to sustainable, social and creative entrepreneurship, but also the greying of society, the environmental concerns and the energy question create opportunities for creative craftsmanship to play a great role in the economy of the future. The most important trump card: the delivery of products with a high added (symbolic) value.

#### 3. Tourism = ambassador

Tourism happily adorns itself with craft products and practices. Crafts represent 'local colour' and meet the growing demand for experiential tourism (by the display of the behind-the-scenes production or the offering of workshops, for example). In addition, tourism can signify an important consumer market for craft products. An opportunity, on the condi-

tion that tourism counters the risk of crafts being purely associated with folklore. Tourism should bring to the fore innovation in crafts and has to be aware of commodification undermining crafts practice.

#### 4. Innovation and new technologies

The craft-related production process lends itself to customised work, experiment and innovation. The small craft business can likewise become the nursery for (industrial) innovation. The advancing digitalisation is not necessarily a threat, but can create opportunities. Crossovers with crafts can lead to product, technique and material innovations. Open design, networked production and FabLabs with computer-guided tools such as 3D printers are facilitating and promoting this innovation.

#### 5. Production industry on the rise again

The domination of our knowledge economy is no longer tenable. The demand for (hand-made) products shall remain. The production industry is gaining ground again. Production is being retrieved from the low-wage countries. On the basis of price, the West can never compete, but all the more so with regards to quality, <u>customising</u> and service. Certain jobs will become completely automated in the future, but the craft-related production process founded upon customised work cannot completely be taken over by machines or computers. There is also the great demand for talented technical and creative craftsmanship. Some craft professions are currently bottleneck professions due to a squeezing shortage.

#### 6. ICH and crafts supported (inter)nationally

UNESCO has placed <u>Intangible Cultural Heritage (ICH)</u>, and thus also crafts, on the map. The <u>Convention for the Safeguarding of the Intangible Cultural Heritage</u> creates a framework and forms the springboard to share international expertise, but also to develop a policy for ICH per country.

#### 7. Policy creates opportunities

From the ICH policy that developed in many countries in the wake of UNESCO 2003 Convention, crafts are being promoted and linked to various other social and cultural challenges. Diverse governments and policy domains (economy, education ...) developed in turn opportunity-rich tools to which crafts can adapt. Innovation and creative entrepreneurship are encouraged everywhere and, where possible, are anchored in policy. Crafts can also engage themselves in future projects that promote an innovative, sustainable and warm society and thereby strive after fundamental system changes (transition) in collaboration with partners from various societal sectors.

#### 8. Heritage = Requesting party

Our collective patrimony, consisting of <u>immoveable</u> and <u>moveable heritage</u>, requires care, conservation and restoration. For the maintenance of this heritage, it is necessary that craft-related values and technical expertise are safeguarded. However, also for the exercise and the allowance of the thriving of <u>intangible-cultural-heritage</u> practices from other domains (consider social customs and performing arts such as archery, parades, street theatre ...), craft expertise is often crucial.

#### 9. Crossing borders

Not only is there an important consumer market beyond the national borders, hands also speak a universal language. International exchange is essential. Other countries have valuable expertise, run inspiring practices and educational programmes. These concern both the craft-related skills themselves as the active preservation or <u>safeguarding</u> of crafts. Herein then also lie extra opportunities for the bundling of powers and international crossovers.

> Because these abovementioned opportunities offer interesting perspectives, we will go deeper into them in the following chapter (p. 49).

#### THREATS = IMPORTANT DANGERS

#### 1. Negative image

Crafts often suffer from a negative image. This perception is sometimes stubborn and more static than the practice. This hampers the growth potential of crafts. Craftwork is usually associated with old-fashioned, dirty and heavy labour, long work hours, meagre incomes ... Cognitive knowledge is generally valued more than intelligent, manual ability (skill).

#### 2. Lack of support, structures and platforms

Crafts often get left behind due to being too specific and too small-scale, but are often also the victim of the allocation of competencies at various levels of policy. Craftsmanship is cross-sectorial par excellence and thus demands much and diverse overlap amongst different authoritative policy entities, levels and organisations, each with their own logic, structures and speeds (education, economy, culture...).

#### 3. Lack of formal recognition

The craftsman frequently fights against a lack of formal recognition. There is not always a (specific) statute for craftsmen, or recognition for the technical qualities of the craftsman, for example, by introducing a title of 'Master'.

#### 4. Economic pressure

The economic climate is not always beneficial for crafts. Because they are often unknown, the demand is rather small. Not only customers, but also other sectors and disciplines (e.g. architects) don't always see the potential and possible collaborations with them. Initiatives to stimulate the creative economy, are primarily targeted at industrial and large companies, and less so to the production of crafts and smaller self-employed entrepreneurs. The quick tempo with which technological evolutions proceed and the demand to perform faster and cheaper, moreover, increase the pressure on crafts.

#### 5. Regulations are not adapted

The increasing regulation, standardisation, complexity and fragmentation of authorised organisations, are inhibitory factors for crafts. Stricter (European) norms (often in the context of the environment, health and safety) sometimes have a heavy impact on certain practices and do not take into account the uniqueness of these small-scale niches.

#### 6. Greying of the population and lack of influx

The greying of the population brings a rapid downfall of expertise and skill for craft-related values along with it. The craftsmen involved are retiring or closing their business and with that years of built-up experience disappears.

#### 7. Strong pressure on transmission

The <u>transmission</u> of craft-related expertise demands time and willingness. <u>Transmission</u> is also inhibited by various factors, amongst which are the high economic pressure and the educational context that is scarcely adapted.

#### 8. Danger of blunting and handmade washing

The renewed attention for crafts and the hype for do-it-yourself and manual work, also brings along dangers with it. The motto: 'Everyone can be creative!' causes a blunting and an underestimation of the time and practice that is necessary to master craft-related skills. People want to try, but don't take the time to specialise. In addition to this is the danger of handmade washing, by which companies unjustly claim the label of 'handmade'.

#### 9. Risks of musealisation

The popularity of craft markets and folklore amongst the general public, which comes from nostalgia, can stand in the way of the development of crafts and the anchoring of crafts within the current economic, societal and educational context. Crafts must have breathing room in order to evolve with the times.

> Curious about how crafts can be fortified? Turn to page 75.



#### 1. THE SOCIETY IS DOABLE

Some opportunities and societal challenges are too good to let go by, so in this chapter we zoom in on them. Because we are convinced that by going along with current trends, not only crafts but also the society can be directly benefited.

We live in an especially exciting era. Our society is confronted with unknown challenges. The crises are piling up, the contemporary production and consumption model is under discussion, we are approaching the limits of nature and the environment, and the social question demands answers. However, all of these problems also offer perspective. They stimulate our creativity and challenge us to consider alternatives. For in every crisis, there is also an opportunity.

Our current system is pressuring us to a re-evaluation and a quest for a more sustainable economy and society. A shared vision that can be put into practice by companies, governments, institutions, organisations *and* citizens together.

This is good news for the crafts economy! It does not have to stand idly by on the side, but can actively do its part. In the crafts economy, there is namely a potential to gain momentum and create a sustainable economy and society. Societal and economic tendencies indicate that the need for creative craftwork to scale can only increase. A clear win-win situation, because the implementing of a crafts economy not only offers answers to societal questions, but also to the question of how crafts can be made relevant again.

Below we sketch out the various challenges confronting us, and how crafts can provide a response to them. There are no ready-made recipes for the solution of the world's problems – crafts are not going to save the world – but there are possible attempts to extract the positive from current issues. We are coming from the idea that change can also come from below and problems are there to be solved. We present concrete suggestions and illustrate them by way of examples.

In this chapter we focus on the broader societal questions, but are meanwhile not blind to the challenges that confront the crafts themselves. Such as the <u>S.W.O.T. (p. 40)</u> teaches us, the crafts are absolutely not lacking in opportunities, but there are also indeed some obstacles to take on. How? This you can read in D.I.Y. (p. 75).

#### 2. A WORLD IN CRISIS

Our world is in crisis. We can freely speak of a system crisis through the confluence of the financial, economic, ecological and social crises, and this on a global scale. The most important cause: an economy that is not targeted at sustainable growth. On-going scaling up and profit maximisation are leading to the plundering of people and nature. The result: a helter-skelter system that continuously causes more social and ecological problems. As such, the Western world is becoming wealthier at the cost of other parts of the globe as well as an upper crust of banks, entrepreneurs, speculators and politicians at the expense of the environment and humanity. The gap between the rich and the poor is growing and the climate problems are taking on disturbing proportions.

We can distinguish amongst the three most important crises:

#### The economic crisis

Since 2008, there is a dark storm cloud hovering over the global economy. The real-estate crisis in the United States in 2007 stoked the flames of the international financial crisis, and the strong connection between the international financial markets ensured that this spread as a roaring fire. The problems with the banks also brought corporate life into the mess. They could no longer get any credit and the trust in the economy diminished. The credit crisis developed into a broad economic crisis. The most acute problems have been tackled in the meantime, but regarding a sustainable recovery we are not there yet. There are still significant challenges awaiting us, primarily with an eye towards the greying of the population, the increasing unemployment and the high debt ratio.

#### The ecological crisis

The global ecological crisis is a fact. The natural resources are under pressure by the wasteful manner in which raw and natural materials are being handled. The demand has increased exponentially in the last few decades under pressure of the global population growth, new emerging economies and our desire to always have more. The way in which we go about with energy supplies and usage is no longer tenable. Our fossil-fuel addiction not only causes an exhaustion of fossil fuels, but also massive CO<sub>2</sub> emissions. This all causes (air) pollution, a dislocation of ecosystems, a threat to biodiversity, a decreased availability of fertile land, a food, water and energy crisis, and a global climate crisis.

#### 3 The social crisis

In close connection with the other crises, there is also talk of a societal crisis. Certainties have fallen away and the distrust in politics and the financial world are increasing. The unbridled market activity and the inclination that people and organisations have to possess as much material as possible or to obtain as much capital as possible, is appalling. The wastefulness in rich countries and the shortages and exploitation in poor countries, but also the growing gap between the rich and the poor, raise some serious questions.

Due to scaling up, the function of small communities has also fallen away and the sense of individualism has increased, which can threaten the foundation of solidarity. There is a lack of emancipation of minorities and the rise of the multi-cultural society leads to unrest and can provoke extreme ideals. In addition, there is still the increasing greying of the population and unemployment that cause tensions and uncertainty.

#### 3. A WORLD IN TRANSITION

It is clear then, the current pattern of capital growth and uninhibited usage of raw materials is no longer sustainable. The growth must not be more, but different. If we cling on to the old system, we are heading for a loss of well-being and prosperity. Various thinkers and economists are in agreement: the current system is too unbalanced and fundamental corrections are necessary.

A <u>transition</u> or system change is becoming urgent. A structural approach to the various crises is needed. A reconfiguration of the world. This demands time, but also an adjusted mentality and a policy targeted at renewal. It calls for a consideration for the general interest and collaboration amongst governments, companies, knowledge institutions, the <u>civil society</u> and citizens. A call to all societal partners to brainstorm on the possible new scenarios that can replace the existing ones.

The goal: a sustainable society from an ecological, economic, social *and* cultural point of view. For sustainability is about more than only environmental and climate situations. It involves our entire society, the means of productions, our consuming patterns and how we interact with each other.

There is a post-Capitalistic alternative necessary to replace the old economic system with its unbridled striving for growth and profit, its focus on competition and the short term, the social

inequity on which it is founded, and the increased privatising and commodification. In the old system, the middlemen capture the profit, not the actual makers of the products. If not, how do you otherwise explain that a shoe that is made for 5 euro, is sold in the store for 200?

The corporate world has long proceeded with the idea that economic growth was the solution for everything. Because of the economic crisis, we know today that this is not the case and that a continual striving towards progress leads to an imbalance. With unbridled growth, the financing often does not follow, by which companies cannot survive, or a one-sided focus leads to products or services of lower quality that makes customers stop buying them. Increasingly, more companies now focus on the quality of the growth and present themselves as prepared to downsize or to return to their core activities. At the same time, there is more attention to the impact on the environment or the circumstances in which production occurs.

The alternative can be found in a switch from a linear to a <u>circular economy</u>. A circular economy that views products as raw materials for new products (<u>cradle to cradle</u>) and switches from ever scarcer fossil fuels to renewable energy sources. This is an economy that distances itself from the wasting of materials and polluting means of production, and turns its back on the current consumer craze and disposable society. An economy that dares to look itself honestly in the mirror and discontinues bad labour conditions and child labour. An economy that is more transparent and pays the actual makers an honest price. A <u>transition</u>, thus, to a more ecologically sustainable and socially just society.

Both the problems that are presented today and the solutions are complex and are tightly woven together. There are no ready-made answers, and action on many levels is necessary. Creative solutions and new attitudes on diverse fronts are urgently needed. Technological innovation will be necessary in order to make things more efficient and effective. However, people must also be encouraged to change their own behaviour.

System changing on the grand scale is not easy to take on, but there is a great power coming out of the <u>civic society</u>. The society is tilting from a centrally organised top-down, pillarised society to a decentralised, bottom-driven network society and collaborative economy. The Internet opens up our world, making it horizontal and makes it possible for citizens *and* entrepreneurs to organise themselves. What was previously only possible within a small, local group can now be scaled up to a widely branched global network.

A powerful movement from below, as well as a powerful policy from above, is necessary. The government will have to take on a new role and no longer stand for control, managing and security, but stand up as a facilitator, stimulator and co-producer. It should proactively engage in opportunities and promote a stimulating sustainability policy with economic, ecological, social and cultural aspects in mind. A change is needed in the structure (from centralised to decentralised), in the culture (paradigm shifting from exploiting to co-operating) and in the manner

of work (from directing to facilitating). The superstructure (regulations and financing models) clearly must change to provide a future for initiatives from below (companies and citizens).

#### 4. AN OPPORTUNITY FOR A CRAFTS ECONOMY

The trend towards a more sustainable and socially just society and economy is unmistakeable. It is a question of common sense that the coming generations want to be able to make their own choices. It signifies a <u>transition</u> to a society that creates <u>added (social) value</u> instead of only chasing after profit maximising. It is fertile ground for a crafts economy. Crafts not only fit perfectly in this mould, but they can also effectively contribute to a sustainable society.

A crafts economy is small-scale, labour intensive, often regionally orientated and usually has a low impact on the environment. Crafts economy is closely linked to the people and delivers products and services in all spheres of life. Crafts economy revolves around <u>customising</u> and quality, and is good at maintenance, repairs and restorations. Craftsmen are makers and doers, they practice their trade with passion and have a direct link to the customer. In the crafts economy, labour relations are often more durable, more personal with less hierarchy and are less bureaucratic. In short, a crafts economy is a sector that, due to its structure and culture, can be a self-evident ally in the efforts for <u>transition</u> and socially responsible entrepreneuring and sustainability.

Crafts not only literally 'make' society, but they can also durably fashion it in economic, ecological, social and cultural terms. Crafts can thus prove that the current craft-related trend is more than a flash in the pan, but that they can also actually make a difference. Small, but meaningful.

#### 5. CRAFTS ECONOMY: PROMOTER OF CHANGE ...

Here below we sketch out a few important challenges, connecting them with current trends and we look at how crafts can take them on. We show how a lot of small efforts together can signify one large step for all players involved, as well as for crafts.

#### ... IN ENTREPRENEURING

The corporate world is having a difficult time in the current economic crisis. Companies that re-orientate themselves, however, appear to survive more easily in times of crisis. More creative entrepreneurship is thus the message. How? You can read about this on page 96. However, marketing can help gain notice in more difficult times. See tips for this on page 86.

The economic crisis, however, provides not only a context rich in opportunities to rethink business models, but also to rediscover crafts. Not only is the consumer sensitive to craft-made products and the values that go along (see further on page 59), but crafts can also contribute to the economy of the future. Our manufacturing industry and crafts economy posses a distinct quality in this globalised world.

Below are a few areas where crafts and the corporate world can better strengthen each other:

#### > Sustainable and socially responsible entrepreneurship

The corporate world, including craft-related companies, has a key role to fulfil with bringing a sustainable economic growth into being. Money is no longer just the goal, but it is also a means. With socially responsible and sustainable undertakings, one is conscious of the consequences of the corporate activities on humanity and the environment and the <u>added value</u> of a company is central, both internally (energy savings within the business, professional development for employees so that they can remain active longer ...) as well as externally (longer usage of the product, less waste, Green requirements for suppliers, no child labour ...). It is no longer about unlimited growth, but also about sustainable innovations and contributions to social goals. It is a matter of making it clear that industry can also be fair and can serve many social functions.

The economy in general and the private management in particular must be guided elsewhere from now on. Sustainable growth strategies and business models must be investigated and developed. The <u>triple-P principle</u> can hereby function as a guide: People, Planet, Profit. Maximise your contribution to humanity, environment and economy, and take into account the needs of the current and future generations.

Here below are a few points of interest for socially responsible and sustainable undertakings:

#### Internal management:

- Appropriate and transparent management
- Respecting human rights and preventing discrimination
- Safe, healthy and equal labour conditions
- Attention to personal development possibilities of employees

#### Production:

- Energy conservation and non-polluting production
- Usage of sustainable materials and natural resources
- Develop products according to cradle to cradle principles
- Elevation of design quality by working together with designers

#### • External management:

- Honest business practices
- Upright customer service
- Social involvement and support of good goals

As sketched out above, due to its manner of production and organisation structure, a crafts economy can adapt perfectly and contribute to responsible and sustainable undertakings. This new manner of business demands extra efforts from average businesses and a switch in thinking and handling; but in the case of a crafts economy it is often already a common good and thus a given. For example, in the context of business innovation, more sustainable undertakings and addressing the demand of the customer, ways are presently sought after to instigate manufacturing on demand and thus to evolve towards a more sustainable economic system that is not supply-driven, but demand-driven. This is something that a crafts economy is at home with and excels in! On other terrains, some crafts must indeed produce extra efforts, for example, in producing in a less polluting and healthier way.

★ LNIBeanies — LNIBeanies is the brainchild of Ellen Kegels (BE). What was first a hobby — knitting hats for friends and family — today has expanded into a trendy personal collection of knitwear. Initially the products were made by hand by energetic grandmothers from Belgium, but today LNIBeanies also employs young mothers in Peru via social projects. Regarding the production process of the wool, Kegels is striving towards moving away from the large suppliers in the long run and establishing her own Alpaca farm in Peru. Ecological alternatives to the colouring of the wool is also something she is looking into.

www.Inbeanies.com

★ Carpet of Life — A Carpet of Life is made by women from the oasis of M'hamid El Ghizlane in the south of Morocco. It is a carpet that is made from old textiles according to traditional techniques — they were passed down from generation to generation. From your wardrobe or linen closet, you select the necessary weight of used textiles. The co-creation studio Butterfly Works in Amsterdam then sends the textile to Morocco. Your old sweaters, T-shirts, bed linens and hand towels receive a second life in the form of a so-called Boucherouite carpet, which is a carpet that presents your life story in a unique way. The makers in Morocco get the chance to promote their local craft and traditions and the local economy gets a boost.

#### > Producing locally

Producing locally stimulates not only the local economy and employment, but also goes hand in hand with the idea that a sustainable economy does not necessarily need to outsource to

low-wage countries where labour conditions and wages leave much to be desired. Making local production possible, however, is *only* possible on the condition that the economic system is fundamentally rethought and the government intervenes with stimulating regulations and by the lowering of the heavy labour costs.

We can indeed in the West make a difference through the <u>added value</u> that local production can create. The quality of processes is much higher when the production is close to home and, for example, can be flexibly adapted to the demand of the customer by delivering customised and unique work, but also through a swift and proper service.

Craftwork is work par excellence that cannot be exported because of the required direct contact with the customer and the demands of creativity with customised work. As such, a sector to the scale of local production and employment!

★ Entreprise du Patrimoine Vivant — Entreprise du Patrimoine Vivant (EPV) is a label that French companies can receive from the state for a period of five years, after a control by an expert committee. Companies that aspire to receive this label must possess special, renowned or traditional skills, which are based upon the mastery of 'masterful' techniques. In addition, the production must take place locally, in France. Companies possessing the label receive support from the government that generates media attention and encourages the companies to innovate

www.patrimoine-vivant.com

#### > Implementing innovation and co-creation

Innovation is not only a buzzword, but also a necessity in times of crisis. Process and product innovation can form escape routes to break out of the recession. How you can start innovating, you can read on <u>page 90</u>.

Innovation does not only need to be implemented, but also properly nurtured by collaborations or <u>co-creation</u> with, for example, designers, craftsmen or consumers. Many examples prove this and show that crossovers can lead to surprising innovations and products. In any case, companies that implement local knowhow, craftsmanship and production networks achieve more authentic and transparent products. As is sketched out below (<u>p. 71</u>) designers and craftsmen, together with companies, can also formulate answers to social issues by way of <u>user-created design</u>, <u>social design</u> or <u>sustainable design</u>.

> See also the Inspirational cases of <u>Koninklijke Tichelarij Makkum (p. 116)</u> and <u>Textiellab Tilburg</u> (p. 108).

#### > Rediscovering the craft-related past

In times of crisis, roots are sought and played out. They stand for stability and continuity, a rich tradition and a lifetime or even generations' long accumulation of expertise. The craft-related past also is sometimes stirred up and implemented in order to strongly send a message, also even if the production is taking place already for a long time in a manner that is no longer craft-like

Craft-related roots can be, however, more than merely a cheap marketing trick. Perhaps the key to innovation lies precisely in the re-discovering of the craft-related past. Or, the difference can be made for the customer by revamping a portion of the production in a (semi-) craft-like manner.

Culinary top chefs are pioneers in the digging up of old techniques, recipes and forgotten vegetables. We can learn a lot from the way in which they know how to make it hip again to cook the way our grandmothers did. Or, from the way in which they know how to harmonise the old and the new on the plate. Without hesitation, they serve dishes that are a surprising mix of old traditions and masterpieces from the molecular kitchen. Their hunger for locally rooted cultivation and traditions arouses admiration.

★ Café Costume — Café Costume is a family-run business in Belgium that re-established itself and offers tailoring à la carte at a very reasonable price. Café Costume makes suits, shirts and jackets to size and supports a personal approach. The customer can decide on all of the details of his newest purchase, which often results in a co-creation between the customer and the tailor. Because Café Costume owns its own production companies (though abroad), and the materials are purchased by the producers themselves, the price of the manual labour can be kept democratic

www.cafecostume.com

★ Kobe Desramaults — Belgian top chef Kobe Desramaults works exclusively with local ingredients (from local farmers, private vegetable gardens or local supply) and applies old techniques to his contemporary kitchen. He combines modern gastronomic techniques such as the use of liquid nitrogen with older traditions such as the ripening of meat. He rediscovered typical storage and cooking methods such as the fermentation technique that he uses to preserve the surpluses of self-cultivated vegetables. For him, technique is no gratuitous expression of an impulse for renewal, but it is for the purpose of having the taste be nuanced and more robust.

www.indewulf.be

> In the film Les pigeons de Steenvoorde by Piet De Kersgieter, commissioned by Kobe

Desramaults, you can see the process of smoking a pigeon in hay. The knives of Antoine Van Loocke (see further) also figure in the film. http://vimeo.com/19121705

★ Cook It Raw — Cook It Raw brings progressive chefs and food producers from all corners of the world together for an annual return event. Cook It Raw wants to use gastronomy to approach social, cultural and environmental issues and to stimulate cultural exchange. On the one hand, Cook It Raw wants to promote traditional culinary practices, and on the other hand, the organisation wants to inspire the most innovative chefs in the world in order to use these techniques within their own environment in their contemporary preparations.

\*\*www.cookitraw.org\*\*

#### ... IN CONSUMING

It is perhaps not yet really deeply ingrained with the average shopping public, but it has begun to sink in. Not only does our wallet compel us to go shopping differently, the Western inundation of products saddles us with a feeling of indigestion and sheds doubt on the provenance and the ethical price tag of products.

There is a broader tendency that a growing group of conscientious consumers wants to consume with ethical responsibility, ecologically or locally rooted. We are becoming aware of our responsibility to purchase disposable products more carefully and less impulsively, and to contribute to a sustainable economy with attention for not only economic, but also social and symbolic value. Sustainable and ethical consumerism is on the rise!

Craft-related products can meet this trend and the demand of the consumer for more quality, durable, authentic products by which the provenance is transparent.

#### > Less but better

If there is less money to spend, then it is spent with more awareness. Either many small amounts are given out to consumption articles, or a larger amount is consciously allotted for products with a longer lifespan. Craft products can be counted amongst the latter.

#### > Unique products

As a counter reaction to the anonymous mass production and globalisation, consumers display an increased interest for unique products. Products that distinguish themselves from what is a dime a dozen offered in the large chains. Products with a story and a soul. Products with a personality.

Craft products bear witness to creativity and custom work, and thus perfectly respond to this demand. They carry the stamp of the maker and the small imperfections that distinguish handmade products, make them unique and revered. With this fingerprint, the maker is closer to the customer. This is what responds to the curiosity of the consumer about how things are made and to his appreciation of passion and mastery.

#### > Quality products

Product quality is again becoming highly valued. We are tired of the dulling of things, inherent in the time where everything must constantly be cheaper and faster. Craftsmanship meets the growing demand for quality (of life). Mastery is again being appreciated and there is the preparedness to pay a higher price for products and services. Better to bring a good craftsman into the house and be certain of exceptional work than to be laden with a poorly executed job or, worse, with problems.

The demand for authentic and exclusive handmade products with a story is growing. Luxury brands gladly play a part here and recall their tradition in refined craftsmanship. However, also general products with the label of 'craft made' are insured of a redoubled interest. Good news for crafts, but there is need to be wary of handmade washing and the misuses of craftsmanship in the function of economic ends. If even large fast-food chains, for example, come forth with their 'craftsmanship', then we must be vigilant against the deprecation of the concept.

★ Luxury = craftsmanship? — In economically uncertain times, luxury brands such as Louis Vuitton, Burberry or Hermès happily and consciously associate themselves with traditional craftsmanship. It distinguishes them from inexpensive, mass production and underlines their exclusivity and roots in craftsmanship.

www.louisvuitton.com and www.burberry.com and www.hermes.com

★ Chanel in the breach for craftsmanship — The French fashion house of Chanel goes yet one step further and wants to safeguard couture crafts for the future. Chanel systematically purchases artisan studios and every year honours their savoir-faire with a special collection of Métiers d'Art. The studios (amongst which are embroidery studios, a hatter, a silversmith, a button maker and a feather and flower studio) are all subsumed in Paraffection, a satellite company of Chanel.

www.chanel.com

#### > Sustainable products

The disposable society has its limits. We are not able to process the massive dumping of throwaway products and rubbish. The environment cannot take any more of it and recycling is not a solution for everything. The oft-poor product quality shortens the expiration date of products significantly. Products are also sometimes purposefully programmed to expire after a predetermined amount of time. Or, repair possibilities fall by the wayside in order to stimulate the purchase of new products.

Making, choosing and cherishing more carefully is thus the message. Applying the <u>cradle-to-cradle principle</u> in order to arrive at a more sustainable product development and a cycle of origin, usage and again to reusage of products. Or, in other words, choosing for product quality, sustainable use *and* the repairing of a piece that breaks and is threatened to be disposed of. Here also crafts can come to the aid. Craft-related, quality and sustainable products made with care can invigorate the awareness for sustainable consumerism. Whoever knows the dedication of the craftsman and experiences how craft products are brought to life, shall never again casually purchase a product or quickly discard it. Further, also in the repair of products there is an important task laid out for crafts.

★ Antoine Van Loocke — The oeuvre of Antoine Van Loocke (BE) is an ode to the 'potato peeler' knife. He magically transforms old, rusted knives into unique creations for renowned chefs and culinary amateurs. As such, he carefully combines selected blades with handles from naturally recuperated materials such as wood, ivory or amber. They are 100% recycled! Antoine Van Loocke constantly goes in search of a sustainable balance between function, form and use of material. And, this is appreciated, because his knives are used in numerous top

www.knifeforging.com

★ iFixit — iFixit is an on-line platform where you can purchase electronic parts and tools. Visitors to the website can also post instructions for the disassembly and single-handedly repairing of various electronic appliances. These teardowns and repair guides can be consulted free of charge and contribute to a sustainable approach to electronic appliances.
www.ifixit.com

#### > Local products

Products are modern world travellers. The distance that some of them travel from the place where they are made to where they ultimately end up on the store shelf is unprecedented. As such, so is their ecological footprint. Producing and consuming locally would be better.

Our strongly globalised world is simultaneously a blessing and a curse. It compels us to consider the mobility of products and services. What is light (ideas) can go far, what is heavy (products) is better local. Exchanging ideas can occur, for example, via the Internet, but production works better locally.

Craft practices exercise their profession close to home. It is about locally produced products or services rendered. It frequently involves direct contact between the maker and the consumer, because they are being sold directly from the producer, or because you can hire someone to do the labour.

★ Atelier NL — Atelier NL, the design studio of Lonny van Ryswyck and Nadine Sterk, freely engages in research into (traditional) materials, techniques and local production. Many of their projects start from clay that the duo has dug up in different areas within Holland. The earthenware that they produce from this clay differs in colour and structure, and provides information recalling its origin. A stamp gives the place of origin of the clay that was used.

<u>www.ateliernl.com</u>

#### > Transparent products

On the consumer side there is a noticeable shift towards a greater awareness and concern regarding the circumstances in which products are made. Not only does the production quality suffer under the pressure of our consumer society, human and natural resources are also stretched beyond their limits. Environment, health, labour conditions and ethics frequently are on the losing side.

The massive and inexpensive outsourcing of products to low-wage countries is not always beneficial. The salaries there are considerably low and the labour conditions are poor with long work hours, marginal say, the lack of a social safety net or outlook on pension. Labour in sweatshops and factories usually goes at a breakneck speed and under poor and unsanitary conditions. Moreover, the manufacturing process sometimes is paired with polluting production processes that can be harmful for humans and the environment.

More and more companies are engaging in more ethical and transparent enterprises. With specially developed labels, they want to inform the consumer about the ecological and social

conditions in which their products are made. Others go a step further and make the production process completely transparent: for each part they mention the origin and price.

Craft production is considerably transparent, because the <u>short chain</u> is ensured by crafts. The direct relationship between producer and consumer guarantees for a local connection and transparency regarding the social, cultural, ecological and economic conditions in which the work occurs

> Also read the inspirational case of Christien Meindertsma (p. 114).

#### > Customised products and processes

The present-day consumer is best not to be underestimated. The world-wide web and social media provide the consumer with tools for not only being able to express his opinion, and thus becoming more assertive, but also for having a part in the design, production and consumption processes. The consumer has a say in how something must look (for example, through the possibilities of <u>customising</u> or becoming involved in <u>co-creation</u> processes). Yet, also in what does or does not go into production (by <u>crowdfunding</u>, for example).

From the perspective of the shopper, the domain of crafts lends itself exceptionally well to customer empowerment. For example, by adapting to the increasing need for personalising or the rising interest in allowing the customer to participate in the production process. By means of incorporating tailor-made work and possibilities for <u>customising</u> or by effectively involving the consumer in the design process, crafts are able to work very progressively. Customised designing and producing thus delivers a higher value for both the manufacturer and the consumer.

★ Kickstarter — Kickstarter is a way of garnering financing via <a href="mailto:crowdfunding">crowdfunding</a> for the execution of creative projects. Filmmakers, authors, artists, designers and so on can go to the website <a href="https://www.kickstarter.com">www.kickstarter.com</a> to seek sponsors to realise their ideas. Whenever the goal amount is collected within the predetermined time, then they can start their project.

\*\*www.kickstarter.com\*\*

Attention! Not everything that is handmade necessarily answers to the abovementioned qualitative, ecological or ethical characteristics. There are major differences. Embrace crafts, but stay critical!

> Are you convinced, and do you, as a consumer, also want to support crafts better? Then page through to page 104 and discover how!

#### ... IN SOCIETY

The societal crisis is not only a child of the times, but is also a consequence of the other crises. As a response to the increasing uncertainty you can close your eyes to the world and turn your back on it. Or, you can try to face the modern problems squarely in the eye and critically question everything that you thought you knew and develop new answers. After all, we are confronted daily with socio-cultural and socio-economic diversity and thus also with various manners of thinking, behaving, feeling and giving meaning. Social sustainability and a resilient society are the key words for a new society that in essence is targeted at the quality of living, working and living together, and this for the long run. In other words: a society in which the citizens receive or take the tools in hand in order to deliver a lifelong and active contribution at a social, economic and cultural level. Consider citizen initiatives, bottom-up actions and small revolutions. The emancipatory potential of the civil society must not be underestimated. It fortifies the local resiliency.

Small-scale actions can also be undertaken by crafts as a response to the many societal crises. How? That you can read below.

#### > Applying skills better

Our overheated and knowledge-focused economy leaves many competences underused. As you can read on page 137, people are more than what their diploma says or the function that they are currently performing on the labour market. Living is learning lifelong and learning throughout life. Along the way, people acquire many skills, expertise and attitudes. This ruck-sack full of expertise unfortunately is insufficiently tapped, and the content of it is inadequately displayed, appreciated and applied.

> For more information on the validation and sharing of competences, see page 137.

Luckily the valuation of competences is gaining ground and skills are becoming more and more recognised, exchanged and implemented for and by society. Every one of us indeed has expertise and skills that we can exchange. The only thing that is needed is that one person comes into contact with the other *and* that a context is created in which the exchange can take place. For this, there are various instruments such as the skill databanks, though also formats such as Time Banking, LETS or RERS.

Craft-related skills and skilled labour generally form an important division within this alternative exchange economy. The need for skilled hands and craft expertise clearly emerges from the long list of sought-after handymen on the various platforms. These tools provide the skills present in society more visibility, which contributes to the revaluing and the active retention of crafts. Thus, an ideal <u>safeguarding</u> measure! It gets us thinking on going further with tapping

into volunteer or pensioned craft-related talent and stimulating and facilitating more intensive collaborations with designers, craftsmen and companies.

In addition to a revaluing of skills, another trend is rising to the surface. There is a renewed interest in working with our hands, for slowing down and a better quality of life as a counter reaction to our current knowledge economy. The career switches are legion. People with important functions are turning their backs on their hectic live in order to devote themselves to a life of deepening in a specific craft-related skill. Their well-stocked agenda is happily being exchanged for a different life. However, also people with a less impressive CV are daring to risk the leap, armed with the necessary passion and an enterprising and creative spirit.

- ★ Time Bank *Time Banking* is a method of sharing the most varied skills and expertise with others. Not in exchange for money, but in exchange for time. As such, it is an alternative mode of payment. The time that you save by helping one person expressed in *Time Bank hours* you can use in a call for help from another person.

  \*\*www.timebank.cc\*\*
- ★ LETS LETS (Local Exchange and Trading System) is a network in which people can exchange goods and services, without using official money. Every LETS member offers and requests services according to his desires, competencies or needs. The unit in which the exchange is measured is usually in time (1 hour playing the piano = 1 hour of plumbing services). Often, a complementary currency is used.
- ★ RERS RERS (Network for Mutual Exchange of Knowledge) ensures that you become acquainted with others and that you can exchange knowledge with them (for example, learning to paint from someone) or services (for example, having someone paint for you). With LETS, the knowledge that someone has is viewed as a service (for example, giving a course in English). With RERS, there is no bookkeeping kept of the exchanges, and all of the knowledge has the same value

#### > Social economy

The <u>social economy</u> seeks to realise services and products, but in such a manner that society receives some benefit. The societal <u>added value</u> is thus the criterion. This expresses itself in the attention for and integration of disadvantaged groups, an open and more democratic approach, close involvement with the milieu of the business and the re-investing of the profits in the further expansion of the objectives, among other things. The companies are not chasing pure profit maximisation, but they are also seeking a balance between social and financial gains.

These elements share common ground with the practice of crafts. A merging of <u>social economy</u> and crafts feels natural and already has a strong tradition in social enterprises, for example. Implementing crafts into the <u>social economy</u>, moreover, can form a support for the emancipation and activation of minorities that have more difficulties integrating into the labour force. This offers perspectives for a positive interaction with diversity in society and the valorising of talents.

#### > Celebrate diversity

Diversity holds up a mirror for us. It not only allows us to see the richness of other cultures, but also at the same time allows us to rediscover our own traditions and customs and view them through a different lens. It allows us to see differences, but also similarities. It opens up an array of possibilities for communal, cross-pollenating trajectories.

However, diversity is more than ethno-cultural diversity. Diversity comes in all shapes and sizes. Currently we even speak about 'super diversity' in order to emphasise that there is a large diversity within diversity. Partially through the greater differences in migration trajectories, but also gender, sexual orientation, age, religious beliefs, socio-economic status ... are to be seen as forms of diversity. All of these factors are an expression of who we are and how we live. Contemporary urban living is living within super diversity. However, the diversity is still sensitive. It evokes uncertainty and resistance. We remain stuck in thinking in antiquated us-and-them divisions, but the reality is very much more hybrid and complex. Acknowledging and embracing this diversity can only make society richer and more alert. Diversity ensures for more resilience because more values are appreciated.

Crafts are an easy access point to discover cultural diversity in our society, to recognise other craft-related traditions and exchange informative craft skills. It can lead to an intersection between mastery with roots in diverse traditions and thus also realise dynamism and creativity within one's own practice.

#### > Working inter-generationally

The greying of our society is in motion and the consequences of it will be felt for a long time still. However, we can better engage the growing group of middle-aged and the elderly rather than writing them off. Elders possess a capital of knowledge, skills and experience, but also valuable time. It would be a shame to leave these potentialities untapped. With crafts, for example, this offers especially interesting perspectives for education (see p. 130), transmission (see p. 130), working inter-generationally and for creative entrepreneurship. That the latter also belongs to the possibilities is shown by the example below.

★ Granny's Finest — The Dutch business *Granny's Finest* allows young designers to work with seasoned knitting grandmothers. This latter group possesses the techniques for making shawls and caps and the younger generation has an eye for design, styling and marketing. In exchange for their knitting work, the grandmothers receive the offering of a pleasant meeting space. They teach each other and learn each other's knitting techniques, and isolation is combatted. Consumers get handmade products that were made with passion and care. <a href="https://www.grannysfinest.com">www.grannysfinest.com</a>

#### > Rediscovering gathering, making and doing together

The increasing individualisation causes for us living more next to each other rather than with. Our social life occurs for the most part online, and the world is our backyard. The traditional places where people meet each other (for example, at a café, church, associations ...) are clearly losing ground here. But the countermovement is already in motion. People are again showing a great need for a visceral life and physical social contact.

Because of their previously cited local character and direct contact, crafts can easily engage here and thus contribute to a stronger social network. The British sociologist Richard Sennett (*The Craftsman*) sees the revaluing of the skilled craftsmanship as an instrument to fortify the social cohesion within society.

The popping up of many sewing and knitting cafes and circles or repair cafes also meets the need for a renewal of creating together, learning from each other and meeting each other in an informal setting.

★ Repair Café — A Repair Café is a meeting where you can come with your bike, toaster or trousers that urgently need repair. Volunteers from the neighbourhood repair your things free of charge so that you don't have to throw them away and thus keep the mountain of rubbish under control. At the same time, it is a nice way to get to know people from the neighbourhood and exchange skills.

#### > Experiential Tourism

The stale, commercial and hollow mass tourism is on the way out in the West. The tourist is becoming more critical and demanding, going in search of experience, vivacity and originality, wanting to sample the local fare and come into contact with locals.

These are dream opportunities for crafts. The symbiosis between tourism and crafts has already yielded fruit. Yet, there are still many underutilised possibilities that are waiting for the word to be plucked up. Trends indicate that there is a market for small-scale touristic products with a high experience value. A surprising, contemporary and quality offering of regional craft products and design is appreciated. However, there is also a great curiosity for the makers and the stories behind the products, or a demand for activities in the form of demonstrations or workshops. Experiential tourism can offer sustainable perspectives for the expansion of an identity-strengthening policy and achieving an alternative form of tourism targeted at meaningfulness and exchange between visitor and local.

★ Handmade in Brugge — Handmade in Brugge wants to develop a local (best practice) practice grafted onto the spirit of the UNESCO 2003 Convention. The programme desires Bruges to develop more strongly and better profile itself as a city of inspiring makers. It wishes to fortify and support craftsmanship inspired by the past and the future. It seeks to do this by way of the developing of a surprising public offering, creating creative hotbeds in the city, facilitating the sharing of knowledge and interaction, and the refining of the entrepreneurial skills of craft-related designers. Handmade in Brugge is an initiative of tapis plein in collaboration with the City of Bruges. The project couples craft design with a creative economy and city development in a culturally touristic city.

#### > D.I.Y.: I make, therefore I am

We are again turning on a large scale to doing, cooking, gardening or repairing on our own. There is a veritable explosion of television programmes, cooking, gardening and do-it-yourself books and magazines as well as an enormous offering online so that it is hard to see the forest for the trees. D.I.Y. (Do It Yourself) stands for designing, making, improving or restoring things on one's own. This new maker culture by do-it-yourself people can provide crafts with a new relevancy, but then it has to be more than a flash-in-the-pan hype, and it has to transcend handicrafts.

Where does the impulse for doing things yourself come from? The feeling that the individual is not able to exert any influence on the large, societal questions causes a reverting back to

matters that we can shape ourself. We take matters into our own hands by making our own products or growing our own vegetables. Moreover, the increasing individualising of the society contributes to the need for <u>customising</u> and to create things on one's own. The desire to consume less and the demand for higher quality, more transparent and sustainable products is on the rise. This new maker culture is, of course, also fed by the economic reality: to do it yourself is (usually) cheaper than buying or outsourcing.

Richard Sennett suggests that crafts and handiwork are also a means towards self-realisation and that the making of things is a deeply rooted drive for humans: I make, therefore I am. Working with the hands also works therapeutically. By way of the slow and labour-intensive making process it contributes to slowing down and enhances the feeling of self-worth by discovering and refining personal skills.

Within D.I.Y., exciting evolutions are also emerging. The toolbox from which we can pick and choose today is expanding. In addition to the old techniques, there are indeed quite a lot of new and digital techniques at our disposal that fuel the drive for experimenting as well as the Maker Movement. In the 21<sup>st</sup> Century, work places, labour materials, knowledge and skills are also shared. Instructions are given online that you can use for the making, restoring or hacking of things. The existing system and the pressure of Capitalism are becoming deflated by open design, customising and fabricating within a network of open and collective micro-factories (FabLabs).

The new maker culture can only be celebrated, but we must at the same time keep guard against the premise: 'everyone is a craftsman!' Craft-related skills demand years of practice and refining. To bypass that would be to be dishonest to the true craftsman.

- ★ Etsy Etsy is an on-line market place where people from around the globe can come into contact with each other to buy and sell unique, handmade products. Craftsmen, designers and creative people can create a personal web store on www.etsy.com so that handmade products can be purchased directly from them. Etsy asks for a percentage on the sales amount and in exchange organises, among other things, meetings and on-line labs for its members. Etsy wants to re-invent commerce in ways that help to build up a more sustainable and fulfilling world.

  www.etsy.com
- ★ How do you do it? On the Internet, you can find various websites on which there are step-by-step manuals or instruction videos that are shared: <a href="https://www.instructables.com">www.instructables.com</a> & <a href="https://www.instructables.com">www.instructables.com</a> & <a href="https://www.instructables.com">www.instructables.com</a> &
- ★ FabLabs <u>FabLabs</u> are places where you can work with <u>3D printers</u>, laser cutters and milling machines, among other things. <u>www.fabfoundation.org</u>.

★ 3D printing shared — 3D printing is new and so there is much to experiment with and to discover. The sharing of experience, knowledge, design drawings and material is very relevant. Do you want to print in 3D and do you want to know where the closest 3D printer is to be found that can do that for you? Then check out <a href="https://www.3dhubs.com">www.3dhubs.com</a>.

And, on <u>www.thingiverse.com</u> by *MakerBot*, you can share your 3D designs under the <u>Creative</u> <u>Commons Licence</u> so that others can also use them and possibly adjust and improve upon your design.

### > The creative city & city development

Cities today are in full development, both demographically and spatially. The increase in population and the growing complexity have a direct consequence on the (infra) structure of the city. Furthermore, in addition to the spatial impact, there are also social and ecological consequences. However, cities also carry many potentialities in them and can be an important motor for society. They are places where creative solutions are found for societal challenges.

The city of the future is a city established upon intelligent, sustainable and inclusive growth. With specific attention for urban network development, participation and social cohesion; the enhancing of social mobility and the emancipation of disadvantaged groups; the raising of the quality of life and more specifically that of children, the youth and young families; the tackling of mobility and energy issues; and the intelligent compacting of the city with attention to quality and green, public space.

The new city is a place that is given shape from the bottom up collectively, sustainably and socially, but it is also a fertile ground that knows to attract creative talent. A city that is able to collect a critical mass of creative spirits, is one that, according to Charles Landry (*The Creative City*), bolsters its innovative powers and economic growth potential. According to Richard Florida (*The Great Reset*), talent is the production factor that will make the difference in the 21<sup>st</sup> Century. The economic challenge of the 21<sup>st</sup> Century is the battle for talent and creativity. Post-industrial production is based on originality, <u>symbolic added value</u> and the swift implementation of creative trends.

The ideal breeding ground for the development of a creative city is a humus-rich soil that allows talent to germinate. Cities with a high level of diversity and tolerance attract people with an open and flexible spirit, prepared to take intelligent risks and to tackle problems. However, the presence of knowledge institutions and knowledge-intensive companies, the availability of small office spaces and affordable properties and the possibilities for networking also determine whether a city is a successful in being a creative biotope. The creative city must be more than an façade. It must also effectively increase the creative capacities and know how to efficiently implement them. However, this city must also be vigilant that the creative capital is not

only approached economically and that highly educated people do not completely overtake the city and thus drive the lower classes out.

The creative city is a hospitable place for crafts, but also crafts themselves can provide a contribution to the sustainable development of the city. Crafts can, for example, be implemented in city marketing, the expansion of the local economy, in neighbourhood development or in the emancipation of disadvantaged groups. However, crafts can also give shape to the 'spontaneous city', for example, by engaging in temporary space usage and bottom-up initiatives, such as: pop-ups, urban farming, urban knitting and other spontaneous interventions. The small-scale, often informal and participatory bottom-up actions ensure for a new driving force within the development of the city.

★ Fashion quarter of Arnhem Klarendal — The Klarendal neighbourhood of Arnhem (NL) was previously a typical problem area. Citizens, the housing association and the municipality came up with the idea to transform the neighbourhood into a fashion and design quarter. The city bought various properties in the area and thus made room for fashion stores and studios that could give a positive impulse to the neighbourhood. Various students from the fashion department of the Arnhem ArtEZ High School for the Arts moved into the neighbourhood and all sorts of activities and events such as the Fashion Biennale are enhancing the profile of the district.

www.modekwartier.nl

★ Rotterdam Vakmanstad/Skillcity — With Rotterdam Vakmanstad/Skillcity, Henk Oosterling has developed an integral vision on the city development of Rotterdam (NL). Rotterdam Vakmanstad/Skillcity is a broad educational programme in three socio-economically weaker districts in Rotterdam Zuid. Children and youths from 4 to 19 years old get a mixture of sport, cooking, gardening and philosophy lessons and can get started in a community centre targeted at accumulating skills in health care and technique. The project supports the coupling and networking of economic, cultural and social processes, the enhancement and increasing of the cultivating opportunities of Rotterdam's talent. In addition to craftsmanship, it is shaping intercultural, sustainable and integral core concepts. By way of of educational and participatory projects, it espouses intregration in schools, active citizenry in the neighbourhood, cultural entrepreneurship in the market and physical and mental sustainability in the city.

#### > New design approaches

Social design, participatory design, open (source) design, user or human-centered design, service design, sustainable design or sustainist design ... This flood of words is not meant to merely impress, but to make clear that there is a buzz in design land. It show us that we are still in the midst of a revolution. The design world is seeking namely for new methods of designing and how to position itself in the world. The context in which designers function has fundamentally changed.

What is it all about? In short: it is an investigation into the social relevance of design and into the responsibility that designers can take on within our society. In other words, how design can be implemented in order to formulate responses to the economic, ecological and social crises. How design can devise concrete solutions for concrete problems. It is about small interventions that contribute to a significant improvement of the quality of life. Designers thus make bottom-up change possible.

The focus is shifting from the pure creation of design objects to the development of processes, services, projects, methodologies and societal models. It proposes a new manner of designing and design thinking in order to arrive at innovative solutions via process-driven thinking. Designers are thus becoming process managers that can take on various roles. This necessitates them to stand firmly within the society in order to gain a broad knowledge and insight within this context, but also to acquire the necessary competencies such as communicative and social skills, flexibility and problem-solving thinking. This suggests collaboration and enrolling in an interdisciplinary network. Design projects can namely only be realised with the cooperation of other disciplines and sectors, and in collaboration with research centres or universities.

In this new approach to design, the consumer is central. The consumer sits alongside at the design table and becomes actively involved with the design process. Not only are his needs taken into account, but also his values. Design solutions are sought after that are individual and customised, making use of the newest technologies. These new techniques, however, are not the goal, but the means.

The contemporary technologies and the possibilities that they offer are very important instruments for the new approaches to design. The importance of the new technologies shall only increase in the future by the greater accessibility of them and by the free distribution of open source designs on the Internet. Local production cells such as <u>FabLabs</u> will ensure for a shift of the industrial production level to the personal production level. As such, we are evolving from the old, centralised production to a <u>networked production</u> (in which ideas, tools, space and so forth are being shared).

If crafts want to go in search of extra relevancy, then they can plug in perfectly into these new tendencies within design. Craftsmen can become traveling companions for designers in their quest after these innovative design methods and partners in the realisation of their design projects. Aspects such as the importance of the human scale, local connection, social involvement, process-related design, the use of local materials and techniques and so on are what can connect both of them.

- > More information via <u>www.opensustainistdesign.net</u> and <u>www.opendesignnow.org</u>, *inter alia*.
  - ★ Buitenbrouwerij The Buitenbrouwerij of Henriette Waal (NL) is a mobile brewery that makes it possible to acquire brewing techniques in various locations and to brew beer with the participation of people from the neighbourhood and by making use of local ingredients: local rain or ditchwater, though also with locally picked herbs for ingredients. So, you can make your own Home Brew. The Buitenbrouwerij was developed in cooperation with a number of amateur brewers from Holland. In addition to following a demonstration by one of these brewers, you can also brew your own beer via workshops in which Waal shares her newly developed skills as brewer.

www.rent-a-project.com/projecten/347/buitenbrouwerij

★ Eva Pannecoucke: Changeables — Designer Eva Pannecoucke (BE) reuses cast-off leather and woollen clothing items in order to make new handbags with them. She works both with material that she finds in charity shops as well as with material that she receives from customers. For her collection, *Changeables*, she is printing parts with a 3D printer such as a base, handle, belts and so on. These 'prosthetics' from polylactide (biological degradable polymer) can be printed on demand by the customer in various colours and combined with recuperated materials in order to create a new handbag. After the course of time, these parts can be reused in order to make a handbag in other material.

www.evapannecoucke.com



#### 1. ACTION!

There is strength in numbers. If everyone pulls his weight, then crafts will certainly reach the next century!

For some crafts, it is the eleventh hour. For other, there is somewhat more of a margin. However, one thing is certain: it is time for action, on many fronts, with small and large deeds. Only in this way can the intersecting needs and challenges be approached.

The good news? Everyone can contribute! From policymaker to consumer. From heritage worker to entrepreneur. From craftsman to designer. This is a call to all levels: from policy on civic society to the individuals. And, to all sectors: from heritage to economy, education, tourism, art and leisure time.

Not everything can be taken on at once. Some structural reforms demand time and can only be corrected over the long term. However, the go ahead can already be given for all of the small efforts that indeed make a difference. Dare to change and to seek out new angles and collaborations!

#### 2. CRAFTS = MORE THAN HERITAGE

It cannot be emphasised enough: crafts do not only belong to heritage! At one time, they were a contemporary practice and relevant to the society. That gave them a certain form of self-reliance that they have more or less lost over the passing of time. It is important to make the crafts self-reliant again. The developmental potential is there, but a helpful nudge to different terrains is a prerequisite to give crafts the necessary opportunities for growth. From the current tendencies of ICH, the signal has been given and various manners of activation are being supplied. However, it is likewise up to all of the other sectors to get with the picture and to firmly establish crafts again within the contemporary society and not calcifying them as a portion of museum heritage.

The best guarantee for heritage is that it is alive! The finality is not heritage, but rather the safeguarding of crafts, their very survival. The safeguarding of Intangible Cultural Heritage (ICH) is best insured if it is embedded and can become actively engaged within various societal sectors. The motto is: ensure that heritage does not have to preoccupy itself with crafts. This, however, does not relieve the heritage sector of its duties. The heritage sector has to remain active in placing the needs of crafts on the agenda and protecting them. To draw up supportive policies for the heritage communities and to take care of heritage. To sound the alarm and undertake action with urgent safeguarding.

#### 3. WHAT CAN YOU DO?

Do you want to know on what basis of needs the tips below were formulated? Then go back to the SWOT on page 39.

Are you a policymaker?	See <u>page 78</u> .
Are you a heritage worker?	See <u>page 8o</u> .
Are you a craftsman?	See <u>page 82</u> .
Are you a designer?	See <u>page 88</u> .
Are you a/n (creative) enterpriser?	See <u>page 94</u> .
Are you active in education?	See <u>page 100</u> .
Are you active within urban policy?	See <u>page 102</u> .
Are you active in tourism?	See <u>page 103</u> .
Are you a 'consumer'?	See <u>page 104</u> .

#### ARE YOU A POLICYMAKER?

# 10 actions that the policy can undertake in order to strengthen crafts

Ideally the field of crafts regulates itself and develops within a stimulating and competitive environment. However, there is a lack of a number of crucial structures and provisions in which crafts can develop, anchor and renew themselves. Issues only policy can weigh in on.

- Make crafts visible. Work needs to be done on sensitising and sprucing up the image of crafts.
- 2. Adapt, consult and work together. This is necessary at the various policy levels and across sectors.
- 3. Identify a point of contact and someone who takes the lead. In order to put crafts on the map, to represent them, to lead a network and provide guidance.
- 4. Make an effort for a (social) statute for craftsmen/women and for a recognition of quality craft-related work
- 5. Re-write the existing regulations where necessary and possible. Check where it stands in the way of crafts and where facilitation is possible. Possibly consider a tax-cut for crafts.

- 6. From the heritage sector, strengthen policy attention for <u>ICH</u> and crafts through the further expansion of an adjusted instrumentation and supportive policy with attention to cross-sectorial collaboration, urgent safeguarding and *Living Human Treasures*, inter alia.
- Facilitate an economic climate in which crafts thrive. Have an eye for the needs of these small-scale enterprises and strenghten them where possible with appropriate measures.
- 8. Within education action is necessary on many fronts: spicing up the image of crafts with the youth, make use of <u>professional qualification systems</u> for crafts, the need for formalising and valorisation of certain craft-related trainings, translating successful foreign learning systems based upon a master-apprentice system into the individual context ....
- Much work can be done by bundling powers and efficiently applying existing manpower.
   However, minimal capital investments from the government are necessary in the form of foundations, for example, or a lessening of certain burdens.
- 10. Seek international cooperation! We can learn a great deal from other countries, and they can also become an important potential marketplace. Unite and take off!

#### ARE YOU A HERITAGE WORKER?

# 10 actions that the field of heritage can undertake in order to help crafts survive

As a heritage worker, you are primarily concerned with the continued existence of crafts as <u>Intangible Cultural Heritage (ICH)</u>. However, the heritage sector cannot go it alone. It needs help from the other domains. But, with the following actions, they can indeed still make a difference:

- 1. Put in on the agenda and go for it. As part of the heritage sector, you have to keep a finger on the pulse of crafts and you can urge other players and sectors to action.
- 2. Assemble forces and work together. That is, do so within the heritage sector (among the domains of moveable, immoveable and intangible heritage), but also with the other sectors (economics, education, tourism, culture, and so forth).
- 3. Put it in the spotlight! Sensitise and ensure for social support. Work on the visibility and the image of crafts. Address education, the labour market and the broader public.
- 4. Modernise! Stimulate renewal and innovation of crafts by collaboration with other actors and sectors. Don't make heritage institutions into meeting places for the crafts from the olden days, but make them into incubators and labs for crafts of tomorrow.
- 5. Use your first-aid kit for urgent needs. Identify disappearing and threatened crafts and apply urgent safeguarding. Concern yourself with what threatens to fall through the cracks.

- 6. Think future-orientated! Craft-related technical knowledge is necessary for maintaining our patrimony (moveable and immoveable heritage) in good stead, but often also for the exercising of intangible heritage. Maintain and support these techniques and ensure for their transmission.
- Make efforts for the documentation, research and <u>transmission</u> of craft-related skills! This
  can be done at various levels of embedding and by making use of new media and techniques. However, also seek methods for the live transmission of embodied knowledge.
- 8. Let it thrive! Stimulate and support the active <u>heritage community</u> around crafts. Detect their needs and take action where possible.
- Encourage inter-generational cooperation. Optimally implement the potential of the elder generations and volunteers and celebrate interaction, <u>transmission</u> and intersections between the young and elderly.
- 10. As the heritage sector, with the knowledge of things and an eye for the fragility of our heritage, support other players and sectors in the <u>safeguarding</u> of craft-related skills and techniques.
- > Curious as to how you can approach the <u>safeguarding</u> of crafts? You can find more information with the <u>First Aid for Safeguarding</u>, page 123.

#### ARE YOU A CRAFTSMAN?

# 10 issues that you can undertake to provide a future for crafts

As a craftsman, you are the subject of the conversation. However, don't panic! The responsibility for the continued existence of crafts does not rest solely upon your shoulders. It is the work of many, though also yours. Here are 10 tips on how you can better empower yourself as a craftsman.

- 1. You're doing a great job. Keep on going, because this is the only way that crafts will remain alive.
- 2. Position yourself and your craft better in the market. On page 86 you will find 10 tips.
- 3. Standing still is going backwards in the language of the market. Creative entrepreneuring is not only a trendy phrase but also effective. Look on page 96 and there you can read 10 tips to sharpen or adjust your skills as an entrepreneur.
- 4. Dare to innovate! Use older techniques but apply them in a contemporary fashion. Go to page 96 and there you will find tips on innovating.
- 5. Unite! There is strength in numbers. Bundling powers means: building a better defence of the needs and serving as a point of contact for the government.

- 6. Exchange. Exchanging knowledge and expertise with colleagues means a win-win situation for both parties.
- 7. Pass it on! Look where you can transfer your knowhow and skills so that valuable craft-related skills do not go lost.
- 8. Take novices under your wings. Let them do projects that you don't have time for and thus let them grow in the trade.
- 9. Seek complementary powers. Everyone has his or her skill. Work together and initiate crossovers with other disciplines or specialists that can strengthen you.
- 10. Anticipate and be flexible in the changing society.



# 10 TIPS FOR POSITIONING YOUR CRAFT BETTER ON THE MARKET

10 tips as a (small) entrepreneur, craftsman or designer for winning clients and to play on your strengths with respect to (larger) competitors.

- What is my strength? Ask yourself questions and dare to chose. Analyse your strengths and opportunities. Let your audience know what you are good at. How do distinguish yourself from others? Describe this in your <u>USP</u> or <u>Unique Selling Proposition/Point</u>. Use this as your point of departure for communication and marketing.
- 2 Be to the point Try to communicate briefly and clearly. People will remember better what you do and can then pass it on more easily. Try to capture your <u>USP</u> within an <u>elevator pitch</u>.
- Put yourself on display Play upon your personal story. Crafts have the advantage of being inextricably bound to the person who is making them. Make sure the customer sees this, and work your identity into the story. People prefer to do business with people. You, as entrepreneur/craftsman/designer, are the figurehead of your business. Personality makes the difference.
- Tell a good story Put the story behind the product or the process into the picture. In times of industrial mass production, people are again extremely curious about how craft products are made. Show the creation process and thus grab peoples' attention. If people see the minutiae and time-intensive production process behind the product, they can then also better understand the high price that is connected to it. Likewise, play upon the tradition in which you can place yourself. This can be a family tradition, or a craft-related practice that is characteristic of a specific area or region. A strong and honest story works.
- Chose the proper tool Carefully chose your supportive media and tools (website, business cards ...). Make sure that they are functional and professional and their look and feel are appropriate for you product and person. The shoe must fit. Develop a good, attractive, (if necessary basic) website with attention to clear communication and that is easily to find via tags (people generally don't look further than the first 4 search results in Google). Work with quality images and short, fluent texts.
- 6 Set up a network Build up a strong structural network. Get out, seek out contact, and who knows, it may result in a new customer, collaboration or project. In every meeting there is an opportunity. Networking means seeking out new places, establishing new contacts and maintaining contacts.

- Announce your message on various platforms. Seek out the places that can generate new clients. Also, actively share your vision and expertise. Present, teach, discuss, publish ... Let yourself be heard on relevant fora, post films clips on YouTube, write a blog, make a Facebook or Pinterest page, create a LinkedIn profile, use Twitter, build contacts with the press ... If you are, and remain, active online and post things, you will be picked up more quickly. This demands time, but it is rewarding.
- Know your customers Immerse yourself in the world of your customer. Question them and try to understand why he/she buys a certain product. As such you can better play upon his/her needs or desires. Analyse what the target audience finds important (trends) and thereby discover new opportunities.
- Pusinesses most frequent do business with clients with whom they have already had transactions in the past, or who were tipped off by acquaintances, or have had positive personal contacts with the company or the sellers. Don't be blinded by the attraction of gaining as many new customers as possible, but rather cherish primarily those that you already have. Give them a little something extra and give satisfied customers the chance to provide positive references or reviews. Make sure that they become your ambassadors.
- Be creative and full of surprises Recruit new customers in a personal manner and with goal-oriented actions. As a small business, you don't need the masses, but you can survive on a small group of people. You don't need to use large resources or establish a massive media campaign in order to reach your public. Focus on a specific target or niche audience. It is thereby important that you try to establish real contact with your target group by means of directed and surprising activities that perhaps cost more creativity, time and energy than money.

Moleskine is 'the little black dress' of the pocket notebooks. Simple, black pocket notebooks with an elastic closure, loved by writers, artists, designers ... Molkeskine is synonymous for creativity and is richly woven with a 'long tradition' of legendary French pocket notebooks used by Vincent van Gogh and Bruce Chatwin, *inter alia*. The first Moleskine, however, was only produced in 1997 by a small publisher in Milan. Although the tradition to which the company hearkens back may only be half true, it caught fire. Partly because Moleskine knows perfectly how to balance upon the thin line between reality and fiction, and partly because their marketing strategy is flawless and implemented very consistently. *And*, because they are especially creative in developing new products and speaking to new niche audiences. Today the company is worth some 200 million dollars and has a growth of 35% per year.

Get inspiration from how Moleskine brings the story behind the product, builds up upon a 'tradition', personally approaches customers, is very innovative in the area of product development and also has answers for the aesthetic and sustainable aspects.

Worth surfing to! www.moleskine.com

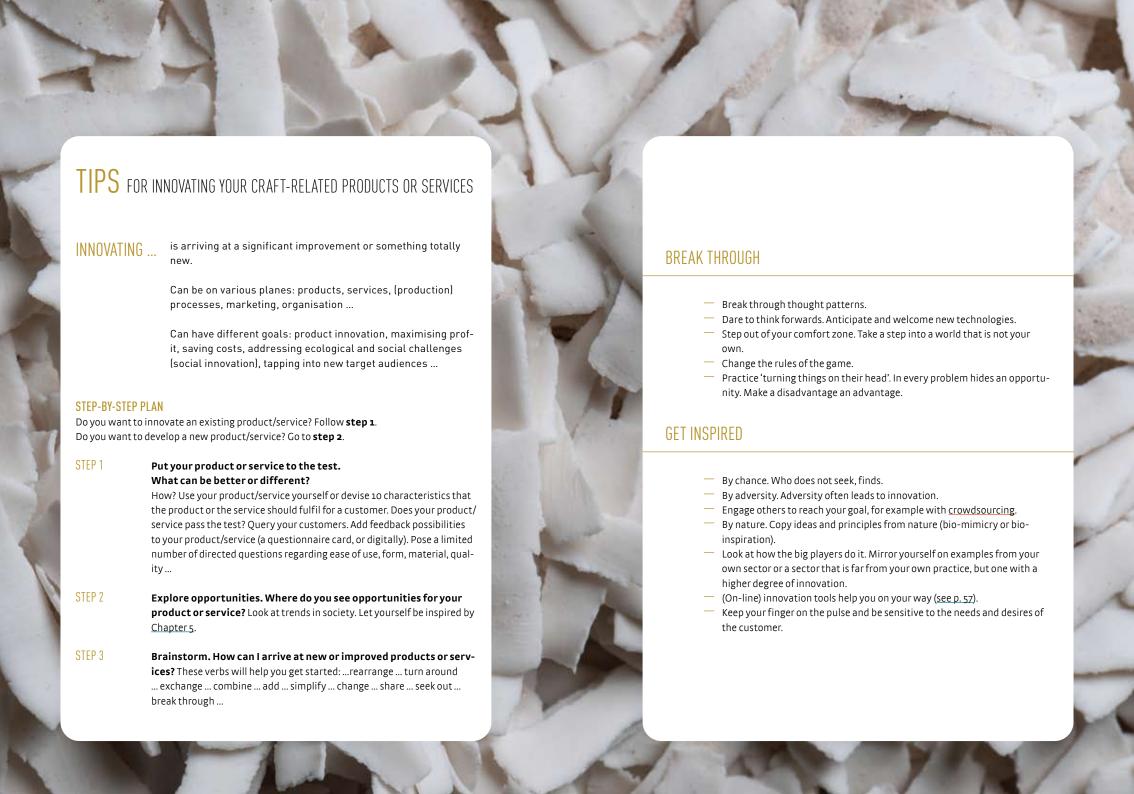
#### ARE YOU A DESIGNER?

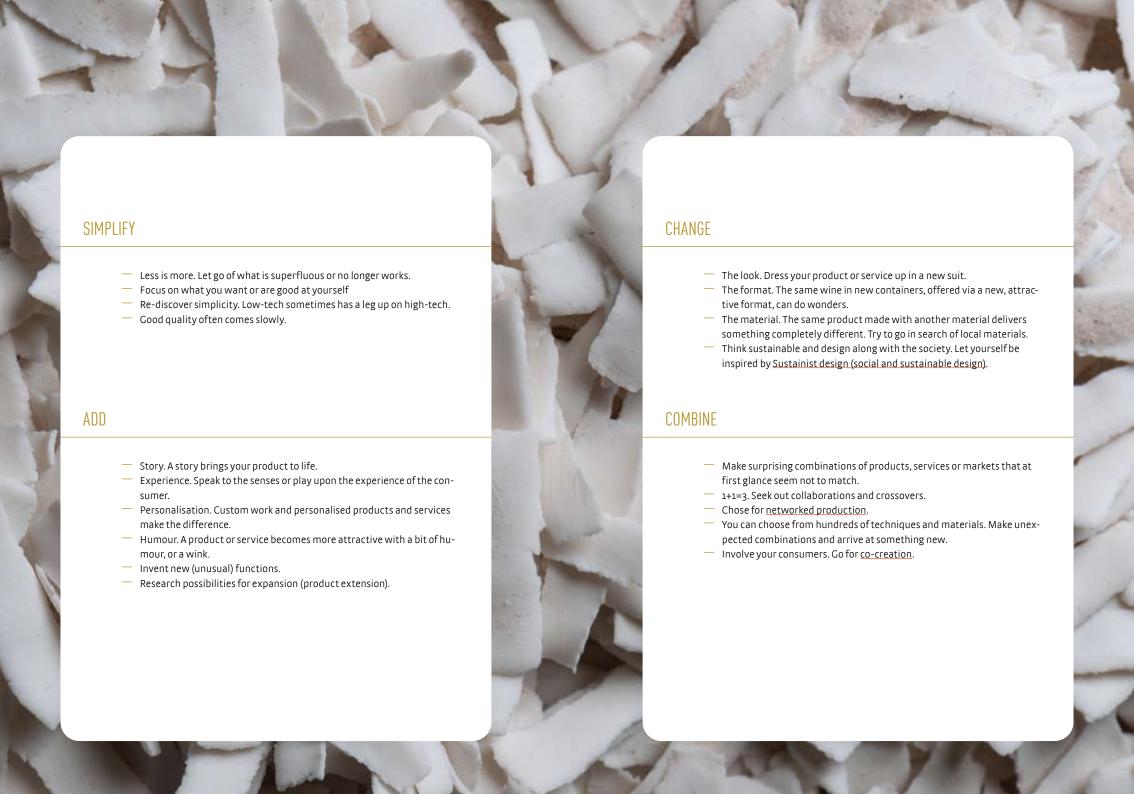
### 10 things that you can do to provide a future for crafts

There is indeed quite some motion in the design world. The horizon has expanded and the context has changed. Design no longer deals purely with the modelling of products (see also page 72). Customised design is again becoming important, as well as social involvement and relevancy; but also local and networked production that is made possible by the newest technologies. Designers initiate interaction with other disciplines and work together with various experts. Thus, there are many opportunities for interaction between crafts and design!

- Crafts: source of inspiration! Discover the wondrous world of old craft techniques and traditions. Discover new application possibilities and translate them into modern language.
- Crafts: source of innovation! Old craft techniques, materials or usages can lead to unexpected material, product, process or technical innovations. Go to <u>page 90</u> and find tips there for innovation.
- 3. Work together with craftsmen! They possess skills that you possibly don't have and collaboration can lead to exciting crossovers.
- 4. Incorporate more craft-related techniques into your designs (e.g. as an architect). Surprise yourself and the world, and help craftsmen to obtain new projects.
- 5. Learn! Sometimes it is more educational and exciting to master craft-related skills for yourself. It definitely brings you to new insights and discoveries.

- 6. As a designer (of craft designs), position yourself better in the market. 10 tips on page 86.
- 7. Creative entrepreneuring is not only a trendy phrase but also reality. Look on page 96 and there you can read 10 tips to sharpen or adjust your skills as an entrepreneur.
- 8. Embrace the links with entrepreneurs, producers and manufacturers. It is a network that offers perspectives on collaboration and production possibilities.
- 9. Exchange! Sharing knowledge and expertise with others means an added value for both.
- 10. Anticipate and be flexible in the changing society.





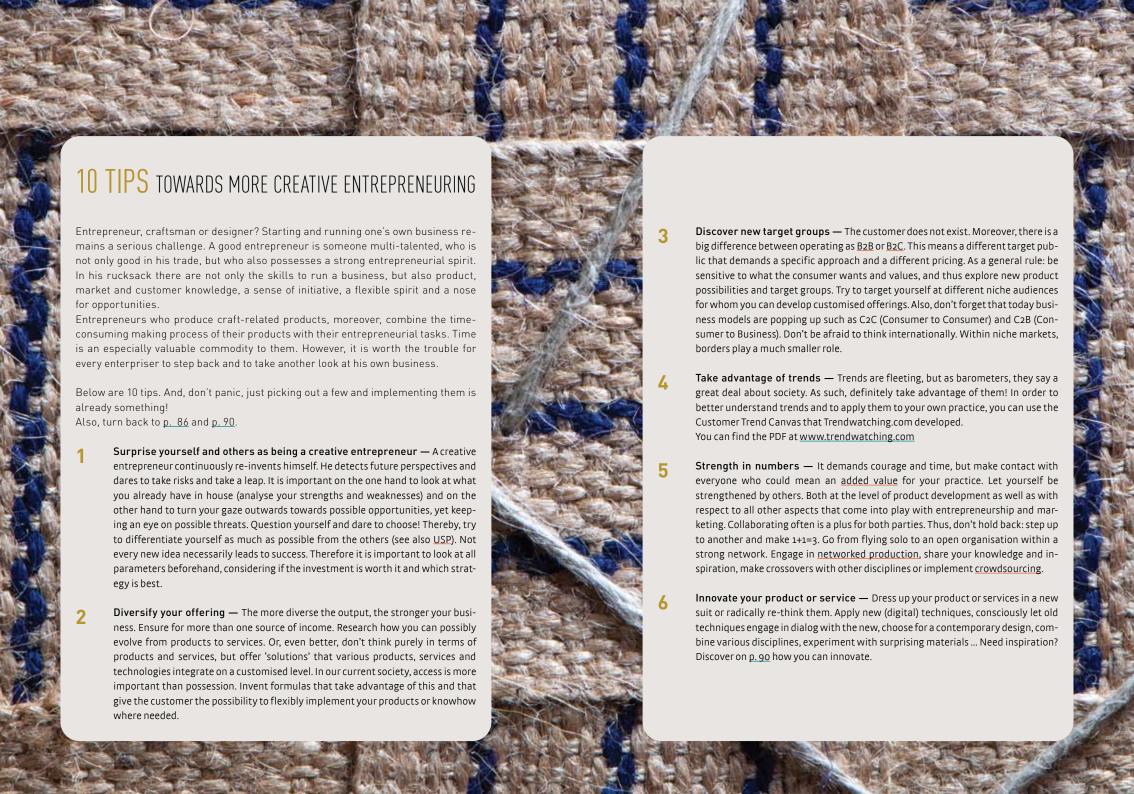
# ARE YOU A/N (CREATIVE) ENTERPRISER?

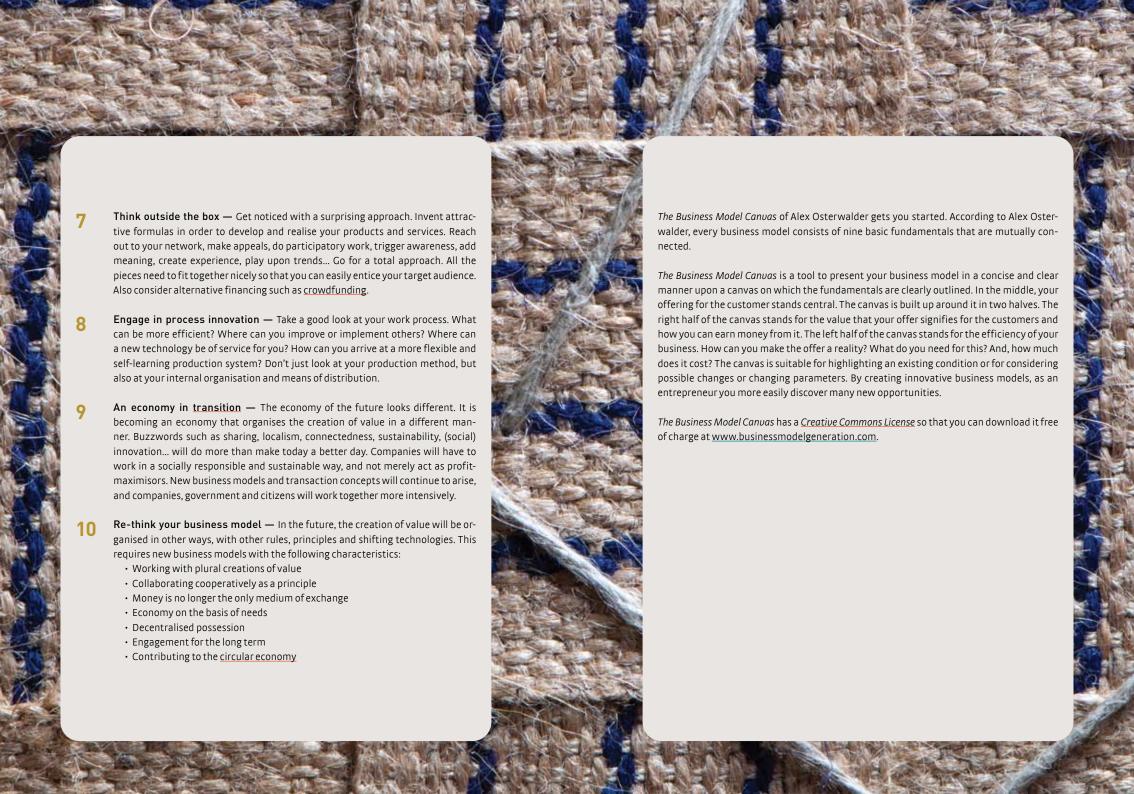
# 10 things that you can undertake in order to give a boost to crafts

These days, undertaking is not readily apparent. It is also important as an enterpriser to be alert and to seek out new markets, angles and processes. To be aware of the aspects and trends that the consumer values (see page 59) and to respond flexibly to them.

- Embrace the handmade trend and the re-appreciation of craft-related, quality and locally produced products!
- 2. Create internships and learning places, and take novices under your wings. Let them have experience on the work floor and who knows, they may soon be part of your team.
- Ensure that the knowhow is not lost! Secure the <u>transmission</u> of valuable technical and craft skills among personnel, store or gift old machines and be aware of your company history.
- Exchange knowledge and expertise and work together with craftsmen and designers.
   They possess skills that you probably don't have in house and collaboration can lead to something new.
- Dare to innovate! Old craft techniques, materials or uses can lead to unexpected material, product, process or technical innovations. Go to page 90 and there you will find tips on innovating.

- 6. Position yourself better in the market as an enterpriser. 10 tips on page 86.
- 7. Standing still is going backwards in the language of the market. Creative enterprise is not only a trendy phrase but also effective. Look on page 96 and there you can read 10 tips to sharpen or adjust your skills as an enterpriser.
- 8. Produce locally. Find out if local production does not yield more profit than de-localisation. The cost increase is probably offset by the increased flexibility, quality, customised work and service that you can offer your customers.
- 9. Go international! Your market is international, especially if you are fulfilling a niche.
- 10. Anticipate and be flexible in the changing society. Being a socially responsible and sustainable enterprise is not just a trend, but meanwhile more and more self-evident.





#### ARE YOU ACTIVE IN EDUCATION?

# 10 things that you can do to provide a future for crafts

Education forms a crucial link in <u>transmission</u> and consequently the continued existence of crafts. From kindergarten to the university level, from vocational education to adult education. On various levels, action is necessary to optimise the educational landscape for crafts. Usually it deals with radical structural changes that can only be dealt with via policy. However, there are also smaller actions that you can take on:

- Pass the torch and share the passion! Nothing is more contagious than a passionate teacher.
- 2. Starting early is half the battle! From a young age, let children try out manual work, from delicate to rough work. Want to bet that you can convince them?
- 3. Make crafts sexy again and increase the influx. Let it be seen that crafts and working with the hands belong to the career possibilities and are not inferior.
- Invest in talent! Focus not only on cognitive knowledge. Keep your eyes and ears open and identify talent. Help those who want to make crafts their occupation in making the right choices.
- Take advantage of the greying of the population and employ the talents of the elderly. Let students learn from the skills of pensioned craftsmen and implement inter-generational trajectories.

- 6. For vocational education: fire up and motivate! Involve the youth where possible, play into their environment and work together with designers, for example, on shaping projects or with certain craftsmen to introduce specific techniques.
- 7. Stimulate life-long learning with students, but also refine your skills as a teacher.
- 8. Bridge the gap between education and the corporate world. Help graduates along the way and ensure that companies know how to find them.
- 9. Facilitate and stimulate practical learning with students and companies.
- 10. Guarantee sufficient influx so that certain craft-related trainings don't have to disappear due to a lack of students.

#### ARE YOU ACTIVE WITHIN URBAN POLICY?

# 5 actions that you can undertake in order to give crafts a place

The city is an incubator. For small and large ideas and projects. It is a place for meeting and interactions, where inspiration germinates. Where threads are spun and collaborations are established. A place of friction and conflicts, which lead again to new insights and solutions. An ideal hotbed for creative talent and thus also for crafts that can mould the city.

- 1. Promote the city as a creative hotbed for today's makers. Make the craft-related talent visible in the city, show the diversity and provide sufficient opportunities for growth.
- 2. Where possible, stimulate and support the craftsmen in the city with adequate measures. Promote producing and buying locally.
- 3. Provide craft-related talent with space. Provide for dedicated spaces in the city for studio and exhibition space and co-working.
- 4. Integrate craft creations in the public space. Call upon craft-related designers for furnishing public space, the decoration of buildings or the creation of street furniture.
- 5. The city is doable. Build on the city of tomorrow along with designers, craftsmen, merchants, the public and other (urban) partners. The mixture supplies exciting angles and healthy energy.

#### ARE YOU ACTIVE IN TOURISM?

# 5 actions that you can undertake in order to promote crafts

- 1. Show off! Let tourists have a taste of craft-related talent and locally produced products.
- 2. Not only provide folklore, but also contemporary makers with a chance! Don't confirm the clichés, but rather show that handmade can also be fresh and modern.
- 3. Do not only promote products, but also show the making process and give visitors a peek behind the scenes.
- 4. Incorporate experience. Let visitors get busy and become acquainted with craft techniques in workshops.
- 5. Be careful with the commodification of crafts and ensure that it remains to the scale with which the makers can keep pace.

#### ARE YOU A 'CONSUMER'?

### 5 small things that you can also do in order to provide a future for crafts

As a consumer, you have more impact than you think! You determine the demand. Seize the opportunity and ensure that craft products fill up your shopping basket again, or get involved yourself.

- 1. Buy handmade products! Here are 10 good reasons to help you get started.
- 2. Think twice before you want to throw away or replace something that is broken. Maybe it can be repaired? By a craftsman, or by your own hands.
- 3. Everyone is creative! Let yourself be surprised by what you can do with your hands. Always handy, and who knows if you might catch the bug?
- 4. You've had good experiences with craftwork? Spread the word! You will help a craftsman to get his next job. For, to be unknown is to be unloved.
- 5. Time for a career switch? Do you have two handy and passionate hands? Then definitely consider craftwork!

### 10 REASONS FOR BUYING HANDMADE

- What you buy is unique! Chances that someone else sports the exact same thing are really small.
- 2. You don't just buy a product, but also the story behind it. Something made with love and patience, and with the creator's signature.
- 3. Handmade often stands for quality. (And if there is a defect, you know just the person who can repair or replace it!)
- 4. Customised! A craftsman can meet your exact requirements.
- 5. You buy locally, so you help reduce transport costs and hence CO2 emissions.
- 6. The choice is yours: cheaper, but broken more quickly or more expensive with a longer life? Craftsmanship wins hands-down when it comes to value for money!
- Transparent and fair. You know where the product originated from, who made it and what from.
- 8. You're probably buying a sustainable product. Made from sustainable materials and produced with a light ecological footprint.
- Our heritage will be grateful to you! You are helping us sustain traditional techniques.
- 10. Tired of the current economic model? By buying handmade, you may not change the system, but you can consciously choose what you spend your money on.



# **TEXTIELMUSEUM (TEXTILE MUSEUM) & TEXTIELLAB (TEXTILE LAB) OF TILBURG**

Can a museum be a lab? The TextielMuseum in Tilburg (NL) is proof that it is possible!

The TextielMuseum is housed in a former textile factory in Tilburg. It not only documents the history of the textile industry, but it is also working on the future of crafts by engaging in innovation and collaboration with education, artists and designers. The extended museum collection and the surprising temporary exhibitions hereby form an important source of research and inspiration.

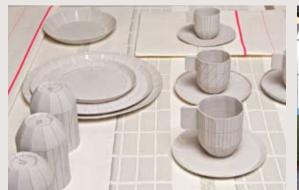
The TextielLab is the creative work place of the museum where the newest computerised machines initiate the dialog with the old, craft-related techniques. In the Lab, development is paramount and knowledge, technique and material come together in innovative creations. Designers, architects, artists and highly promising students are guided by product designers and technical experts and are discovering infinite possibilities there. By way of offering the newest weaving and knitting machines, laser cutters and digital printers alongside hand and jacquard weaving looms, band weaving looms for passementerie (bands, cords, fringes and tassels) and a tufting studio, the museum stimulates the interaction between the old and the new.

The TextielAcademie is the educational department of the museum. For diverse educational groups it offers programmes about textiles, modelling, materials, technique and history. The museum is targeting itself increasingly more to students from vocational trainings and fashion and design education. The museum also possesses the largest library specialised in textiles in Holland with more than 20.000 books. In addition, there is also a Stalenkamer (specimen room) in the library, an acclimatised room with (historical) sample books, and a Textielwarenkast (textile cabinet), where the story from raw materials to end product is shown by way of various materials.

www.textielmuseum.nl









#### STUDIO FORMAFANTASMA

Studio Formafantasma is the duo of Andrea Trimarchi and Simone Farresin, both Italians, based in Eindhoven (NL), after they graduated there at the *Design Academy* in July 2009 with a thesis on the traditional Sicilian folk crafts. The designs of Studio Formafantasma often question the role of design in folk crafts, investigate the relationship between tradition and local culture, and cast a critical eye on the sustainability and importance of objects as cultural effects. As designers they bridge the gap between crafts, industry, object and consumer.

Studio Formafantasma primarily engages in material and technique research and searches for sources of inspiration from the past or the nearby environs. The unknown is no stranger to them but is even closer than expected. The exotic appearance of the objects that were designed by Studio Formafantasma do not represent another culture, but rather the re-consideration of the local, the known and the past. Studio Formafantasma returns to techniques, crafts and materials and often finds inspiration in pre-industrial and natural mediums in a quest for contemporary meanings and applications.

For their project, Charcoal (2012), Studio Formafantasma was invited by the Vitra Design Museum in Basel in order to engage in the dialog with one of the last people who still masters the traditional Swiss technique of producing charcoal. Studio Formafantasma was influenced by the tension between the negative aspects that the production of charcoal brings along with (deforestation and CO2 emissions) and the exceptional quality of charcoal for purifying water. Along with a glassblower and a woodcutter, the designers developed a series of water canisters with wooden filters.

For *Botanica* (2011), *Studio Formafantasma* researched the period before Bakelite and plastic were discovered. This is a search for more sustainable alternative materials in a time when oil is becoming scarcer. They searched for sources from the 18th and 19th Centuries, when scientists were researching plant and animal-based materials as the basis of the forerunners of plastic. *Studio Formafantasma* thus discovered natural polymers with surprising textures, qualities and technical possibilities.

For the project *Turkish red* (2013) *Studio Formafantasma* was inspired by the so-called 'Turkish red', a historic bright-red tint made from madder root. *Formafantasma* was fascinated by a historical collection of samples and test prints of textile paints and printings from the *TextielMuseum* in Tilburg. They painted silk clothes with madder root and printed designs on them, which they borrowed from books and other visual references to the history of Turkish red.





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> Check out <u>www.vimeo.com</u> for various short film clips on *Studio Formafantasma* and their different projects.

www.formafantasma.com

#### NORWEGIAN CRAFTS INSTITUTE

Since 1987, the Norsk Handverksinstitutt (NHU) has been commissioned by the Ministry of Education and the Ministry of Culture in Norway for the protection and maintaining the viability of various traditional crafts such as the 'harvesting' of ice or traditional roofing techniques. It wishes to preserve crafts as a form of expression, as knowledge and skills and as a profession.

What does the NHU work on?

Since 1987 there has been a National Register of Craftsmen and Craft-related Undertakings. In 2001, this was implemented to an on-line database that provides the makers a platform and marketing channel, but also offers future employers the possibility to find schooled craftsmen.

In addition, the Crafts Institute ensures for the documentation and the transmission of craft-related skills and knowledge by establishing various projects. Preference is given to crafts that are threatened with extinction or are very important for the preservation of the (local) cultural heritage, such as the dry-stone construction technique or traditional wooden fastening techniques.

The NHU documents the complete crafts' process, from the raw materials to the finished product, by means of photography, video and text. In addition, it also developed a specific methodology for the <u>transmission</u> of craftsmanship based upon the Master-Apprentice model. The NHU uses the term action-borne knowledge in order to designate the expertise of craftsmen. It allows for seeing how craftsmanship comes out in praxis, or literally from deeds and actions. This is the best manner to further the living craft. The transmission mostly takes place in a work environment where the traditional craftsman transmits the tradition to one who makes it his own. Although the living, craft-related knowledge is preserved individually by the craftsman, it is important to consider that the tradition is refined and built up over the course of time, for generations. With budgets from culture and education, supplemented by other funds, the NHU implements some fifty projects per year to aid craftsmen (also financially) in teaching and/or transmitting their skills and techniques.

The Secretariat for exceptional and protected crafts then, is occupied with the registering of threatened crafts. The presence of a craft in this register sets a subsidy mechanism in motion for educational institutions that need to attract the new students, so that the transmission of the skills becomes safeguarded.







Finally, since 1995, the Norwegian Crafts Institute has been working on a Scholarship scheme for craftsmen. It offers the possibility for professional craftsmen to further develop themselves during a 3-year training. The certification has significantly improved the reputation of craftsmen in the Norwegian society, which again offers perspective for the future.

www.nhu.no

#### **CHRISTIEN MEINDERTSMA**

Dutch designer Christien Meindertsma, who graduated from the Eindhoven Design Academy in 2003, does not simply design beautiful objects, she digs deeper. She wants to know where raw materials come from and critically watches the production process. Because of globalisation and industrialisation, we are often no longer aware of the origin of daily products. The main question that Christien Meindertsma's work poses: how can a product be locally and transparently produced without it being unaffordable?

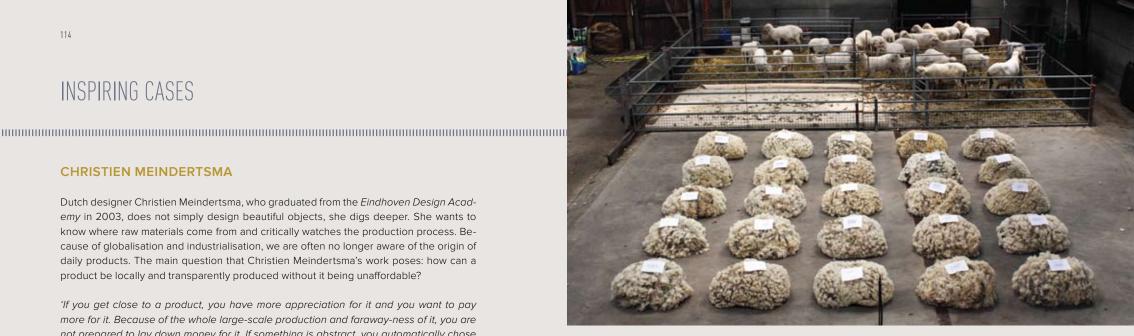
'If you get close to a product, you have more appreciation for it and you want to pay more for it. Because of the whole large-scale production and faraway-ness of it, you are not prepared to lay down money for it. If something is abstract, you automatically chose for the lowest price, but if you know more about the production, suddenly the object becomes more personal, more precious.'

With the project PIG 05049 (2007), for which she won a Dutch Design Award in 2008, Christien Meindertsma immediately set the tone. She chose to follow a pig with the number 05049 and to see what happened to it after slaughter. The result of her 3-year long investigation: a book in which she analysed the pig with scientific precision. After its death, the parts of the pig were shipped all over the world to be used in medicines, weapons, photo paper, heart valves, chewing gum, porcelain, cigarettes and cosmetics.

Christien Meindertsma also devised various projects on wool. For One Sheep Sweaters (2003), she knitted a series of sweaters, always with the wool from one sheep. In addition, the since massively copied Urchin Pouf, is a pouf made from New Zealand wool from one sheep with accompanying ear tag and knitted in Holland.

The series Oak Inside (2011) focuses on wood and is inspired by the traditional furniture from Hindeloopen (NL). The collection consists of, among other things, a table, chairs, chests and linen trunk, which are made by the craft company Roosje Hindeloopen (1894) that is specialised in hand-painted furniture with flowers, birds and garlands. Christien Meindertsma discovered that oak turns dark blue when treated with iron. She used this and other, 100% natural, pigments that were also used in the 17th Century for the colouring of the furniture.

In 2009, Christien Meindertsma followed a Dutch flax-farmer and ultimately decided to purchase the ten-thousand kilogram harvest of flax herself in order to prevent that the flax would be bought be a Chinese buyer. With her project Vlas, Kavel Gz 59-west, she took on the challenge of processing all of the parts of the flax. She took her inspiration from









historical textile collections, craft companies and from collaborations with textile companies. Among other things, she designed linen tea towels, by which an aerial photograph of the seeded lot was woven into the fabric. She also designed a D.I.Y. packet for a linen undershirt inspired by a Dutch undershirt from 1850 that can be adorned with a decorative motif on linen adhesive tape. For Thomas Eyck (www.thomaseyck.com) she designed a lamp and pouf from flax, for which she worked together with a traditional ropery and woodworking company. Meindertsma also went in search of innovative applications for flax. She discovered that the material that is extracted in weaving mills is very appropriate for making paper, and she created a completely biologically degradable chair from flax composites.

> On www.flaxproject.com 37 clips are shown about how the various flax products of Christien Meindertsma were made, from jumping rope to experimenting with linseed oil.

www.christienmeindertsma.com

#### KONINKLIJKE TICHELAAR MAKKUM

The history of the *Koninklijke Tichelaar Makkum* goes back to the 16th Century. It is one of the oldest companies in Holland and their ceramics are renowned worldwide. Since 1640, the enterprise is a family business that has cultivated its long history over the centuries. Under the direction of Jan Tichelaar, the 12th generation, the company continues to opt for surprising ways of developing craftsmanship and ceramic knowledge, and is fully engaged with innovation.

Koninklijke Tichelaar Makkum is one of the few surviving factories in the world that has always kept investing in craft-related product processes. It was always a conscious choice to not switch over to mechanised production or to outsource to low-wage countries. The clay, from which a large portion is procured from the local ground, and the glazing are still invariably the most important materials with which the company works. In addition, many of the production methods, such as the hand painting and the 17th-century faience technique, also called Delft pottery, belong to the expertise of the company.

Thanks to this tenacity and a nose for experiment, the company is now a frontrunner. Along with contemporary designers, *Tichelaar* always goes in search of new application possibilities. In tandem with leading designers, the company has developed its own design collection. From its rich history and expertise, modern-day answers to questions from architects, designers and artists are also sought after with regards to materials or products that do not yet exist.

Finally, *Tichelaar* also developed its own collection of construction ceramics for façade dressings and interior applications. With this they are formulating a sustainable answer to the growing international demand for a more diverse market offering. In addition, they stick with producing the famous traditional decorative work and tiles upon demand.

www.tichelaar.nl







#### LENNEKE LANGENHUIJSEN / WOODEN TEXTILES

The Dutch product designer Lenneke Langenhuijsen goes in search of contemporary applications for traditional textile techniques that she traces around the globe. For example, in 2011, she went to Mali where she did research on sustainable textile and natural painting techniques. For example, *Bogolan*, is a technique that uses river mud, cooked tree bark and leaves. For the exhibition *Turkish Red* in the *TextielMuseum* in Tilburg (2013), she used this inspiration from Mali and developed silken, painted cotton yarns. In the *TextielLab* of the museum she wove these into soft blankets with patterns that harken back to the traditional woollen *AaBedekens*, once produced in Tilburg.

Her thesis project for the *Design Academy* in Eindhoven, *Wooden Textiles* – which still continues to garner prizes – took Lenneke Langenhuijsen to the island of Tonga in the Pacific Ocean. In her search for innovative natural materials, she immersed herself in the tradition of the making of textiles from the basis of tree bark. The bark of the paper mulberry tree is beaten repeatedly with wooden hammers by the women until it becomes a fabric with a fine texture. This tradition is threatened by the mass production of woven cotton, but is still used for the making of fabrics for wedding and funereal garments.

Lenneke Langenhuijsen documented the production process in Tonga and upon her return to Holland, she researched the possibilities to arrive at an innovative and flexible material on the basis of tree bark. The result was a textile that can be washed in water up to 60° C. In addition, she experimented with processing methods such as washing, colouring, folding and sewing. As such, she developed a collection of interior textiles and a series of little, wooden stools. In contrast with other textiles, her 'wooden textiles' can be fashioned in 3D. The little stools, called *Tutu*, were selected by the trend watcher Lidewij Edelkoort for the exhibition *Talking Textiles*.

> Watch the film clip on the research project Wooden Textiles on the website below.

www.lennekelangenhuijsen.com









#### UNFOLD / L'ARTISAN ELECTRONIQUE: THE 3D CERAMIC PRINTER

In 2010, Unfold, a design firm run by Claire Warnier and Dries Verbruggen (BE), developed along with designer Tim Knapen the L'Artisan Electronique, a 3D ceramic printer that seamlessly blends artisanal pottery methods with the newest technologies. With the use of a virtual potter's wheel, forms can be designed that the <u>3D printer</u> meticulously prints out in clay, layer upon layer.

#### How does it work?

To begin, you design the shape of your object. You shape your creation as you would do on a traditional potter's wheel, only there is no clay, just air. By moving your hand above the virtual potter's wheel, you touch a green laser beam. This projects the form that you moulded in the air, behind the wheel. The turning digital cylinder thus changes each time your hand touches the laser beam. The endresult is saved in a database. On the other side of the table, the 3D printer produces the virtual design in material form. Thin rolls of clay are extruded layer upon layer on a downward-moving surface. It is a slow process, because the printing of an object only 10 cm high requires one hour. Once the object is fully printed, it only needs to dry.

> Curious? Watch the film clips on www.unfold.be www.unfold.be/pages/l-artisan-electronique

For L'Artisan Electronique, Unfold converted a 3D printer into a clay printer. They used an open-source design from a printer head for glazing cakes and replaced the glaze with clay. With a normal 3D printer, thermoplastics (plastics that become soft when heated) are used. The printer head warms up the material until it is fluid, which once printed, hardens when cooled. Printing with clay is done with an air compressor. While with a 3D printer usually an exact copy is printed from the 3D digital design, irregularities (for example from an air bubble during printing) are possible with a 3D ceramic printer. Each object that comes out of the 3D ceramic printer is therefore unique!

With L'Artisan Electronique, Unfold very closely approaches the centuries-old technique of the spiral-forming construction of ceramics by means of clay coils, but translates this to the 21st Century. Thus, Unfold seamlessly bridges the gap between traditional crafts and high-tech design!

www.unfold.be







#### 1. SAFEGUARDING

<u>Safeguarding</u> is taking action! The future of crafts is dependent upon the efforts that all of us together put out in order to safeguard craft-related skills. As you can read on <u>page 28</u>, the <u>safeguarding</u> of <u>Intangible Cultural Heritage (ICH)</u> consists of the initiatives that ensure which traditions are being transmitted and can thus thrive in the future.

If a tradition is thriving, often <u>safeguarding</u> occurs spontaneously and unconsciously. However, within the context of <u>safeguarding</u> it is not a bad idea to chart the possible (future) problems and needs, so that they can be attended to proactively and solutions and new actions can be sought after. <u>Safeguarding</u> thus also consists in the creation of possibilities.

<u>Safeguarding</u> can only succeed if it happens to the scale of a specific tradition and context. However, we gain more insight into the workings of numerous possible <u>safeguarding actions</u> whenever we bring them together with other comparable <u>safeguarding measures</u>.

For a better overview and understanding of the <u>safeguarding</u> practice, we use 5 major types of safeguarding measures:

- Identification & documentation
- Research
- Communication & sensitisation
- · Transfer (transmission)
- Revitalisation

Here below we go over them, one by one, and zoom in on 'modernising' because this is especially relevant with respect to crafts.

#### 2. IDENTIFYING AND DOCUMENTING

#### **IDENTIFYING**

Identification is the start. To identify is the process of acknowledging and denominating a tradition as <u>Intangible Cultural Heritage (ICH)</u> by the <u>heritage community</u> itself. Without identifying, there is no ICH. It is up to the <u>heritage community</u> (the craftsmen, *inter alia*) to identify the craft-related skills as <u>intangible heritage</u>, to list these skills and describe the context.

As has been already said, the UNESCO <u>Convention</u> requested the States Parties to the <u>Convention</u> to establish inventories. Since the ratification of the <u>Convention</u> in Belgium, just as in other countries, the compiling of inventories regarding ICH has begun. The <u>Inventory of Intangible Cultural Heritage in Flanders</u> was initiated in 2008. It deals with a steadily growing overview

of <u>intangible heritage</u> in Flanders and <u>safeguarding</u> practices. The heritage communities can nominate their ICH practice for acknowledgement on this Inventory.

After receiving advice from an expert committee, which checks to see if different criteria are met, the Flemish Government can acknowledge an ICH practice.

Since 2012, moreover, the accessibility to the *Inventory of Intangible Cultural Heritage in Flanders* has significantly been increased with the creation of a digital platform: <a href="https://www.immaterieelerf-goed.be">www.immaterieelerf-goed.be</a>. The signing up of traditions can be done simply and quickly by the heritage communities themselves. As such, the overview of craft-related practices that are found to be valuable also grows and their visibility is raised. An extra bonus is that the <a href="mailto:safeguarding measures">safeguarding measures</a> that are developed around these practices are also put into the picture and can inspire others.

The identifying of the <u>intangible heritage</u> likewise helps to highlight the crafts' practices that are under pressure and are threatened with extinction. These include small-scale, exceptional or specialised crafts that perhaps lack economic relevance, yet indeed possess important societal or heritage values. Once this threatened heritage is identified, then <u>urgent safeguarding</u> measures can be undertaken.

- ★ A few examples of ICH inventories that are digitally available:

  www.immaterieelerfgoed.be, www.lebendige-traditionen.ch, http://ichpedia.org
- ★ An example of a specific register regarding crafts:
  <a href="https://www.maihaugen.no/en/norsk-handverksutvikling/register-of-craftsmen-and-craft-enterprises">www.maihaugen.no/en/norsk-handverksutvikling/register-of-craftsmen-and-craft-enterprises</a>
- ★ The UNESCO Representative List can also be viewed as a worldwide and growing inventory of ICH: www.unesco.ora/culture/ich

#### **DOCUMENTING**

Documenting goes a step further than identifying. It means that the <u>Intangible Cultural Heritage (ICH)</u> is described in its current state and diversity, and that all usefull documentation that is related to it is collected. It is important to keep in mind that documenting is always a recording in time and of how a tradition appears at that moment. <u>Intangible heritage</u> remains a dynamic entity and documentation must not lead to the stagnation of a tradition.

Documentation is the memory of an ICH element. It shows the evolution of traditions through time and places them in a perspective of time. It shows how norms, people, social context, cli-

mate and world order change and have an important influence on <u>intangible heritage</u>. However, it can also serve as a back up if things begin to go poorly for a certain tradition. Thus it is not only the memory, but also a mnemonic device that can be reverted to if necessary. Documenting is not a goal in itself, but is done in order to safeguard ICH and streighten its dynamics.

Documenting can be done by text, sound and image and on different types of media. It can deal with descriptions, image reports, audio recordings, moving images and so forth. However, the collecting of archive material, books, objects, tools and machines that have a connection with the craft is also very important. The more diverse, the better, but it must be taken into account that not everything can be retained, because it requires space as well as care! Therefore, also make use of the various digital and on-line possibilities that we have at our disposal and when necessary, use <u>crowdsourcing</u>.

In the function of <u>safeguarding</u> craft-related skills, it is important to pay attention to registering and documenting as well as possible the techniques with an eye towards <u>transmission</u>. <u>Transmission</u> ideally occurs live between master and apprentice, but can also be supported by instructions or recorded demonstrations of how techniques and skills are carried out. More on this under the term <u>Transmission</u> (<u>p131</u>). In addition, with regards to documenting it is also of crucial importance to pay attention to the materials and the extended toolkit that craftsmen use. Without hand tools, machines, machinery parts and instructions and other working materials, crafts cannot be practised. The knowhow and the necessary material for the maintenance and repairs of the work material must also be ensured.

Consider working with local heritage workers and regional experts when it comes to documenting. They have experience with the collecting, registering and describing of heritage. They can also guide you to various existing tools and digital platforms such as image and story databanks. In addition, they can also assist with the preserving and sharing of intangible heritage. Definitely consider making the documentary material that you collected publicly accessible through, for example, thematic exhibitions, an informative website, a publication and so on. It can be valuable for others in the field, but it can also contribute to the sensitisation of a broader public. In conclusion: documenting is a time-consuming endeavour, thus definitely call for assistance from enthusiastic volunteers and join forces when possible!

★ Portail Documentaire des Métiers d'Art — In the on-line catalogue of the knowledge centre of the French Institut National des Métiers d'Art, you can find references to hundreds of books, articles and documentaries on crafts. Moreover, there are thematic and sector-based files available, for example, on innovation, design or employment; or, about metal, glass or graphic arts.

www.portaildoc-inma.org

★ Ambacht in Beeld — The film festival Ambacht in Beeld (Amsterdam, NL) is a realisation of the Windy Miller Foundation (Stichting Windy Miller). The goal of this foundation is the production and making of documentaries and films on crafts, and films that promote the safeguarding of cultural heritage. In addition, they also organise workshops and other forms of information in this area. At the film festival, documentaries about crafts are shown and workshops and master classes take place as well. At the same time, it is an international symposium that focuses on crafts.

www.windymiller.nl

> The trailer of the documentary on the restoration of the windmill *De Huisman*, made by the cultural anthropologist and documentary maker Wendy van Wilgenburg can be seen via: <a href="https://www.windymiller.nl/?id=43">www.windymiller.nl/?id=43</a>

#### 3. RESEARCH

Research is used for gaining a better understanding and maintaining the viability of <a href="Intrangible Cultural Heritage">Intrangible Cultural Heritage</a> (ICH). The spectrum of possible research domains is especially broad. Historical research shows how traditions evolved through time, which trends or events caused those evolutions and what the response was. However, in addition, research on the contemporary aspects and the <a href="Safeguarding">Safeguarding</a> of ICH is also necessary. This includes research that on the one hand zeroes in on specific practices or techniques, and on the other hand, research that looks into more general developments, themes, processes or methods. It is research that can lead to the optimisation of the <a href="Safeguarding">Safeguarding</a> of ICH and that can be fodder for policy recommendations.

Which type of research can be useful for crafts? Research into types of techniques and materials that can ensure that certain instruments necessary for the continuance of a tradition, enjoy a longer life, are more handy in usage, or fulfill their function better than before. Research of new application possibilities for craft-related techniques and uses also belong to the possibilities. Further, research into potential crossovers with other disciplines and sectors in order to achieve innovations of products, materials, techniques or processes. There is also need for research into possible forms of <a href="mailto:transmission">transmission</a> to scale for crafts. Research that takes into account the specific thresholds, the current educational context and the opportunities that the new techniques provide, in order to arrive at realistic and applicable methods and formats. In addition, economical or quality of life studies that can provide tools to strengthen crafts or that can offer inspiration for attracting a new or broader public are an option. With an eye towards the future, it is likewise important to study more closely the societal challenges with which crafts will be confronted. Research into the influence of tourism on ICH and crafts, for example, or how a response can be given to current themes such as sustainability and ecology. More than enough inspiration here for interesting starting points!

Oral history is a greatly used method for documenting and researching traditions. However, methodologies that ethnologists and anthropologists apply, such as field work, participatory observation, action-based research or audio-visual anthropology, can just as well be inspiring and enriching.

For research, collaboration is a must. Universities, high schools, research institutions, heritage organisations, journalists, regional expert associations, volunteers and so forth can all contribute to the research of ICH. Just submit possible research questions to the world and make them known to relevant players and institutions as potential theses subjects and research themes. Consider <u>crowdsourcing</u> if you want to gather knowledge that is not to be found in books or archives, but is rather found in the minds of many.

#### 4. COMMUNICATING AND SENSITISING

Communication and sensitisation are perhaps, in fact, the aspects of <u>safeguarding</u> that we most urgently need and can be an enormous support for crafts. For, to be unknown is to be unloved. If people are not warmed up to crafts, then there is no support. Everything depends upon 'the demand for'. If that is lacking, the continued survival of crafts becomes threatened. All other <u>safeguarding measures</u> are then primarily artificial maintenance actions. The demand and consumer value are essential for crafts. Demand can be created or enhanced by, among other things, setting crafts in a positive light and thus raising the awareness and appreciation with the public. All hands on deck in order to work on communication!

In Flanders, for example, the Inventory for ICH and the platform <a href="www.immaterieelerfgoed.be">www.immaterieelerfgoed.be</a> are constructed as general instruments to stimulate the awareness and recognition of ICH. However, in addition, directed communication actions are necessary to acquaint a broader public with crafts. The (mass)media and tourism are appropriate channels with impact here. Yet, beware: a too great or sudden increase of attention can also be harmful. Therefore, it is important to have dosing, involvement and participation from the heritage communities. Traditions must not only be amped up for the expectations of tourists or the public. It must not affect their dynamic and often small-scale character.

A strong point of <u>intangible heritage</u> is that it is living and contemporary, and that is appealing. It shows that heritage is not something foreign to our daily life nor is found in an unfamiliar and distant past. Crafts have more trumps to play: people are curious about how things are made and are very excited about stories of passion. Play that ace! Work on adjusting the image of crafts. Ensure that they are no longer perceived as old-fashioned, that reality and image come together and that renewal and innovation likewise come into focus.

Depending upon the objectives and needs, certain target audiences are more interesting than others: policymakers, corporate world, education, the general public .... Choose with precision!

And, determine your channels with respect to your target group and message. Those who, for example, are primarily in search of customers chose different channels and media than those who need volunteers and helping hands. Children and adolescents are a target group that deserve extra attention because they are the craftsmen and women as well as the consumers of the future. More about this below under 'Education (p. 133)'.

Here again, collaboration is the message. Research where points of contact lie and how the communication can be stronger by a collective story. Work with various partners (for example, culture, leisure time, tourism, merchants ...) and cash in on existing events or activities where you will already find your target audience. Also, devise striking events and formats that are quickly picked up by the media. Don't be repelled by lighter activities. They bring out a large public that often is coming to try something for the first time. Demonstrations and crafts markets remain successful outings. Folklore exerts an especially strong power of attraction. Win your public over, but surprise them too. Avoid exhibitions in so-called traditional clothing or settings, and instead show the face of modern makers. And, as a final tip: use the new media and the Internet. Increase the visibility with disseminating film clips via YouTube, a website, a Pinterest page or by starting a blog, and so on.

- > Need tips for marketing? Then look on page 86.
  - ★ Les Journées Européennes des Métiers d'Arts During Les Journées Européennes des Métiers d'Arts, crafts come to the fore in various places in Europe Italy, Spain, France .... Craftsmen open their studios to visitors, organise workshops or go into collaborations with museums or heritage sites. The focus of these days is on materials, techniques, sharing knowledge, innovation, transmission and discovery.
- ★ Urban Crafts Urban Crafts is a competition for young makers, but is also an on-line TV channel (Urban Crafts TV) that gives creative people the chance to present themselves and their own craft in a two-minute long film clip. Urban Crafts has an eye out for new crafts as well as old ones that have had an upgrade. Urban Crafters are presented as dynamic personalities that know about getting busy and know how to combine high-tech with centuries-old techniques. Urban Crafts makes crafts trendy for a young audience.
- ★ Meesterlijk Meesterlijk is a three-day event that takes place in the Amsterdam Westergasfabriek and that offers Dutch designers and craftsmen a forum in which they can highlight their products and sell them. During Meesterlijk, there are also lectures, which illustrate craftsmanship through the ages and you can see craftsmen working on site.

- ★ Crafts Skills Awards The Craft Skills Awards are given out in Great Britain to laureates (individuals, companies, organisations or groups) that have exhibited good practice in the past year in the area of the development of crafts. There are awards given out on the basis of a number of categories. For example, there are awards for the encouragement of craft-related skills in an educational environment, in an informal setting or on the work floor, and an award for the successful attainment of a new and diverse audience.
- ★ Maison d'Exceptions Maison d'Exceptions is an on-line magazine that collects know-how on fashion and textiles and presents this knowledge to the public from various angles. The expertise of craftsmen, producers, designers, museums, schools as well as artists are offered in all types of articles.
  - www.maisondexceptions.com
- ★ ARTESOL Artesanato Solidàrio is a Brazilian organisation with the aim of contributing to the <u>safeguarding</u> and development of traditional craftwork in areas of Brazil with low human development indices. With the support of diverse partners, ArteSol has developed around one hundred projects in 17 of the country's 26 federal states. These projects have benefitted approximately five thousand craftsmen and their families: producers of pottery, weavings, lace and embroidery work, wooden and clay sculptures, musical instruments and toys, among other artefacts made primarily by women. The creation of a Network became the main goal of this organisation since 2012. This Network's objective is to develop a specific website allowing direct contact with associations, cooperatives, masters, craftsmen and their commercial partners, i.e., agents belonging to the productive chain of traditional craftwork.

#### **EDUCATION**

Children and youths hold the future in their hands. It is of double profit to get them interested in crafts. For, what is learned in youth, is done in old age. Education is the magnifying step for sensitisation. Education means that children and youths, as well as adults, are made curious and are informed about crafts. And who knows, they might be stimulated enough to one day make a vocation of crafts themselves. Education though, differs from transmission. Transmission deals with the effective transfer, the teaching of craft-related techniques. Education is merely providing information on the topic and hopefully something catches hold from within.

Educational initiatives for crafts can begin with various players: schools, public works of heritage institutions, social-cultural work, craftsmen themselves and so on. It can deal with demonstrations, initiations, workshops, educational packets, studios, tours, lectures, courses or perhaps other, more surprising formats. For, it is not always easy to reach youths, or even schools or teachers. Thus, here again the golden rule applies: strength in numbers!

★ IJzer en Vuur! — IJzer en Vuur! (BE) tries to keep the craft of the smithy alive. The organisation organises workshops and trainings in the areas of welding, bronze pouring and silversmithing, among others. For this, IJzer en Vuur! developed a mobile studio with which they can give initiation sessions for a broad public as well as finishing and specialisation courses for professionals. In addition, IJzer en Vuur! tries to initiate collaborations with schools and supports novices where possible. Together with a number of partners IJzer en Vuur! seeks to garner attention for the art of smiths via exhibitions and lectures.

ww.iizerenvuur.be

#### 5. TRANSMISSION

<u>Transmission</u> is what keeps <u>Intangible Cultural Heritage (ICH)</u> really alive because it guarantees passing it on to future generations. Whereas education primarily deals with 'learning about', <u>transmission</u> deals with 'learning to do'. It is the grasping and embodying of practices, skills, knowledge and ideas. If the transference cannot be safeguarded, then the craft practice threatens to die out. The new or other actions that are undertaken in such a case, we call <u>transmission</u>.



<u>Transmission</u> can occur either formally or informally. It can make use of various methods and supporting media and can occur on different levels and depths. The most expedient ways to pass along traditions are those of master and apprentice, or via workshops, courses, lesson

packets and trainings. However, in addition to this, new forms of <u>transmission</u> may also be sought out. The current society offers challenges, but also opportunities. The digital media, for example, can be implemented for the producing and sharing online of how-to film clips. Moving images are a strong teaser that can bring the production process into focus step by step and can be viewed by a large group of people. The newest technologies can go yet a step further: 3D scanners, for example, should be able to register the movements of craftsmen even more accurately. Documenting, researching and <u>transmission</u> can thus go hand in hand and strengthen each other. The World Wide Web: the ideal place to share information and instructions; and on-line fora: the ideal places to exchange questions and answers.

As already mentioned, <u>transmission</u> is inhibited by a number of factors. The transferring of craft-related knowledge and technique from one person to the other is not a given and is very time consuming. A large portion of the knowhow is unconscious knowledge that is difficult to put into words and skills are developed as <u>embodied knowledge</u> by the craftsman. The <u>transmission</u> is additionally hindered by the slowness and sense of detail inherent in the learning process of crafts. It can take a long time before you master a skill or craft completely.

In addition, <u>transmission</u> is also inhibited by economic reflexes. There is a high economic pressure for companies with a focus on production and limited attention for <u>transmission</u> of knowledge as a consequence. However, there also exists a significant protectionism around built-up knowledge amongst craftsmen and companies. Knowledge and techniques are especially valuable and frequently company secrets.

Within education, the poor image of crafts still plays a part in the influx in technical and vocational trainings. In addition, there is also the perspective of employment, a crucial factor that must be tackled. Yet, there are also positive signals and there are opportunities for <u>transmission</u> within the renewed public interest for crafts. It brings along a new interest for evening classes, part-time or adult education.

It is important to keep focussing on the quality of <u>transmission</u>. The time and practice that it demands to master craft-related skills must not be underestimated and specialisation must belong to the options. Pedagogical qualities must also be examined and sharpened, because a good craftsman is not necessarily a good teacher. Moreover, the transferring of skills demands specific methodologies. Further research on this is necessary if we wish to enhance and facilitate the learning processes and if we wish to assist and support the craftsmen and teachers as well as possible in the <u>transmission</u> of their skills.

<u>Transmission</u> demands a specific attitude and preparedness for sharing knowledge, an awareness of the importance of the transferring of crafts and future-oriented thinking. <u>Transmission</u>

is no simple process and the transferring of knowledge and skills is seldom black and white, but is generally complex and multi-layered. It is primarily a question of undertaking action jointly with all of the players that are involved in the <u>transmission</u> of craft-related techniques, of working together and exchanging expertise.

Because of the importance of <u>transmission</u>, here below we go even deeper into a number of aspects. The context of education – because a large part of the <u>transmission</u> of craft-related techniques now passes through the education system – and we also look at a number of international examples and what the possibilities of <u>Living Human Treasures</u> are, a concept that UNESCO uses. Furthermore, we go deeper into some obvious opportunities regarding the exchange of competences and the sharing of knowledge.

- ★ Traditional Maritime Skills Traditional Maritime Skills (a collective initiative of Belgium, Holland and England) looks for ways to combat the disappearing of knowledge of the construction of traditional boats and ships. The project engages in the transmission of the skills by offering training programmes, making promotional material available and developing a unique, virtual learning platform. On the website, you find 85 important shipbuilding skills documented by way of step-by-step instructions, photographs, interviews with experienced, professional shipbuilders and video clips that show the implementation of the skills. www.boat-building.org
- ★ BANGLANATAK.COM Banglanatak.com is a social enterprise working at the grass-roots level with a mission to foster pro-poor growth and <u>safeguarding</u> intangible cultural heritage. The organisation uses a culture-based approach for development and community skill empowerment. Within this encompassing approach, traditional folk arts techniques are actively transmitted and put into contemporary practices, by which intangible cultural heritage is safeguarded with a variety of applications, while at the same time realising an inclusive socio-economic development. <a href="http://banglanatak.com/sectorlivelihoodach1.aspx?id=4">http://banglanatak.com/sectorlivelihoodach1.aspx?id=4</a>
- > Be sure to also check out the inspiring case of the Norwegian Crafts Institute (p.112).

#### **EDUCATION**

Educational possibilities for crafts situate themselves within formal and informal education, and they differ greatly internationally when we consider their form and contents. Trainings are available in higher education (Master and Bachelor), arts, vocational and technical education, adult education, professional training, private instruction, master-apprentice system and so forth. For certain disciplines comprehensive instruction is lacking, and other trainings are lacking more formal accreditation. Also, the alignment between education and the labour market

can always improve. In addition, tension remains between our contemporary education that is focussed on learning within groups, and the fact that the <u>transmission</u> of craft-related skills ideally passes via individual instruction. Within some trainings, there is also a tendency towards broad learning and conceptualising rather than technical aptitude or specialisation.

Breaking into the formal educational system is generally a complex process, which is anchored in and driven by policy. Structural evolutions can consequently only be viewed over the long run. In addition, if change is desired within education, sufficient support must also be mobilised. For, the society forms education, and not the other way around. This means engaging in raising awareness and ramping up societal importance and demand! And, at the same time, protecting the needs of crafts and forming a sectoral organisation with delegates so that crafts are heard as a partner in the conversation.

For inspiration we can look to good practices from various countries. The German dual teaching pair, based upon the master-apprentice system, for example is worthy of following. The duality is that theoretical learning and learning in praxis go together. Young people who are interested in a craft go to special schools and rather quickly within the training period they start working at a work place or in a company under the guidance of a master. After the completion of the *Meisterprüfung*, the student himself becomes a master. However, he must not only produce a technical masterpiece, but also be able to show his business economic and juridical knowledge and pedagogical aptitude. For, a qualified craft entrepreneur is presumed to not only be able to start a business, but also provide instruction to future craftsmen. The title of Master thus stands for quality and gives the right to run a business and to train apprentices. The prospect of attaining the title of Master and the advantages that are paired with it prevent a large failure in this trajectory.

As the German example shows, such a system demands a sturdy anchoring in education with an adapted assessment mechanism and the introduction of a Master title. However, it also requires a tight organisational structure and a network of sector organisations that represent the interests involved and can work supportively. Other countries such as France or Italy have also been inspired by the medieval guild system and in addition also have created institutions that represent crafts and offer various services such as instruction, business and legal advice, but also promote local craft-related production. A customised regulation and the coming together of mutually strengthening measures and organisations thus appears to be very effective and certainly worth pursuing. What is indeed striking is that the example countries where everything regarding crafts is especially well structured and quality and mastery are strictly monitored, do not necessary excel in experiment or innovation. Thus, in addition to a performant system, there must also be sufficient space, attention and stimuli for innovation.

Whether the former guild system is to be merely copied then is doubtful. As is whether the radical, structural approach, such as in Germany, is the only possible way. Perhaps impulse pro-

grammes are also valuable? What is certain is that new concepts and methods need to be investigated that take into account the uniqueness of the individual learning process that is seen with crafts, which bridge the gap between education and the labour market *and* that engage in current societal evolutions and challenges.

★ Les Compagnons du Devoir et du Tour de France — The system of the compagnonnage (partnership) in France is a unique teaching method for transferring craft-related knowledge and skills. The national training is a combination of initiation rituals, formal instruction and an educational tour or the 'Tour de France'. The instruction can be started at 16 years and lasts on average for five years. The student or compagnon travels along to various French cities, but also goes abroad for finishing off. At the end of the training, a master exam is given. The system of the compagnonnage in France, as a network of transmission, in which some 45.000 people are involved, has been registered since 2010 on the Representative List of the Intangible Cultural Heritage of Humanity.

www.compagnons-du-devoir.com

- ★ Zentralverband des Deutschen Handwerks The Central German Handcrafts Association represents the general interests of the skilled crafts' sector in Parliament, the federal government, the European Union and international organisations. The association is an umbrella of 53 regional Handcrafts Associations. All craft-related businesses from the region are affiliated because membership to these 'guilds' and the obtaining of a Master's title is required for the practicing of a craft and the start-up of a business. The Handcrafts Associations supervises trainings and coordinates the allotment of the Master titles. The craft-related vocations that require a title of Master are determined by law.
  - www.zdh.de
- ★ Skills Netherlands Skills Netherlands is an organisation that is committed to representing the needs of the craftsmanship and the vocational education in Holland by engaging in improving their image, talent development, and vocational and career orientation. Skills Netherlands tries to make young people proud of a trade and organises craft competitions and events (world championships, job fair events, etc.). It makes up a part of the international organisation

www.worldskills.org. www.skillsnetherlands.nl

#### LIVING HUMAN TREASURES

For its <u>transmission</u> programme UNESCO is also inspired by the student-master approach and encourages countries to develop programmes that engage in <u>Living Human Treasures</u> (<u>LHT</u>). <u>Living Human Treasures</u> are people that have reached a high level of knowledge and ability, neces-

sary for the performing or executing of specific intangible cultural heritage traditions, usually performing arts or crafts. The LHT programme is targeted at officially recognising talented practitioners of traditions and at supporting them in the transmission of their knowledge and skills to younger generations. Among other things, Living Human Treasures are selected on the basis of their preparedness and experience in the transferring of skills and expertise to others, their level of representation within a heritage community and the degree to which they or the intangible cultural heritage tradition are threatened.

In Japan, South Korea and the United States of America such Living Human Treasures programmes have existed already for many years, but also countries such as France, the Czech Republic, Thailand, Nigeria, Senegal and the Philippines have followed in their footsteps.

- ★ Since 1950 already, Japan has protected cultural heritage in various manners with the *Law* for the Protection of Cultural Properties. The law distinguishes three categories: intangible cultural properties/characteristics (performing arts and crafts), intangible folk-cultural properties/characteristics (skills that are connected with daily life) and conservation techniques.
- ★ Since 1962. South Korea has a legislation (Cultural Properties Protection) that protects the imsion. This is done through the development of educational programmes, financial grants, the organisation of demonstrations, documenting of this and rescuing what is threated to be lost. www.unesco.org/culture/ich/index.php?cp=KR&pq=00311&topic=Iht
- ★ In the USA, since the end of the 1970's, the National Endowment for the Arts (NEA) has annually bestowed a limited number of National Heritage Fellowships to exceptional individuals.
- ★ Since 1994 in France, exceptional masters have been recognised by the Ministry of Culture with the title of *Maitre d'Art* because of their special expertise and skills. They are financially www.unesco.org/culture/ich/index.php?cp=FR&pq=00311&topic=lht & www.maitresdart.com
- ★ In the Czech Republic, the system of Bearer of Popular Craft Tradition exists, which specifically

www.unesco.org/culture/ich/index.php?cp=C7&pg=00311&topic=lht

Together with other <u>safeguarding measures</u>, the <u>Living Human Treasures</u> programme can be an effective method to support specific (threatened) craft practices. On the condition that the necessary measures (subsidies or grants) or an adapted regulation are enacted in order to stimulate and facilitate transmission. The UNESCO LHT programme can inspire to go in search of formulas customised for the context of the country.

In Flanders, for example, in addition to a compensation or recognition of the exceptional knowledge of skills and techniques, a focus should be placed upon the transferring of knowledge and skills, possibly inspired by the 'master-apprenticeship', and on the stimulating of experiments that make inter-disciplinary crossovers and innovative developments possible. In the period of 2012-2014, a practical research initiative was taken by various heritage partners that formulated policy recommendations for this. UNESCO also gives assistance by offering the Guidelines for the establishment of National 'Living Human Treasures' systems.

- > For more information on the Living Human Treasures programme of UNESCO, see: www.unesco.org/culture/ich/index.php?pg=00061
  - ★ Schatten van\*in Mensen A number of heritage partners in Flanders (tapis plein, Het Firmament, Circuscentrum, ETWIE, Erfgoedcel Brussel, FARO and with cooperation of the Provincie West-Vlaanderen) have joined forces to identify the needs of individual bearers of intanommendations were formulated in order to bring about a *Living Human Treasures* programme

www.livinahumantreasures.he

#### VALIDATING AND SHARING COMPETENCIES

A tendency towards competence valuation and the current trend of sharing are opportunities that can be taken on in the context of the transmission of crafts.

The idea of competence valuation in Europe has gained momentum in recent years (see: European Qualifications Framework). Knowledge, skills and 'being' are central to this. As such, the autocracy of theoretical knowledge belongs to the past and technical, task-orientated, personrelated and relational competences are appreciated. Where people have acquired these competences (in a formal training or in spare time) becomes secondary. According to the idea of competence valuation, a person is thus more than what his/her diploma offers. Thinking along the lines of competences opens the door to life-long learning and also validates knowledge, ability and attitudes that are gained along the way.

More and more in Europe the valuation of competences is becoming commonplace in Human Resource management, for example, and in education. Yet, there are still caveats regarding competence valuation. It must be guarded that the focus does not lie too heavily on the economic usefulness and that complex validation systems (for example, examination centres, audits and tests) do not form too great of a barrier for people to have their years of experience be counted.

With respect to crafts, the current trend of competence valuation might be a great gift. Preeminently, crafts are not purely cognitive, but rather are a trinity of knowledge, ability and attitude. Craft-related skills are natural and are guided by knowledge and experience. However, a specific attitude is also inherent to craftsmen (see p. 85). Crafts, moreover, are not only learned at school, and thus diplomas are not always a good standard. Competence valuation opens up perspectives to validate competences accumulated in an informal context and to highlight skills and knowledge that have often remained invisible in the past. As such it can positively assist with the raising of the attractiveness of learning craft-related skills and convince one to invest in this time-intensive learning process.

> Do you want to know more about the <u>European Qualifications Framework</u>? Then simply click on: <a href="http://ec.europa.eu/ploteus/">http://ec.europa.eu/ploteus/</a> http://en.wikipedia.org/wiki/European Qualifications Framework

In addition, the current trend of sharing can also offer future perspectives for the <u>transmission</u> of crafts. In our modern society we are sharing more and more things, places, services and information. The on-line sharing of knowledge and expertise is at the cradle of this trend, but meanwhile the examples of sharing, loaning and exchanging are beyond measure. There is even talk about a sharing economy. Sharing is about working together and exchanging. It is facilitated by the mobile and on-line technologies and the social networks. Sharing can be strengthening and can lead to new forms of collaboration and business practices.

> Do you want to discover what the possibilities for sharing are? Then simply click on: www.collaborativeconsumption.com and www.shareable.net

Sharing requires a new approach to the ownership of goods, services, skills and knowledge. But, it also requires a specific open mind and the conviction that you can do more with many players than alone. By sharing we get more out of things, we bolster the society and democratise the access to things.

Our present-day society sometimes makes sharing difficult. Copyrights and patents that are primarily intended for the protecting of ideas and designers, construct artificial walls around human knowledge and so they stand in the way of sharing. The <u>Creative Commons</u> present an alternative and a framework that allows for the sharing, disseminating and adapting of works in our networked society.

For crafts, sharing can (in addition to, for example, sharing work materials and spaces or exchanging of services) primarily be interesting at the level of <u>transmission</u>. Sharing helps with the dissemination of craft-related knowledge and techniques (via on-line platforms, for example) and more specifically the training of new craftsmen. This is on the condition, of course, that the protectionist manner of dealing with knowledge is let go of. For, it is not competition, but rather cooperation of many experts that often leads to innovation and an optimising of the craft practice.

> See also 'Applying Skills Better' page 64.

The digital and on-line possibilities to record and share knowledge and skills are endless (open source exchange of knowledge, audio-visual documentation, e-learning ...) and are often not sufficiently applied in the function of the transmission of crafts. However, we must not fixate on the digital possibilities. We still have to make supplementary efforts for live transmission and thus the sharing of craft-related competences. Via open source channels information, instructions and film clips on techniques can be compiled and shared, but ultimately the acquiring of craft-related skills still primarily deals with gaining a feeling for the materials and techniques, and doing so by learning from a master. This learning process, moreover, is no one-directional movement. The expert-novice relationship is characterised namely by two-sided learning, both by the novice and the expert. Everyone is both a mentor and a student. The student determines the course and the mentor facilitates, but always in dialog, and both can learn from each other. This again points to the strength and the importance of sharing.

The exchange and the passing along of work amongst colleagues can also render <u>peer-to-peer</u> learning, and thus form a good teaching school for beginning craftsmen. Namely, everyone stands out with a certain specialty and uses other methods and tricks. Working together and sharing simulates dynamic knowledge and technical development.

- ★ Know how Show how The knowledge-sharing network Know how Show how documents with short film clips the disappearing information, knowledge and traditions that an older generation still possesses and that can be of service to a younger generation, whenever they want to go about their environment creatively and sustainably. Braiding willow reeds, for example, or smoking eels or making your own printing ink: who can still do that? On the on-line platform, you find film clips that teach you these techniques.

  \*\*www.knowhowshowhow.net\*\*
- ★ IPARC The International Platform for Art Research & Conservation, IPARC, restores and conserves various art objects. The organisation chose for a cooperative enterprise form with an eye on a sustainable business model, by which there is a great deal of attention to the sharing of knowledge and expertise.

www.iparc.eu

#### 6. MODERNISING AND INNOVATING

If we want to guarantee the future of crafts, we must also pay attention to the modernising of crafts. Modernising is not viewed as a stand-alone safeguarding measure, but falls under <u>transmission</u>, given that it is *one* of the ways to transmit crafts and to allow them to evolve.

A new time calls for new stories and thus for new crafts. It is not a radical break with the past, but a logical follow up. It calls for the usage of old techniques, though in the function of contemporary and relevant applications. It also concerns innovation, renewal of products and production processes. It also calls for synergies with other actors and sectors, and daring to experiment with new technologies and formats.

Craft-related enterprises are by nature development orientated. Craftsmen work on a small scale, experimenting and trying out new materials and techniques in praxis. They are always in search of improvement. For example, labour-saving techniques are sought after because crafts are labour-intensive and relatively expensive. Or, they experiment with new, improved, more sustainable materials and procedures. Crafts can also be seen as incubators for industrial innovation. Prototypes are developed there and tested and taken up in the industry for serial production.

However, revitalising and animation can also be enhanced, for example, by injections from designers and entrepreneurs, and a connection with other social sectors. This yields win-win situations for all parties and can lead to various forms of innovation. The heritage sector, though also education and the commercial world, can think towards the future and help crafts to modernise. These sectors can act as facilitators, for example, by creating breeding grounds and labs for the crafts of tomorrow, or by establishing collaboration trajectories amongst craftsmen, designers, entrepreneurs and consumers.

That designers and artists are dream partners for craftsmen in their quest for innovation is clear. As third parties, designers sometimes realise more easily the special aspects of a craft or tradition. At the same time, they are exceptionally interested in new applications. Once won over by the subject, designers embrace craft techniques fully and they add an extra dimension to them.

Designers and craftsmen complement each other seamlessly: where designers possess less knowledge about materials, their qualities and their processing, craftsmen in turn have less experience with the conceptual and the feeling for form and design. Moreover, recent years have indicated an exciting evolution in the relationship between designer and craftsman. Where previously the craftsman was primarily seen as the executing 'servant' of the designer, designers of today wish to re-discover how things are made and get involved with their own hands with old techniques and material knowledge in order to arrive at new designs. What is

notable about the most recent revival is that the designer himself wishes to master the skills, what is naturally a very positive evolution with respect to transmission and modernising.

Entrepreneurs also can be allies for the craftsmen in their striving towards renewal and innovation. Frequently they possess the necessary enterprising skills and often through their larger scale have more power. Together, entrepreneurs and craftsmen (possibly even with the cooperation of designers) can arrive at exciting products and <u>co-creations</u>.

The customer can also drive the craftsman towards innovation. The buyer is no longer seen as a mindless consumer, but is becoming more and more involved in the design process. His or her needs are being taken into account, and he or she can decide upon the end result. Through the new digital possibilities and techniques, the consumer can also experiment in collective work places and local production cells with 3D printers and laser cutters, for example.

As previously mentioned, the new technologies and the increasing digitising offer enormously many opportunities for the modernising of crafts. They are the drivers of innovative research and make it possible to realise complex forms, which are impossible to accomplish with analogue techniques. Various examples prove that the coupling of crafts with new techniques and materials lead to surprising results and so crafts will also be able to play a role in the economy of the future. As such, craftsmen and designers are producing groundbreaking research projects, sometimes commissioned by academic institutions. More and more tools and (digital) databanks are appearing that facilitate innovation and stimulate crossovers (see p. 57). However, also the recent developments in the field of design and the new approaches to design, such as participatory design, social design or sustainable design can work as inspiration for crafts and shift the emphasis from object-oriented designs to process-oriented designs.

> Curious about how you can innovate? Turn to page 90.

In the wake of the new technologies interesting evolutions for crafts are coming about. As a reaction to the flattened aesthetic of the mass product and the perfection of the computerguided products, there is a re-appreciation for imperfection. The small imperfections that characterise the handmade production and crafts are again being experienced as interesting. Irregularities function as literal signatures of the maker. A product cannot become more personal. Imperfections and the factor of chance are consciously sought after by the modern designers. Making products and processes irregular in a controlled way. It underlines the human in contrast to the impersonal of identical products made by anonymous machines. The new technologies generate a new sort of aesthetic by which the traces of the making process (for example of the 3D printer) become part of the design.

Conversely, and in contrast to the previous, there is also a re-appreciation of the virtuoso. The refining and detailed perfection that is achievable by means of digital or other innovative techniques has never been seen before. Under the influence of the new techniques, there is again an eye for specialised virtuoso craftsmanship.

★ Zuiderzeemuseum — The Zuiderzeemuseum in Enkhuizen (NL) consists of an Inner and Outer museum. The Outer Museum is a collection of authentic properties from the former Zuiderzee region that were brought over to Enkhuizen. The Inner Museum consists of permanent and temporary exhibitions that deal with the life on the Zuiderzee. The museum annually gives artists or designers the chance to develop a project on the basis of the annual theme of the museum. These contemporary designers engage in dialog with the collections of the museum, thus commemorating traditions and craft-related techniques and carry out new work upon commission.

#### www.zuiderzeemuseum.nl

★ TIO3 — TIO3, the textile centre in Ronse (BE), focuses on textiles and innovation. Entrepreneurship, training and encounters are central there. By means of workshops, lectures, international collaborations, exhibitions and an inspiration studio, networks of creativity, research, science and industry are brought to life.

www.tio3.be

★ Iris van Herpen — In her collections, the Dutch fashion designer Iris van Herpen combines traditional craftsmanship with innovative (digital) techniques and modern materials. Van Herpen often works together with other artists or scientists to this end. She has made, for example, dresses with a <u>3D printer</u> or embroidery with Plexiglas.

<u>www.irisvanherpen.com</u>

- ★ Studio Job Studio Job (BE) consists of the design duo Nynke Tynagel and Job Smeets, and balances on the lines between art, design and craft. In order to make their art and design objects, they call upon specialised craftsmen in order to carry out special craft-related techniques. In the past, for example, they worked with the oldest Dutch company in the field of ceramic production, Koninklijke Tichelaar Makkum. They also bridge the gap between old and new techniques, for example, by working with minutely laser-cut wooden inlay.
- > Be sure to also see the inspiring cases of <u>Unfold p. 120</u>, <u>Christien Meindertsma p. 114</u>, <u>Studio Formafantasma p. 110</u>, <u>Lenneke Langenhuijsen p. 118</u>, <u>Koninklijke Tichelaar Makkum p. 116</u> and <u>TextielLab Tilburg p. 108</u>.

### 7. REVITALISING

At first sight the revitalising of traditions can maybe cause a slight shiver. The re-animating and re-staging of antiquated customs can seem rather artificial and forced, but sometimes it is the only way to give something that was valuable in the past a new chance.

The reanimation of fully defunct practices does not belong to the <u>safeguarding measures</u> of the <u>Intangible Cultural Heritage (ICH)</u>. There must be at least a viable seed present in order to be able to still view it as <u>intangible heritage</u> and to guarantee a continuity with the past. It is namely incumbent upon the <u>heritage community</u> itself (if necessary) to undertake action if it is the eleventh hour. Important with regard to revitalising is that the thread with the past has not been completely severed. With respect to crafts this means that one last bearer of the craft-related skill must be found who can transmit the technique to others.

The revitalisation itself consists of: the supporting and bolstering of heritage that is greatly weakened and that is threatened. An important condition in order to be able to revitalise is that there is a sufficiently large support and demand for it present. Before revitalising, it is important to identify what is threatened, to determine the reasons why something has gone by the wayside and also to investigate which peripheral conditions are necessary in order to give the tradition new chances at life. Revitalisation is a form of <u>urgent safeguarding</u>.

### 8. SAFEGUARDING = A BALANCING ACT

<u>Safeguarding</u> is a continuous exercise in balancing. It is treading the thin line between providing all of the opportunities to <u>Intangible Cultural Heritage (ICH)</u> by framing it with the necessary <u>safeguarding measures</u> and doing too much, which threatens to stagnate or undermine the natural process of ICH.

The motto should be: live and let live. Let the practices that are doing well primarily go forward, and support them only where necessary. And, urge to action those who need it and guide them as well as possible in the growth process, but without forcing. Keep intangible heritage practices away from excessive political, touristic or commercial pressure. Most of all, vulnerable heritage communities must be sufficiently preserved from possible threats that globalisation or touristic exploitation can bring along with, for example (see p. 146).

The UNESCO <u>Convention</u> revolves around sustainability and diversity. It seeks to keep safe the cultural diversity that is spread out in our worldwide variety of traditions, skills and knowhow and to provide it with a future. Furthermore, it wishes to promote the intercultural dialog and the mutual respect for other ways of life through a proper understanding of the intangible cultural heritage of various communities. Intangible cultural heritage and craft-related traditions must thus be dealt with care.

However, these warnings must not be an excuse to paralyse ICH and crafts. <u>Safeguarding</u> is targeted at the guaranteeing of the viability and the continued re-creation of ICH. This provides the necessary tensions, but also challenges. There are so many opportunities laid out for crafts that it would be a mortal sin to keep the door to tomorrow closed due to an overly conservative reaction. Thus, be guided by curiosity and seize the opportunities that can take crafts a step further. Allow for innovation to guarantee the future of crafts. Cherish, but don't suffocate. For, not to move is to be left behind.

# S.O.S. ICH & CRAFTS

Sometimes Intangible Cultural Heritage (ICH) loses the battle and the day-to-day effort of heritage communities that are convinced of the value of ICH is not sufficient to keep it alive. Worldwide, ICH, and thus also crafts, has to fight at any rate with a number of threats against which local communities are powerless. Also, moveable as well as immoveable heritage, or even cultures in general, are confronted to a greater or less extent by these large world forces.

Alongside, you find a few of these threats. Keep it well in mind that presenting the issues as black or white sometimes does injustice to the reality of things. Often there are positive and negative dimensions and the reality is thus rather grey. Yet, the interaction between traditions and threats ensures for tenuous balance, by which traditions sadly enough all too often are on the losing end (see below).

# S.O.S. ICH & CRAFTS

Traditional and local techniques, rituals and usages are disappearing, are threatened or oppressed.

- >> Traditions = no priority <<
- >> Western culture = the Great Example + 'mainstream' <<
- >> Natural resources and local crops are disappearing <<
- >> Heritage = great <u>symbolic value</u> + identity forming > weak point <<

# GLOBALISATION

- Internet
- open borders & tolerant regulation
- world = village
- multi-nationals & Capitalism
- production in low-wage countries

- ...

# **INDUSTRIALISATION**

- industry
- machines
- automation
- digitising

- ...

# TOURISM

- mass tourism
- travel = simple & cheap
- exoticism & folklore
- souvenir hunt
- stereotypical expectations of tourists

- ...

# WAR & POVERTY

- lack of money, time, resources and people
- collapse of communities
- question of life or death

- ...

# CLIMATE

- climate changes: floods, advancing deserts, storms...
- exhausting resources
- loss of bio-diversity

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#### 3D Printer

A computer-guided machine that prints three-dimensional objects based upon digital drawings. Layer upon layer are built up from powder or liquid material that ultimately hardens. It is a Rapid Manufacturing or Rapid Prototype Technology, ideal for making prototypes with complex and hollow forms and structures.

#### Added value

This is the increasing of value that comes about with the transformation of raw and auxiliary materials into end products. This increas in value is a result, for example, of the labour performed. The added value expresses the essence of producing, namely, the addition of value to the goods.

#### AIDA model

You can go through the AIDA model in order to get your story to the customer: attract Attention, generate Interest, incite Desire and move to Action.

#### • B2B, or Business-to-Business

Businesses that transact with other businesses. As a merchant, you sell your product through stores that in turn cater to individuals, for example. You yourself are not active on the private market.

#### • B2C. or Business-to-Client

Businesses that transact with customers. As a merchant you sell your products directly to individuals.

#### Circular economy

The circular economy is an economic system that is intended for maximising the re-usage of products and raw materials and minimising value loss. This is different from the current linear system, in which raw materials are implemented into products that are destroyed after usage. The circular system consists of two types of cycles for materials: a biological cycle, in which surplus material is safely returned to nature after use; and a technical cycle, by which products and parts are designed and marketed so that they can be used or re-used again. Through this, the economic value is retained as much as possible. The system is thus seen as being ecologically and economically 'restorative'.

#### Civil society or citizen society

The citizen society, or the civil society, is the collection of organisations or institutes outside the sphere of government, the market and relationships of friends and families. People voluntarily constitute this society. In the 'democratic triangle' of Anton Zijderveld, the civil society is positioned next to the market (economy) and the state (government). The citizen society stands for the involvement of citizens with public affairs, increasing social self-gov-

ernment, the limiting of commercial influences and strengthening a sense of community and tolerance.

#### Co-creation

Co-creation is a commercial strategy by which systems, products or services are created by means of collaboration between businesses and consumers. In this way, value is not only created by businesses, but through a joint effort of the client and the business. The customer is enabled to contribute to the realisation of a product.

# Convention (for the safeguarding of Intangible Cultural Heritage).

In 2003, the Convention for the safeguarding of Intangible Cultural Heritage (ICH) was generated by UNESCO. The Convention is directed at the safeguarding or the <u>transmission</u> of ICH and is in agreement with the international conventions regarding human rights, complicit with the requirements for mutual respect between communities and sustainable development.

#### Cradle-to-cradle principle

The cradle-to-cradle principle (C2C) stands for the re-usage of products without a loss of quality and (damaging) surplus production. The term was coined by William McDonough and Michael Braungart in the book, *Cradle to Cradle: Remaking the Way We Make Things* (2002), a manifesto for cradle-to-cradle design. Production that begins with the C2C principle divides materials into two categories. On the one hand, there are organic materials that degrade by themselves without being damaging to the environment (for example, bio-degradable packaging), and on the other hand, non-organic, synthetic materials (e.g. plastic or metal) that can be reused endlessly without a loss of quality and with an increase of value.

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#### Crowdfundina

Crowdfunding is a way to collect money for the realisation of various projects. Just as with <u>crowdsourcing</u>, different people provide a contribution in order to reach a specific goal. On a crowdfunding website – the most common platform for crowdfunding – a designer, for example can present an idea for a new creation and communicate what the necessary start-up capital for the production is. A large number of small(er) investors can then choose to support this project with a financial contribution. When the necessary amount is collected, the project can begin!

### · Crowdsourcing

Via crowdsourcing organisations or individuals can make use of the knowledge and ideas of a large group of non-specified individuals, for example, in function of documentation, research, consultancy, innovation, policy forming, and so forth. Crowdsourcing generally runs through the Internet and allows for a great deal of input to be quickly collected. The best-known example of crowdsourcing is *Wikipedia*.

#### Customising

The adjusting or the making of products or services on the basis of personal specifications and preferences of the consumer (personalising).

#### Design thinking

Design thinking stands for the totality of the thinking process during the design process. Thus, it is a design-specific manner of thinking. It presumes insight into the context, creativity in the generating of new insights and solutions, and the necessary rationality to analyse problems and to formulate appropriate solutions.

#### Elevator pitch

The elevator pitch is a method of briefly presenting yourself, your project or product. The time that a lift needs to go to the top floor is the time you get in order to convince someone else of your story. The elevator pitch deals with the following aspects: who, what, where, why, how and what's in it for the other person or the buyer? A successful elevator pitch does not only focus on facts, but appeals to the emotions as well. Here, the <u>AIDA model</u> can be of help.

#### Embodied Knowledge

Embodied knowledge is the knowledge that is contained within the physical body of a person. The person knows and uses this knowledge, a specific use or skill, without thinking about it.

### European Qualifications Framework (EQF)

The European Qualifications Framework (EQF) is a translation tool that aids communication and comparison amongst qualifications systems in Europe. Its eight common European reference levels are described in terms of learning outcomes: knowledge, skills and competences. This allows any national qualifications systems, national qualifications frameworks (NQFs) and qualifications in Europe to relate to the EQF levels. Learners, graduates, providers and employers can use these levels to understand and compare qualifications awarded in different countries and by different educational and training systems.

#### FabLab

FabLab stands for 'Fabrication Laboratory', an international network of open work places that invite people to get creative with high tech. The concept was conceived by Dr. Neil Gershenfeld, affiliated with MIT. With their computer-guided tools such as 3D printers and laser cutters, FabLabs are the habitat of creative designers and the breeding ground for innovative concepts for the industry. They are a means for experimenting with materials and techniques and to produce prototypes in a limited circulation. In Flanders, there are FabLabs in various cities (Ghent, Kortrijk, Leuven, Genk and so forth).

#### Greenwashing

Greenwashing is a term that is used for companies that make use of 'green marketing' or 'green PR': marketing or PR strategies that create the perception that a certain product or policy is environmentally friendly, when in fact this is not the case.

#### Hacking

Hacking is a term that originated from the context of computer programming. In order to abbreviate complicated procedures, programmers wrote a hack: a sort of trick or unexpected solution for a certain computer problem. Although the concept is often used in context of cybercrime – gaining illegal access or cracking computer systems by such hacks – the concept, in fact, stands for the finding of a creative new application for a certain product. A so-called life hack is then a simple, yet ingenious intervention for tackling a day-to-day problem. You hack something by using an object or adapting it to a manner that it actually was not conceived for, for example, using a hairclip to bind cables together.

# · Handmade washing

A neologism analogous to greenwashing. It stands for a company or product that presents itself being more craft-related than it actually is.

# Heritage community

A group of people that place a special value on cultural heritage, that try to keep it alive by means of public action *and* that does its best to pass it along to future generations.

#### Immoveable heritage

All heritage that is not portable, such as monuments, landscapes, archaeological sites and heraldry heritage.

### · Informal economy

The part of the economy that is not registered by the official institutions and therefore remains 'invisible' in the statistics. Under the rubric of informal economy or hidden economy fall legal as well as illegal practices, for example, the carrying out of happenstance jobs, a service for friends. but also under the table work.

### • Intangible Cultural Heritage (ICH)

All non-tangible heritage such as customs, uses, knowledge and practices from earlier times that a <u>heritage community</u> has inherited and attaches enough importance to, to pass along to future generations. Intangible cultural heritage is dynamic because it takes on new meanings and functions due to evolution over time and through interaction with the environment.

#### List of Intangible Cultural Heritage in Need of Urgent Safeguarding

This UNESCO list calls for attention to the <u>intangible heritage</u> that is threatened and is in danger of falling through the cracks of cultural history. <u>Urgent safeguarding</u> focuses at documenting and, when possible, making efforts for ensuring <u>transmission</u>, in order to preserve the necessary tracks and information onto which can be built upon in the future.

# Living Human Treasures (LHT)

A UNESCO programme that focuses on masters who possess exceptional knowledge and skills, and are pioneers in a special <u>intangible cultural heritage</u> tradition. *Living Human Treasures* can provide an important contribution to keeping traditions alive and thus also <u>safeguarding</u> them.

#### Maker movement

The maker movement or maker culture is a modern culture in which the do-it-yourself person makes use of high-tech developments, such as robotics applications, electronics and 3D printers, for example, combined with more traditional do-it-yourself activities such as metal- or woodworking. The maker culture focuses on new and unique applications of technology and stands for creative discoveries and the development of prototypes. The makers meet each other, for example, at FabLabs, where they can hone their skills and sharpen the knowledge and share these (skills and knowledge) with each other.

# · Moveable cultural heritage

All transportable heritage that is tangible such as heritage objects, documents and publications. Moveable cultural heritage is preserved in museums, archives, (heritage) libraries, documentation centres, churches and cloisters, within circles of regional experts, heritage associations, schools, theatres and so forth.

#### Networked production

With networked production, designers, the industry and consumers work together on the developing and realising of new products, and knowledge, skills, tools and space are shared. Networked production departs from an idea that is picked up, adapted and improved by the network. This often leads to product innovation and a more flexible production customised for the consumer.

#### Open design

Design in which the designers allow for free distribution and documentation. They share the blueprints and thus encourage the end users to make the objects themselves, to make adaptations, adjustments or improvements or to make variations. The Internet, digital technology and the worldwide network of <u>FabLabs</u> make all of this possible.

### Participatory design

Participatory design is a vision of design by which all (potential) stakeholders in the design process are involved. It is designing with consumers not for consumers. Participatory design plays upon needs and attempts to maximise the usability of the design. Participatory design not only refers to architecture or city planning, but also, for example, to software, graphic design and the designing of functional objects.

#### Peer-to-peer (P2P)

The term 'peer-to-peer' network was originally used to designate a computer network in which all linked computers were equal. However, peer-to-peer can also be used in a broader sense and can be seen as the possibility to create value together and as equals within horizontal networks. The new information and communication technologies are facilitating this collaboration.

#### Pop-ups

Pop-ups are temporary initiatives that pop up on the street scene. The best-known ones are pop-up stores that frequently establish themselves in a vacated space for a limited time (a day, a few weeks or months) and have an ephemeral and exclusive character. In addition, you can also have pop-up events, restaurants, bars and so on.

# Register for programmes, projects or activities that best reflect the principles and objectives of the Convention

This UNESCO register, also known as the *Register of Best Safeguarding Practices*, collects all initiatives with a strong exemplar function that transcend the local and can inspire others, in particular developing countries.

### • Representative List of the Intangible Cultural Heritage of Humanity

The Representative List of UNESCO shows the great diversity of Intangible Cultural Heritage (ICH) in the world and thus also illustrates cultural diversity. Affiliated member states can nominate ICH elements. Due to the numerous requests, since 2012 a quota has been implemented and a ranking determined for dealing with the requests. The List must ensure the visibility and awareness of the importance of ICH and encourage (international) dialog and collaboration.

### Safeguarding

Providing a future by taking initiatives that ensure that the traditions are transmitted. Possible safeguarding measures are: identifying & documenting, researching, communicating & sensitising, <u>transmission</u> (transfer) and revitalising.

#### Service design

A design technique connected with <u>design thinking</u>, a manner of thinking that the designer can apply to organisations and services and not just on the creation of products. The field of application: allotment of services for companies and public administration.

#### Short chain

Short chain deals with the eliminating of intermediate links and whosesale distribution with the sales of products *and* the limiting of the kilometres travelled between the place of production and sales. In its most thorough form it deals with the direct sales by producers to the consumer. Producers thus determine themselves the supply and the price of their products.

# Social design

Social designers seek to approach social problems and questions, such as unemployment, isolation or climate change, by providing concrete or technical design solutions. Social design is a design process by which a product or service is developed. It takes into account collective needs as well as the needs of the end users. The manner in which such a design comes to being can differ. Often, in social design the principles of <u>co-creation</u> or <u>participatory design</u> are applied.

# Social economy

Under the concept of social economy fall companies and initiatives that are not targeted at economic profit maximisation, but rather at the creating of social added value: employment for disadvantaged groups, for example, or environmentally friendly production. Charity shops and sheltered work places, though also initiatives such as green workers and public bicycle programmes fall under the rubric of social economy.

#### Sustainable design

Whoever designs sustainably, designs buildings, spaces, objects or services according to the principles of social, economic and ecological sustainability. A negative impact on the environment is reduced as much as possible, for example, by only making use of renewable materials, the using of energy-efficient production processes, and the engagement in re-usage and recycling.

### Sustainist design

Sustainist design (from Michiel Schwarz and Joost Elffers in the book, *Sustainism is the New Modernims*: A Cultural Manifesto for the Sustainist Era from 2011) is a new paradigm in the de-

sign of products, services and processes. Sustainist design makes the connection between <u>sustainable designing</u> and designing with an eye towards social impact. Designing according to the principles of sustainist design means giving attention to sharing (collaboration, open exchange, commons), localism (community involvement, local experiences, roots), connectedness (connectivity, mutual dependency, connections) and proportionality (commensurate, appropriate scale, human scale).

#### Symbolic (added) value

The symbolic value of an object or experience is the capacity to convey symbolic messages and symbolic meanings. Symbolic value is an umbrella concept under which the following values are governed: the intrinsic aesthetic and historical value; the instrumental experiential value, educational value, spiritual value and identity; the emotional and cognitive value; and the societal value.

#### Time Banking

Time Banking is an alternative economic model by which people exchange time and skills, instead of paying money for goods and services. With Time Banking, time – expressed in Time Bank hours – is the medium of exchange. In exchange for the offering of your skills to one person, you earn Time Bank hours, which you can exchange for services from another person from the Time Bank community.

#### Transition

A transition is a structural societal change that is the result of developments that influence and reinforce each other in the areas of economy, culture, technology, institutions, nature and environment. Transition is thus a fundamental change in the system (for example, the food, energy or mobility systems), necessary for coping with problems such as climate change, energy shortages or population ageing. In order to address the challenges, small improvements are not enough, but a system change is necessary for the long term.

#### Transmission

Transmission is *one* of the <u>safeguarding measures</u> for <u>Intangible Cultural Heritage (ICH)</u> targeted at the transference of practices, skills, knowledge and ideas to future generations. Different from education as a form of sensitising, by which 'learning about' is used as a flourish, transmission means effectively 'learning to do'.

#### Triple-P principle

The triple-P principle of John Elkington urges the harmonious relationship of People, Planet and Profit. According to this vision, a business is more than profit maximising for the short term, but is rather an actor who completely takes part in social life. The business makes up an inextricable part of it, ecologically (nature and environment), socially (well-being, prosperity and health of the people) and economically (financial).

#### Urban farming

Urban farming is farming in or around the city. Urban farming can take on a variety of forms: from kitchen gardens to cultivating plants on a terrace to herb gardens on allotted grounds. Some urban farmers are hobbyists, but commercial initiatives can also fall under the term. Urban farming raises the involvement and knowledge of the food production and increases social cohesion and spatial quality of urban areas. There are also ecological and economic arguments for the cultivation of food products in and around cities, such as an increase of biodiversity and sustainable production without many intermediate links.

### Urban knitting

Urban knitting, or yarn bombing, is a form of street art, by which objects on the streets (trees, lampposts, benches, etc.) are covered, decorated, or spruced up with knitted or crocheted works. Often it is not only about the adornment of the street scene, but it also makes commentaries on certain problems in the public domain, or attracts attention to them.

### Urgent safeguarding

In the event that a certain ICH tradition is seriously threatened and its survival is in danger despite extra efforts that have already been made in the heritage community and in the country where the tradition stems from, urgent safeguarding is necessary. With urgent safeguarding, UNESCO and the international community work together in undertaking the necessary measures in order to combat its disappearing. Primarily, attention is given to the context that is required for the tradition to be able to survive.

### • User-centred, or human-centred design

This is design that places humanity and its well-being central and seeks to improve it. It fits within the trend towards the growing importance of the consumer and his needs. User-centred design generates a win-win situation for the business and the client. Often the customer is consulted before beginning the design process.

### · USP, or Unique Selling Proposition/Point

USP provides an answer to the question, 'Why should I as customer buy from you and not from someone else?' It identifies the unique and distinguishing characteristics of a service or product. Where do you offer exclusive value, but also advantages for the customer? Defining your USP is not simple. These questions can help you along the way:

- What does your customer expect from your products or services?
- Which qualities do you find unique about your business, product or service?
- Which USPs can your competition not copy?
- Which USPs does your competition use?
- Which advantages do those qualities offer your customer?



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NGO tapis plein is recognised by the Flemish Government as a national centre of expertise for cultural heritage and participation and in 2012-2016 focuses on intangible cultural heritage.



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Handmade in Brugge is an initiative of NGO tapis plein in collaboration with the City of Bruges. The project combines craft-related design with creative economy and urban development within a cultural-touristic city. In 2014, Handmade in Brugge was also supported by the European INTERREG IVb project CURE (Creative Urban Renewal).











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# NGO tapis plein

Tapis plein examines how people can be actively involved with heritage and how cultural customs and practices from the past are able to thrive in contemporary society. To this end, tapis plein establishes experimental lab projects, provides advice and coaching, provides training, offers inspiring methodologies and formats, detects and divulges original practical examples and engages itself within transsectorial and international networks. Tapis plein is recognised by the Flemish Government as national centre of expertise for cultural heritage and participation and in 2012-2016 is focusing on intangible cultural heritage.

www.tapisplein.be

# Design met Wortels (Design with Roots) (2009-2014)

Design met Wortels is a trajectory of tapis plein that investigates ways to provide crafts with a future. It investigates how traditional skills and knowledge can be transmitted to others, how efforts can be made towards modernisation and innovation, how new focus groups and audiences can be addressed (via education, sustainable tourism, and so forth) and how cooperation with other sectors can be set up. To this end, lab projects and practical networks are set up and expertise is shared.

see Design met Wortels at www.tapisplein.be

# Quartier Bricolé (2009-2013)

Quartier Bricolé combines craft-related design with creative economy and urban development within a cultural-touristic city. The project took off in the Langestraat in Bruges with the goal of offering start-up opportunities to craft designers in unoccupied spaces and with the goal of modernising crafts. In a second phase, a Lab for Design met Wortels was developed, where learning, entrepreneurship, D.I.Y., shopping and encounters went hand in hand. A place for experiment and learning with a wide array of activities focused on craft-related design and creative entrepreneurship for designers, craftsmen, entrepreneurs and the general public. Quartier Bricolé is a lab project that NGO tapis plein set up within the trajectory of Design met Wortels in collaboration with the City of Bruges and is situated in the European collaborative project INTERREG IVb CURE (Creative Urban Renewal).

see Quartier Bricolé at www.tapisplein.be

# Handmade in Brugge (2014-...)

Handmade in Brugge seeks to better profile Bruges as a city of inspiring makers. It wants to strengthen and support craftsmanship that is inspired by the past as well as the future, by developing a surprising public offering, by creating creative hotspots in the city, by facilitating the sharing of knowledge and crossovers, and by sharpening the entrepreneurial skills of craft designers.

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