

# Catalogue of Methods for Transmitting Intangible Cultural Heritage

Development work for project "Safeguarding of  
Intangible Cultural Heritage through Learning"



**Nordplus**

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# Introduction

Welcome to our catalogue, where we have collected examples of methods for transmission of intangible cultural heritage (ICH) to new people. This is the result of a development project funded by NordPlus. The project Safeguarding of Intangible Cultural Heritage through Learning (SICHtL) had methods for transmitting ICH to new and younger people as its main area of interest. The partners of the project investigated this area by study visits, documentations and creative development work. Here we have collected some of the methods we have noted during the project.

We have defined “methods” loosely there, including activities and projects as well as more evolved modes of approaching transmission of ICH. Our thinking is that inspiration is always good, and most things can be adapted in many different ways depending on the setting it will be used in. So, if you see something in here that you think sound interesting or useful, go for it! Make it work for you!

## Transmission and safeguarding

When dealing with ICH, safeguarding is a key question. We do not talk of preservation or conservation in this case, as ICH is fully connected to the people practicing it. Without practitioners, there can be no living traditions or ICH. Therefore, we talk about safeguarding, that is what measures that can be taken to ensure the viability of ICH and traditional knowledge also in the future. This is where transmission becomes of huge importance.

The UNESCO convention for safeguarding of intangible cultural heritage (2003) has been on of our main inspirations for this project. However, the convention does not say much about how safeguarding can be done in practice. We have therefore tried to invite our partners to study visit, where we have demonstrated ways of transmitting ICH that are established in our regions. It has been so inspiring to experience the different approaches, and we have learnt so much. Moreover, it is very rewarding to meet like-minded people, e.g. those with an interest for safeguarding.

This catalogue is our attempt to document and to some degree systematize our experiences. We have filled it with links to other materials, as ICH should not only be described in texts. We have aimed to document our experiences in film and photo as well. Also, many of the descriptions are linked to homepages where you can find more information of the described phenomenon.

There is no right or wrong way to do safeguarding, only better – as in more efficient – and worse attempts to transmit traditional knowledge. And the ever changing context is always something to take into consideration when planning for safeguarding measures. We hope this catalogue can be a resource for anyone who feels doubt about how to do it.

## Know-how and know-that

One very important aspect of ICH is that it is always centred around practitioners. Without people practicing their traditional knowledge, we have no more living heritage. This means that practical knowledge or know-how is needed in order to become a practitioner. In other words, hands on experience is crucial for all safeguarding of ICH. The best way to achieve transmission of practical knowledge is to have interested, younger people try out traditional activities together with experienced practitioners. This is how you learn intangible cultural heritage.

However, not every member of a community will be interested in practicing traditional knowledge. Information, know-that, about the tradition should still be shared to all members of the community. This way, everyone has a good foundation to appreciate the tradition, even if they do not practice it themselves. ICH will thus become a tool for creating a sense of community, as living traditions are often something that communities can use as identity markers.

In our present world, there are many digital resources that can be used for learning about, but also

for learning how to do, ICH. We have added quite a few links to good digital initiative, where we find the methodology to be interesting. Still, we also believe that face to face interaction is the most efficient and the most rewarding way to learn ICH.

## Why methodology?

When we were planning this collaboration, we discussed ICH and what challenges we meet. It soon became clear that many of us are facing the same issues. We realized that some questions are ever present in basically all activities aimed at safeguarding of intangible cultural heritage.

Questions such as how to engage the youth, how to bridge the age gap between tradition expert and interested novice, how to insert enough money in the field so that practitioners can actually make a decent living out of it and how to reach enough knowledge to become a tradition expert if you can only practice in your spare time seem to be ever present.

It is impossible to solve the big structural issues through a project, but by sharing good practices and inspirational ways of engaging, we take some small steps towards addressing the problems to transmit traditional knowledge that we currently face in our communities. It is simply not true that young people are uninterested in traditional knowledge and ICH. However, we need to find modes of interaction with them that make them feel comfortable in the situation and that encourage them to get involved. Therefore, we feel that methods for transmission are of crucial importance, as they can lead to more efficient safeguarding measures.

## ICH as a resource

One of our major takeaways from this project is that ICH is a resource. It is a spice in a world full of international brands. It has been so rewarding to experience unique features of the communities we have visited. On the other hand, we have so much in common as well, and finding those areas have made for us feeling very closely connected to each other.

ICH is tool for resilient communities. It is a means for creating links between generations and groups – and for making friends! Interaction through practicing traditional knowledge has made our study visits wonderful experiences. We feel that we would never have experienced such interesting visit through any other type of visit with a pre-arranged program. This is something to be considered and perhaps evolved in the future.

## Conclusions

Project SICHtL was planned during the fall of 2019. Now as we are finishing the project, we can conclude that the timing was exceptionally bad for such an undertaking. The Covid19-pandemic really made it hard for us to go through with our plans. We have had to cancel several planned visits, shorten the programs, visit each other at unfortunate times of the year and struggle with finding solid travel and accommodation options. But at this point, all we can say is that it has been very rewarding for the participating organizations.

We have learnt so much and encountered so many different ways of working with ICH and safeguarding. Still, we feel there is so much more to discover and develop within this area. We feel this is a first small step towards better understanding when it comes to how transmission and safeguarding can be done. We hope this catalogue will inspire others to new insights as well.

Johanna Björkholm, KulturÖsterbotten



## The team behind the catalogue:

This manual has been created as development work within the project Safeguarding of Intangible Cultural Heritage through Learning (SICHtL). We have jointly described the activities and insights gained through our project and collected them in this catalogue. Please feel free to use it, find inspiration and alter any good ideas in order to make them fit your local needs!

### The partners of the project:

KulturÖsterbotten, Finland  
Jaunpils Regional Development Center Wheel, Latvia  
Norwegian League of Rural Women, Norway  
Culture Projects Coordination Centre, Latvia

More information about SICHtL can be found through our joint website:  
[nordplus.kulturosterbotten.fi](http://nordplus.kulturosterbotten.fi)



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COORDINATION  
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# Spread and facilitate

## The seed library, case Korsholm library

The seed bank at Korsholm municipal library in Ostrobothnia, Finland is an addition to the customary services. The seed bank will “lend” you seeds for free, and if your plants are successful they will happily accept some seeds back from you in the fall. The seed library was established as part of a sustainability project and its aim is to encourage and lower thresholds to farming - on whatever level.

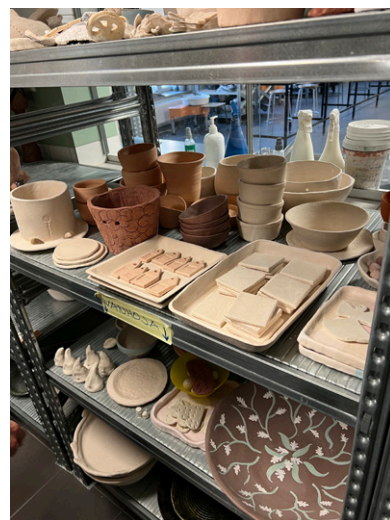


## Borrow outdoorsy equipment, case Korsholm library and culture house Gossen

We have encountered several cases of equipment banks during our visit. You can borrow outdoorsy equipment e.g. with your library card. It is a service that some municipalities offer and it is a way to lower costs for hobbies and to give people an affordable way to try out hobbies. So far we have not encountered examples of equipment banks offering tools or necessities for trying out traditional knowledge, e.g. crafts. Would this be an idea for safeguarding?

## Non-vocational adult courses, case Alma institute

In Ostrobothnia we were introduced to the system of non-formal adult education in Finland. We visited the Alma institute in Vaasa. The institute is run by the city and offers classes in a wide range of topics and for all ages. Participants pay a course fee, but the institute is subsidized by the municipality and by the state. Their aim is lifelong learning and personal growth. Many traditional skills can be learnt through the courses of Alma institute, e.g. handicraft techniques, music skills, dancing, cooking and many other skill sets. Many ensembles with traditional repertoire organize their activities through centres for non-vocational adult courses, such as the Alma institute.



# Safeguarding as a project, case KulturÖsterbotten

## About:

In Ostrobothnia, Finland, there was a lack of big NGOs dealing with intangible cultural heritage (ICH). The region is home to an abundance of small associations, especially general local heritage associations (“hembygdsföreningar”). They have a genuine interest in ICH, but seldom have the means to dive into safeguarding in the sense of the 2003 convention as they are run by volunteers that spend much time managing local museums. KulturÖsterbotten, a joint municipal organization in Ostrobothnia has as a response to the situation been running projects to support the ICH field since 2017 to support the sector.



## How we do it:

KulturÖsterbotten has administrated subsequent projects aiming at awareness raising, promoting intangible cultural heritage as a resource in the present and good safeguarding measures. One of the project managers have worked with the area through funding from various sources: Leader-financed projects, funding from the National Board of Antiquities, from various private foundations and from NordPlus.

The project manager has taken the role of a regional resource for the cultural sector of Ostrobothnia. All activities within the projects have either been planned or executed as close collaborations with established organizations within the region. Associations started to contact the project manager for inspiration and assistance in planning events with connection to ICH. We have also been proactive in suggesting collaborations and new initiatives. The idea was to pick up initiatives where resources aimed at safeguarding are of interest. Some of these have even transformed into spinoff projects with separate funding.

We have focused on different approaches to transmission of traditional knowledge, e.g. through workshops or collaborations between practitioners and schools. The project manager often contacts organizations arranging different types of events where add-ons aimed at practical knowledge have widened the program. We also encourage and provide information concerning documentation, both as a means for archiving and spreading information concerning practical knowledge. We have developed a lot of materials during the projects, often aiming at obtaining innovative means for visibility and safeguarding of ICH.

The guiding star of the projects are that the results of all efforts should be shared. We create manuals for safeguarding measures, step-by-step instructions for crafts, tools for brainstorming and discussing ICH, background research on living traditions, information films, exhibitions signs and so on. All such materials are published online as separate information packs that can freely be downloaded. In addition, social media is an important channel for the projects to spread awareness of living traditions in the region, information about the project activities and of good examples of safeguarding.

At this point evident that the material created in our ICH projects is used in varying venues, resulting in more than 40 000 downloads by September 2022. Once there are examples set for how ICH can be an appreciated part of various activities, this trend is spreading. By creating user-friendly materials concerning ICH, we can inspire and influence how the area of ICH is approached by much bigger circles than the small associations we work with locally.



## Objectives for our ICH projects

- Awareness-raising and increased visibility for ICH
- Develop methods for transmission and safeguarding
- Visibility for ICH in existing events: new activities
- Living traditions as a tool for integration
- ICH as a resource for regional tourism sector
- Thorough documentation in collaboration with local archives
- Support associations that wish to engage in safeguarding
- Highlight good safeguarding measures within the region
- Initiate networks regionally, nationally and internationally

## Our tips for how to create successful ICH projects

1. A central agent with broad, existing networks takes the position of a resource for all interested collaborators.
2. Explicit aim to collaborate with established associations and organizations. The work is not done only within the project itself, but in order to expand and enhance existing activities.
3. Share everything produced, directly to primary collaborators, but also digitally. Create manuals and templates out of the activities and share them in order to reach a larger audience over a longer period.
4. Needs and initiatives from local association can be a starting point for new ICH projects. Make sure that the resource person can use working hours to plan and assist with new applications for further funding.

### More information

Link: [Homepage of KulturÖsterbotten](#)

Link: [KulturÖsterbottens material bank, section for ICH resources](#)

Link: [A manual has been created based on the experiences within the project](#)



# Transferring food traditions to children, case Norwegian League of Rural Women

## About:

The Norwegian League of Rural Women have long been working with the transmission of food tradition, particularly to youth and children.



|                               |  |
|-------------------------------|--|
| <b>Target group</b>           | 8 –16-year-old   |
| <b>Secondary target group</b> | The practitioners who want to increase their expertise in communicating food traditions to the main target group   |
| <b>Venues</b>                 | 1-4 course evenings. It can be organised in a school kitchen or similar. You can also organize it out in the nature (gather wild plants, fishing and so on).   |
| <b>Precondition</b>           | It`s important to make sure that the participants can join the cooking.<br>*In addition, you can include harvesting, gather food in the nature and so on to make an understanding of the process from «soil to table»/" fjord to table".   |
| <b>Purpose</b>                | Practical learning by doing.   |
| <b>Aim</b>                    | <ul style="list-style-type: none"><li>• Increase children and young people's understanding of and belonging to their local environment and cultural heritage</li><li>• Raise awareness of the connection between traditional food and sustainable development</li><li>• Ensure the transfer of knowledge about food traditions between older and younger generations</li></ul> |

*Taste, feel, smell:* Traditional food education should be practical and tactile.

*Together:* When you arrange courses “be curious together” and ask questions. Why is this traditional food court popular in this area? How to grow your own vegetables? How to use as much of the animal as possible for food?

### **Highlight traditional food through various topics**

- Raw materials. Start with one specific raw material and see how many different dishes you can make.
- Sustainability. Think about how traditional food can help us to be environmentally friendly. A lot of traditional food is about utilizing absolutely all the food
- Special techniques. Start with one specific technique you know well, and make the course based on it. For instance: How to roll lefse and flatbread.
- Inclusion/integration of minority women. Traditional food from Norway often has similarities with traditional food from other parts of the world. Use the influence of the rest of the world to explore both the domestic and the non-domestic food tradition

### **The method of learning by doing**

The children's feedback is that they feel safe having a practitioner nearby while at the same time experiencing mastery because they get to try on their own. Both grown-ups, children and youth experience unity and a satisfaction of being an important part of a process.

### **Example**

Gossen rural team is part of the organisation Norwegian Society of Rural Woman. This is a practical example of how the local group, chose to transfer and teach youngsters about local food traditions in Gossen.

*Theme:* "From fjord to table" - Fishing and trapping, old fishing, and food traditions.

*Venue:* Juvika Marina/Clubhouse

*Time:* Wednesday 7/4 – Friday 9/4 at 09.00 – 14.00.

*Resource persons:* Rural Women's Team/Gossen local group (6 persons)

### *Activities*

- Fishing with nets/line
- "Fishing trail/Nature trail": create questions on the topic local history, fishing and hunting traditions, sustainable development (environmental, social, and economic perspective) • About history before and now – visions for the future?
- Handling /extraction of fish from nets.
- Gutting fish – watching and learning about fish anatomy.
- Filtration of fish Brief review of gutting/filleting. The groups receive practical and theoretical tasks (filtration, fish anatomy, etc.)
- Making fish burgers together with the practitioners.

### **More information**

Link: [a manual describing this method of working has been developed](#)

## Showcasing handicraft, case Loftet

Regional handicraft organization Österbottens hantverk runs Loftet, an old wooden building dedicated to handicraft in the middle of Vaasa. Loftet is a handicraft shop, a restaurant, an exhibition hall and a course venue - as well as the headquarters of the organization. The staff is very knowledgeable in handicraft, and during our visit we e.g. met with artisan and CEO Anna Nordström, a master in weaving traditional ribbons. This kind of approach to showcasing handicraft creates a very low-threshold venue.

Link: [homepage of Loftet](#)



## Women's culture, case Martha

Martha is an organization that defines itself as a counselling organization with roots in traditional women's culture. Through good branding and strategic work they have managed to turn traditional know-how into current hands-on activities with a clear connection to sustainability, social inclusiveness and personal economy.

Link: [homepage of Martha](#)

## Everything under one roof, case community house Viesats

In Viesatu culture house, inhabitants have opportunity to participate in folk dance group, theater, singing group. In the same building Viesatu Parish Library and Kamene Association is located which are involving population, identifying, preserving and promoting local cultural heritage.



### More information

Link: [a description of the work in Viesats has been created based on experiences within the project](#)



## Central money to apply for by local association, case Norwegian League of Rural Women

To achieve the organization's goals, joint projects are effective in engaging our local chapters. Norwegian society of rural Woman must apply for project funding in order to provide our local chapters with funding for their project work locally. Projects to make sure of safeguarding the practical making of traditional food from Norway is our main goal, and as a Intangible cultural heritage, food courses where members, which are our practitioners and experts and other interested parties make food together are crucial.

One experience from our work is that courses where children and adults learn something together can give the participants both new knowledge, interest and increased food enjoyment.

Food traditions are traditional women's knowledge that needs to be highlighted.

## Awareness raising in a new building, case Aukra cultural center

Aukra municipality built the house which was finished in 2022. The house includes a cinema, swimming pool, library, adult education and the municipal cultural administration. It is a meeting place for everyone in the municipality and has a lot of different activities. During the building process they have had a conscious use of materials and colours to reflect the culture, nature and traditions of the island. An example of this is the reusing of material from boat decks. The different rooms in the house got names from well-known people or places on the island. All of them with notes that tell us the history. This gives the inhabitants a sense of community and knowledge of shared history. The little stage on the photo was built using elements from the former community building, such as part of the floor and the painting that used to hang above the door.



## Oral traditions as introduction to traditional way of life, case Bjørnsund camp school

At the camp school at Bjørnsund the teachers tell us about how the parents used frightening stories to keep the children safe from the dangerous waves.

Throughout the ages, the adults have scared the children away from the dangerous waves by saying that Bua-Marit was out looking for them. If the children stayed inside, Bua-Marit would leave the children alone, it was said. But if the children went down to the sea, they risked her taking them with her into the depths to replace the children she lost. The camp school teachers tell this story to the children at camp school every year. During our visit, it was demonstrated together with a contraption creating loud bangs upstairs as the story was getting spooky - very startling although not exactly scary.

Bua-Marit was actually a woman living on the island long ago, but the tragic fate of her and her family turned her into an almost mythical being in the stories that were told on the island. During our



visit, it was demonstrated together with a contraption creating loud bangs upstairs as the story was getting spooky - very startling although not exactly scary. This is how the teachers tell the story for the students, thus introducing them to more sinister aspects of island life. The photo below shows the group during our study visit to Bjørnsund by a sculpture commemorating those who lost their lives at sea between 1850 and 1950.



## Practicing ICH at the museum, case Løvikremma

Kystgarden Løvikremma is part of the Romsdal Museum, but the farmhouses are situated where they have always been, on the island Gossen.

Løvikremma is a typical coastal farm where the livelihoods have been agriculture and fishing. Besides presenting the history of the garden, the museum places great emphasis on creating an environment where young and old can thrive. During the summer season, volunteers from Aukra are hosts at Løvikremma. They try to make Løvikremma alive again by inviting the guest to take part in farm activities from earlier days. They also borrow animals from local farmers such as sheep with lamb, hens and chicken, rabbits and a cow with calves. At our visit we were lucky and got to try making traditional tjukkelfse.



## Learning coastal traditions at "camp school", Bjørnsund

At Bjørnsund school camp, the students learn about different aspects of life in and by the sea. The camp school has a strong focus on conveying Bjørnsund's rich coastal culture, and how people have survived on the coast over the years. The pupils (aged around 12 years old) are introduced to fishing, trapping and fish processing, and they learn about the plants, animals and fish that live on the coast. Where do they live, and why do they live right here, are key questions.

On our one-day-visit we got to experience a bit of what the students do during their week at the school camp. Doing practical things together with others gives a completely different experience of learning that settles in both body and mind.

An important part of the visit was to learn about how the staff at the camp school approach children to teach them about the coastal culture. Through the activities, the students learn to cooperate, they get great nature experiences, and through experience they master new skills. The camp school has a holistic way of learning the students about intangible cultural heritage.



### More information

Link: [a description of the activities was made based on our experiences](#)

Link: [several video documentations and many photos are published on our homepage](#)



# Engage and inform

## Doing “time travel” with kids, case BARK

The Ostrobothnian Children's Culture Network BARK is part of a Finnish national network of centres promoting culture for children. One of BARK's special competences is arranging time travel events with school children. Time travel is a historical role play, where children are given a role to act out during a time travel event to a specific time and location. Time travel is a method for teaching history as well as analysing and discussing current events through a historical lens - for example studying the role of migration in today's world by “time travelling” to the beginning of the 20th century when many people left Finland in search of better opportunities abroad. Time travel is also a great method for learning about cultural heritage, trying different types of crafts and engaging children in hands-on activities. Time travel events are arranged by BARK, often in cooperation with local history and village associations.



Link: [homepage of BARK in English](#)

## Arranging summer camps for kids, case the food school program 4H

In Finland, summer camps for kids are very popular in the beginning and the end of the school summer holidays, as the children have many more days off than the parents have vacation days. We were acquainted with the food school - a camp arranged annually by 4H. Food school is a one week long day camp, where kids are introduced to food, cooking, sustainability and food production. The camps focus on practical skills, and also teach the participants about traditional food.

Link: [homepage of Matskolan](#)

## Sustainability through collaboration, case project Spectrum

Hållbarhetsveckan (“sustainability week”) is a concept introduced through a project in Ostrobothnia, Finland. One central organizer encourages other actors to arrange programs on sustainability during one chosen week. The organizer creates a joint program, where all activities are shown. All participants can use common logos and hashtags, thus creating much bigger visibility and impact. The organizer creates a social media presence for the week as a whole. The program is very varied, from open lectures at universities to local flea markets and open doors at farms.



Link: [homepage of Hållbarhetsveckan in English](#)

# Making quality films, case KvinnerUT

## About:

In 2019, Gossen bygdekvinnelag received funding for a project called KvinnerUT. The aim of the project was to make connections to women of different nationalities living in Aukra, create meeting places for women and build networks. The project funding was made available through the umbrella organization of Norges bygdekvinnelag.

Norges bygdekvinnelag made a small film about the project and the ideas behind it. The film was made during a couple of meetings for the women, and it also contains interviews with some of the people involved in the project.

## How to do it:

Although the film is short, only about 3 minutes, it summarizes a lot of the ideas and goals behind the project. A well-made film can give your organization, your project or event great visibility and is a good way of conveying your message and even reporting on your project. It is, in other words, a good idea to try to make room in your budget for documenting your project through film and video.



## More info

Link: [a description was made based on experiences during our study visit](#)

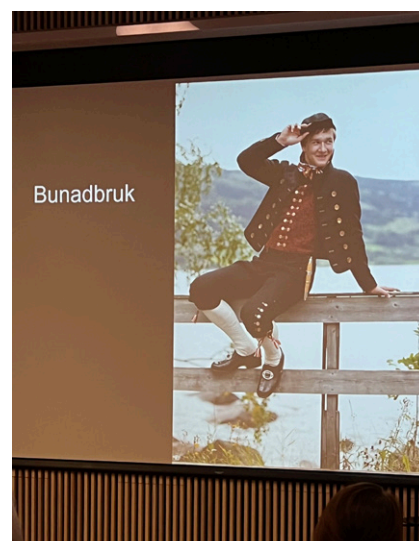
Link: [the film is available on youtube](#)

Link: [the homepage of the project in Norwegian](#)

# Case Bunad, presentation Romsdals museum

Camilla Rossing held a lecture for us about the traditional Norwegian costume Bunad. She is the leader for The Norwegian Institute of National Costumes. This is a national center of expertise that works with documentation, research and dissemination of folk costumes and costumes. Their goal is to promote knowledge about folk costumes and national costumes as cultural expressions, and the use and manufacture of these costumes.

On the basis of fieldwork from all over the country, they have built up a comprehensive archive containing costume registrations, photos, cut patterns and sketches, and also de-testing of traditional material from different districts. They are a good example of how important it is to document and take care of knowledge to be able to pass the tradition on to the next generation.



Link: [homepage of the institute](#)



# Showcase for awareness raising

## UNESCO's representative list for awareness raising, case clinker boat traditions

During our visits in Finland and Norway we have met with several organizations involved with the safeguarding of Nordic clinker boat traditions. This element was inscribed on the UNESCO representative list for intangible cultural heritage in December 2021.

In Finland we were introduced to the exhibition materials KulturÖsterbotten has created, that tours around their region to raise awareness of the clinker boat traditions.

In Norway we were invited to row traditional boats together with the Romsdal chapter of the Norwegian coastal federation Kysten. This is something they do locally with school kids to introduce them to clinker boat traditions.



## Map to find what has been lost, case vanished houses Viesats

For several years the inhabitants have participated in the expedition "Lost Houses of Viesati Parish" and found 100 lost houses. And this is not all, because the search for the houses is still ongoing. Now the stories of these lost houses have to be written down and can only be told by the people themselves who were connected with these houses.



## Everything is an exhibition, case Viesats

In 2021, the Viesati Local Heritage Room was created. People of all ages can do something here: they can study the materials, be creative, play games, add to the collection with objects and photographs they bring and help to organise the collection.

The 6 local history rooms are dedicated to:

2.1 Matīss Siliņš, a local cartographer.

2.2 Krišjānis Barons, local folklore collector.

2.3 Kārlis Teihmanis, actor of the National Theatre.

2.4 For the history of Kr. Barons Primary School.

2.5 The Kolkhoz era.

2.6 For the history of ancient times.



### More information

[Link: a description of the work in Viesats has been created based on experiences within the project](#)

## Work and inform, case bunad studio at Romsdals museum

At the Romsdalsmuseet they have employed seamstresses to make the folk costume bunad at the museum. The seamstresses and employees at Bunad Verksted have their own sewing room at the museum. Here they both make bunad (folk costumes) on orders from private customers and invite tourists into their sewing room so they can see how they do their handcraft. This way it is a living tradition, and a valuable handcraft that people are able to learn more about. The seamstresses and employees at Bunad Verksted take care of traditional craftsmanship, and working like this at the museum they are part of a living tradition and ensure presentation, preservation and development of traditional crafts and cultural heritage.

The visit shows us that it is possible to integrate work and preservation of a handcraft in a setting that gives the handcraft/ living tradition an extra value.





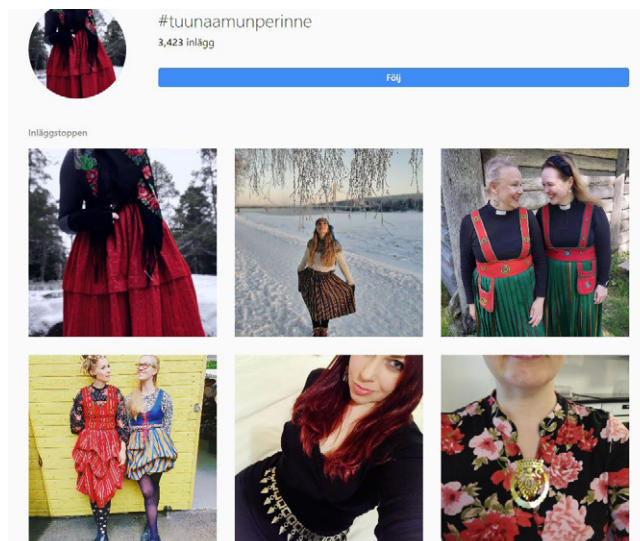
# Learn and get involved

## Use your traditional stuff in your own ways, case #tuunaamunperinne

In Finland, there is a movement on social media that uses the hashtag #tuunaamunperinne - which might loosely be translated to “pimp my tradition”. It started out as a campaign to celebrate the 130th anniversary of the folk costume movement in Finland in 2015 and has since taken on a life of its own. The idea is to include elements of folk costumes or historical dress in your current wardrobe e.g. combining a traditional vest with jeans. This way you create your own take on traditional dress in a contemporary setting.

### More information

Link: [instagram feed for #tuunaamunperinne](#)



## Using resources on the internet, case Regional development center “Wheel”

With lectures in different projects NGO has encouraged to use internet resources to learn history, and collect history. National Movie center movies on website [www.filmas.lv](http://www.filmas.lv), Latvia National Library digital library which includes digitalized old newspapers [www.periodika.lv](http://www.periodika.lv), University of Latvia, folklore and art institute, Digital archive of Latvia folklore [www.garamantas.lv](http://www.garamantas.lv), University of Latvia oral-history online collection [www.mutvarduvesture.lv](http://www.mutvarduvesture.lv)

## Manufacturing your tradition, case costume weaving at Jaunpils craft house

The Jaunpils weaving workshop has 17 looms, including the functioning pulley and shaft looms and the famous Vilumsons looms. Under supervision of craftswomen Velga Pavlovskā anybody who is interested in weaving can learn weaving. Velga for master diploma has done research on local traditional costume through different archives and resources.



### More information:

Link: [a documentary film was made during our study visit](#)

Link: [more pictures can be found on our homepage](#)

Link: [homepage of Jaunpils craft house in English](#)

## Visit like-minded, case our entire project

Meeting other people interested in safeguarding living traditions is inspiring. We have seen it throughout the project: even if we do not work within the same domains we learn a lot from each other when it comes to approaches, activities and methodology.



### More information

Link: [homepage of project SICHtL](#)

## Experience trips as learning method, case Padure

During the experience trip, the participants had the opportunity to get acquainted with several other teaching methods that can be used in adult education for the preservation of intangible heritage through learning (event, workshops, exhibition, video).

### More information

Link: [a manual has been developed](#)

## Traditional recipes collection homepage, case Norsk tradisjonsmat

The recipes homepage Norsk tradisjonsmat, “Norwegian traditional food” was created by the Norwegian society of rural women. Most of the recipes have been sent in by chapters and individual members. The organization has also published multiple cookbooks, and recipes from these have been used. The website includes information on courses in traditional food, gives multiple search possibilities and lets you create your own collection of traditional recipes.

Link: [homepage for Norsk tradisjonsmat](#)



## Learning music in practice, case music project

The project aims to strengthen human capital in rural areas by increasing the security of rural populations. To promote the emotional, creative, intellectual and spiritual development of the rural population of Jaunpils municipality and the surrounding area, and to promote interest in the music of Latvian performers. To promote interest in and opportunity to learn to play musical instruments regardless of age. There is a wealth of research available on the positive effects of music on wellbeing, both in terms of listening to music and learning to play a musical instrument.



### More information

Link: [a manual has been developed](#)

## Oral history and oral traditions, case family stories

"Family stories in the countryside" - exploring family history and life stories

It is important to be aware of your family history in order to better understand events in the present. By studying family life stories, it is possible to get to know the people of your family, the joyful and miserable events in their lives and the times in which they lived. Researching one's own family gives one a greater interest and understanding of the history of the neighbourhood, Latvia and the world.



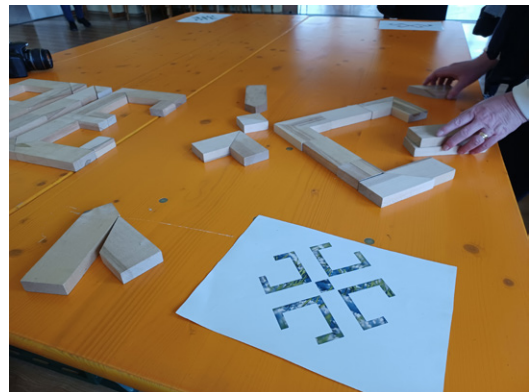
### More information

Link: [a manual has been developed](#)

# Entertain and fascinate

## Traditional symbols as puzzles, cases Kamenes

In Latvia, we encountered present use of traditional symbols in various way, for examples as elements of design and as decoration. A really smart use of them has been developed by Bumblebees. They have created a wooden table game, a puzzle, to learn more about the symbols. Graphic traditional symbols have been printed out on A4 paper, and the task of the participants are to recreate them using wood blocks. A very good way to entertain visitors, and at the same time interest them in aspects of traditional culture.



### More information

Link: [webpage with information on traditional Latvian symbols](#)

## The cultural heritage game, case Culture Projects Coordination Center

At the Culture Projects Coordination Center in Kuldīga, Latvia, we were introduced to the cultural heritage game. Working in groups we got an envelope with a number of images depicting various elements from the UNESCO lists. Our task was to choose four heritage elements that we in an imagined future would bring along on an arc as the only salvages of earthly culture. The groups were instructed to then present the reasoning behind the choices to each other. Very interesting exercise that led to an inspiring exchange of thoughts!



## Gingerbread as a venue for living traditions, case Jaunpils

Jaunpils regional development center Wheel and Jaunpils Pensioners' Association have baked gingerbread as part of the Christmas preparations for several years together with local practitioners. They have gathered their experiences of different approaches, as well as a collection of local recipes for "piparkūkas", Latvian gingerbread cookies.



### More information

Link: [a manual has been developed](#)

## Use of traditional items, goods and tools, case Kuldīga

Culture Projects Coordination Center in Kuldīga, Latvia, has developed the game "Toolbox" in order to discover how old household items, goods, and traditional tools can be used for the development of the interest in the intangible cultural heritage. The game is developed for children and youth as well as grown ups. The aim is to acquaint them with the tools, their usage and traditional craftsmanship.



### More information

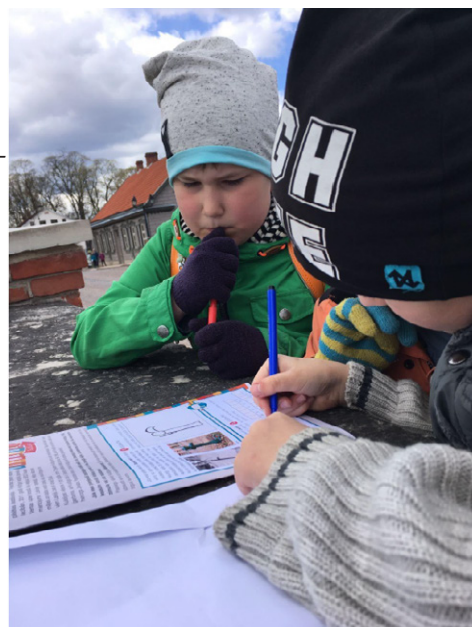
Link: [a manual has been developed](#)

## Reading the city, case old town Kuldīga

Culture Projects Coordination Center in Kuldīga, Latvia, has worked on developing tools for showcasing intangible values in the old town. One result is the "Find the unicorn" game, see below. This is the work process that resulted in the game. It could be adapted to places with older built heritage, as that contains several layers of information that would be interesting to explore.

### More information

Link: [a manual has been developed](#)





# Gamification to attract and inspire, case Kuldīga

This is an example of how a game can be created to highlight aspects of intangible cultural heritage in a specific location. Culture Projects Coordination Center in Kuldīga, Latvia, has created what could be described as a treasure hunt through old town.



## Find the UNICORN in Kuldīga!

*Welcome to Kuldīga!*

Everyone who has ever been to Kuldīga will say – it is a special place! Historic places are an integral part of Kuldīga. Due to the special historical heritage in 2011 the Old town of Kuldīga on the banks of the picturesque river Venta was included in the Latvian list of UNESCO World Heritage. The nature and historic buildings of the town create a unique ensemble that has no equivalents both in Latvia and Europe. The history of Kuldīga is very rich: 775 years ago Kuldīga was first mentioned in documents. The coat of arms of Kuldīga depicts the patroness of the town – St. Katherine. From 1596 till 1616 Kuldīga was the official capital of the Duchy of Courland. Duke Jacob during whose reign the Duchy flourished the most was born in Kuldīga.

**You have accepted a challenge to play the game that will help you get to know Kuldīga with the help of the town map! Therefore we recommend you to put on your most comfortable shoes and discover Kuldīga on foot. To fulfil the tasks, you will need pencils or any other writing tool.**

Start your walk in the **Kuldīga Town Hall Square (Rātslaukums)**! Here, quietly murmuring past ancient walls flows the Alekšupīte river, inviting you to enjoy the ancient and mysterious town. The Town Hall Square is an ancient meeting place for people, it was used as a marketplace in ancient times.

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You begin the game at **4 Baznīcas street** where you can see a water pump! Fill your water bottles! Once there were 28 water pumps scattered around the narrow cobbled streets of Kuldīga. Nowadays there are just seven of them. Water pumps help people refresh themselves on hot summer days.




IN ANCIENT TIMES
NOWADAYS

**task 1:**

think of a completely new and unseen type of a water pump that could be built in Kuldīga. Draw it!

---

Now we are going to go down **Liepājas Street (Liepājas iela)** surrounded by buildings of different ages. The building where pub "Stenders" is located at 3 Liepājas Street is one of the most ancient wooden houses of our town.

**A** 38-8=

**N** 40+9=

**Y** 12+6=

**G** 20-9=

**R** 18-1=

**task 2:**

To get to know what was situated in this building in the 20th century, guess the riddle!

|    |    |    |    |    |    |    |  |
|----|----|----|----|----|----|----|--|
|    |    |    |    |    |    |    |  |
| 11 | 17 | 30 | 49 | 30 | 17 | 18 |  |



## More information

Link: [the game pamphlet](#)

# Keys to local traditions

## Sauna as ICH, case Finland and Latvia

Historically sauna was attended once per week. Also, it was the cleanest place where women gave birth and people were washed after death. In Finland, saunas are an integral part of daily culture. Finland has a population numbering to 5.5 millions, and the number of saunas is estimated to 3 millions. This means that all Finns have an active relationship towards sauna - even if that is strategies for avoiding it. Sauna in Finland is both a family tradition and a public way of socializing. Finnish sauna was inscribed on the UNESCO representative list for intangible cultural heritage in 2020.

Link: [article on sauna bathing](#) in Finland's wiki for ICH



## Present your area, case Kvarken Heritage Gateway

During our visit in Ostrobothnia we were acquainted with the Kvarken Archipelago world heritage site. The shallow coast of the area has been shaped by the inland ice during the last ice age. Currently, the land uplift raises the area by approximately 1 centimeter per year. This has greatly affected the traditional lifestyles along the coast, where fishing and seal hunting have been main livelihoods. The Kvarken Heritage Gateway introduces the visitor both to the geology and to the adaptation to their surrounding nature by the local inhabitants.

Link: [homepage of Kvarken World Heritage Gateway](#)

## Built heritage as a key to traditional culture, case Replot

On the island Replot in Ostrobothnia, Finland we were introduced to the traditional way of life through the built heritage in the harbour area. Replot was traditionally a fishing village, where seal hunting on the pack ice was also an important livelihood of the islanders. This is reflected in the infrastructure, mainly consisting of boat sheds still in use.



## From abandoned to attraction, case Jaunpils water mill

With support of Interreg European Regional Development fund, Interreg Latvia - Estonia, project [Industrial heritage for tourism](#) and support of other projects watermills opened doors for visitors again. Watermills was built in 1802 (1803). It still has the milling equipment, which operated during 1920 -ties/ 1930-ties, as well as the hydro-technical structures and the water reservoir. At the premises using interactive touch screen display and posters on walls, students can learn about the history of the mills, various grains, products made from grains and the milling process.

Link: [homepage of Jaunpils watermill](#)

## An abandoned society as starting point for learning about intangible cultural heritage, case Bjørnsund

Bjørnsund is a small abandoned society consisting of four small islands. Today there is a school camp on the island, as well as several well-kept summer houses. On our visit we got to try rowing boats and fishing in Bjørnsund, on the infamous stretch of sea Hustadvika. Hustadvika is known to be a harsh place, but this day the sun was shining and the sea was calm.

Link: [several filmed documentations from Bjørnsund can be found on our homepage](#)

## Factory visit as introduction to traditional ways of life

During our visit at Gossen, Norway, we got to see a sea salt factory from the inside. For those of us who come from areas with brackish water, this was a new experience, and a very good introduction to how the local communities for generations have used the salty sea to manufacture the salt they need for daily use.



## Rowing traditional boats, case Romsdals kystlag

On our visit to Romsdalen coastal team we got to try rowing traditional boats. The coastal team members work to save the knowledge of the construction and use of traditional boats, and have Nordic cooperation to take care of the clinker boat tradition (now on the UNESCO representative list). Recruiting young members to the team is a challenge. They are therefore starting a cooperation with the local scout group. Cooperation with a youth/children's organisation can raise awareness on how to engage young people, and how they want to learn. It can be a good experience to remember, and maybe a way into a membership in the coastal team when they get older.





# Food workshops

## Traditional bread and cheese, case Stundars

Experiencing traditional food as a process, where context information, a guided walking tour and preparing food from scratch before eating is a good method for enthusing the interesting. At Stundars outdoor museum we baked traditional rye bread and prepared Ostrobothnian bread cheese ("bondost").

### About:

Traditional rye bread has a very special status in Finland. In 2016, the public voted on what should be the national dish of Finland and rye bread was the answer. We baked the Ostrobothnian version of rye bread and made bread cheese ("bondost", AKA coffee cheese) at open air museum Stundars.

### Rye bread, approximately 30 breads

- 4 l water
- 400 g yeast
- 1 tablespoon syrup
- 140 g salt
- 2 kg strong flour (a darker kind of wheat flour, SWE "jästbrödsmjöl")
- 2 kg rye flour
- Wheat flour until the dough is flexible

The traditional farms in Ostrobothnia commonly did not have baking ovens indoors, but rather separate baking houses were built. These were heated as rarely as twice a year, when hundreds of rye breads were baked at once and then dried.

### Process:

Heat up the liquid until it's finger warm. Dissolve the yeast in a bit of water. Mix all of the ingredients except the wheat flour, the result should be a loose dough. Let the dough rise for 30 minutes. Knead and add wheat until your dough is flexible and easy to handle. Bake about 30 rye bread, the traditional shape is round with a hole in the middle - use e.g. a small glass to make the holes and do bake "the holes" as well. Let the bread rise one more time. Bake for 10-15 minutes preferably in a traditional, wood heated baking oven, or in an electric oven at 225 degrees.



## Bread cheese

- 5 l colostrum (first milk, SWE “råmjölk”)
- 1 tablespoon cheese course
- 2 tablespoon salt

Tip: No colostrum to be found? Substitute with 4 litre 4% milk and 1 litre cream.

### Process:

Warm the liquid until it's finger warm, add cheese course and salt. Let sit for at least 30 minutes until it curdles. Reheat to lukewarm temperature. Break apart the cheese mass by stirring. The cheese mass sinks to the bottom while the whey floats on top. Gather the cheese mass with a spoon and place it in a strainer. Remove more whey by squeezing the cheese mass with your hands. Place the cheese mass in traditional cheese board - or in a round pie pan. Place the cheese board in the fire place close to the fire to bake, or bake in the oven at 250-300 degrees for 5-10 minutes. Using the grill function gives a nicer finish. Flip the cheese once it has caught nice colour. As both sides have taken nice colour, your bread cheese is done. Serve warm cheese with cloudberry jam (and a cup of coffee). Use the whey as liquid when baking.



### More information

Link: [a documentary film was made during the study visit](#)

Link: [more pictures can be found on our homepage](#)

Link: [a manual has been created based on the experiences within the project](#)

# Traditional pies, case baking in Suiti

## How to bake:

From the quantity of the mentioned products, you can make 15-20 pies.

### *Ingredients for dough bases*

- 40-60 g of wheat flour
- 60 g of margarine or butter
- 150-200 g of water
- A pinch of salt

### *Ingredients for the carrot filling*

- 1.5–2 kg of carrots
- Sugar to taste
- A pinch of salt
- 200-300 g of sour cream of your choice
- 1-3 eggs optional
- Some semolina, optional

### *Ingredients for the potato filling*

- 0.8–1 kg of potatoes
- A pinch of salt to taste
- 150-200 g butter of your choice
- 50-100 g cream of your choice
- 1-3 eggs, optional
- Some semolina, optional
- Some cumin seeds, optional

### *Ingredients for smearing*

- 200–300 g of sour cream
- Sugar to taste
- Ground cinnamon optional
- Cumin seeds optional
- 1-2 eggs optional

## STEPS

### *Step 1*

To make it easier to roll, you can add a little wheat flour to the dough - 40-60 g for the mentioned amount of coarse and/or shot rye flour.

### *Step 2*

Flour is mixed with warm water, to which margarine or butter and salt have been previously added. The dough should be firm, easy to roll, but not too hard. Roll out the finished dough to a thickness of about 1.5-2.5 mm, roll out, press out or cut out round bases with a diameter of 10-15 cm. The edges of the base of the dough are folded up by 1.5-2 cm and the bases prepared in this way are placed on a greased board. The edges should be substantial and stand firmly up.

### *Step 3*

Ready potato filling. Potatoes are boiled and ground (grated) into a homogeneous mass, to which salt is added to taste while kneading. You can add melted butter or cream to the mass, break in 1-3 eggs, cumin can be used as a spice. Part of the boiled potatoes can be replaced with uncooked grated potatoes, on which the excess liquid has been pressed.

### *Step 4*

Ready carrot filling. Carrots are boiled and ground into a homogeneous mass, to which sugar is added while kneading. You can also add sour cream to the carrot mass if you want 1-2 eggs. You can also use uncooked grated carrots with excess juice squeezed out for the carrot mass.

### *Step 5*

In order for the rouche filling to be better compacted in the rouche, you can add a little semolina when preparing the carrot and potato fillings.



### Step 6

In the bases made of rye flour, spread the potato mass, on top of it - the carrot mass. The proportions of the filling are the mass of potatoes and carrots in a ratio of 1:2–1:1. The prepared sklandrausi (fresh or semi-finished sklandrausi) is baked in the oven at a high temperature (220–250 °C) until the base of the dough becomes dry (15–30 minutes).

### Step 7

Spread the finished sklandrausi with sour cream, sprinkle with sugar. Cinnamon or cumin can be sprinkled as a spice.

### Step 8

A mixture of cream, sugar and egg can also be used for coating. It is prepared by mixing the mentioned amount of sour cream and sugar with 2 eggs. In that case, the sklandrausi should be baked in a hot oven for at least 5 minutes.



## More information

Link: [a documentary film was made during our study visit](#)

Link: [more pictures can be found on our homepage](#)

Link: [a manual has been created based on the experiences within the project](#)

# Baking "Lefser", case Gossen

## About:

Lefse is traditional Norwegian flat bread with different types of filling according to the region in which they're made. They can be baked from potatoes or from flour – or from a mix of potatoes and flour.

## How to bake:

Lefse is a traditional Norwegian pastry, made with a dough based on flour and using baking powder and hartshorn (baker's ammonia) as raising agent. The dough is rolled out using a rippled rolling pin to a very thin round disk. The disk is then baked on a "steketakke", a griddle, for a few minutes on each side. The process is a bit similar to frying a pancake.

"Lefse" can be baked very thin - or a little thicker and soft like in this recipe.

## Recipe: TJUKKLEFSE (Thick and soft flat bread)

- 3 dl sour cream
- 2 dl kefir/culture milk
- 2 eggs
- 2 large cups of sugar (1 cup=1.5 dl)
- 2 tablespoons stag salt
- 2 tea spoons baking powder
- Flour for sufficiently firm dough - approx. 650 g flour

1. Put sour cream and kefir in a baking dish.
  2. Beat eggs and sugar a little. Add this into the sour cream and milk mixture.
  3. Then add stag salt and baking powder.
  4. Add flour until the dough feels "thick enough" – like a slightly loose yeast dough.
  5. Divide the dough into 18 – 20 pieces. Roll them out like buns and cover them with a towel to keep them soft.
  6. Bake the lefser fairly thin – they will rise as they fry. When finished, place them on a cloth /towel as well as placing a towel over them to keep them soft until they are cold and you can put the butter cream on them.
  7. Divide the lefse into two pieces and put cream between the layers and then cut it into triangles. Enjoy!
- Lefser also tastes good with butter and white or brown cheese.





## Cinnamon buttercream

- 500 g of butter – or half butter and margarine
- 500 g of icing sugar / Stir the butter and icing sugar together well
- 1 tablespoon of prim / Add and stir
- About 3 table spoons of cinnamon
- 1 tablespoon sour cream / Add and stir carefully so that the cream does not crack

### *Tips!*

- Feel free to use more sour cream - approx. 1 ½ dl
- You can skip prim - the cream will still taste delicious
- Lefser can also be frozen to be a delicious dish when you want to serve them - long after beeing baked.
- Lefse is a traditional Norwegian pastry, and you have many local recipes. Some families have secret recipes on lefse that are passed down from generation to generation. This is Kjellaug Urdshals' family recipe.

### **How to use:**

The baked lefser are cut into four pieces. One piece is covered with cinnamon buttercream, and another piece is put on top, to make a small “sandwich”.

Gossen bygdekvinnelag regularly arranges courses for people that want to learn how to make lefse. The courses are often arranged before Christmas, and are usually very popular. Lefse is a traditional sweet that is often baked at Christmas.

In Norway it's common to make lefser for Christmas – an old tradition which still is very popular.



### **More information**

Link: [a documentary film was made during our study visit](#)

Link: [more pictures can be found on our homepage](#)

Link: [a manual has been created based on the experiences within the project](#)



# Creative workshops

## Painting ceramics, case jewellery

The target of this activity is to let the audience experience the use of traditional materials and crafts - like the use of clay, but giving contemporary accents and design, therefore developing the interest of the youth and adult target groups.

The content of the activity was consisting of the painting of already pre-prepared butterflies made from clay and once burned which was implemented by Latvian artist Kristine Simpermane. The participants were invited to decorate the white clay butterflies which will be turned to the self-decorated wearable jewellery.

This activity resulted with the better understanding of the importance of the use of traditional materials and crafts where adults could develop their creativity, rise self-confidence and develop communication in between the other group mates.



## Stone painting

Painting on stone can be used as a creative and social way to learn about coastal culture, traditions in one's own local community and nature.

It is a activity that anyone can achieve without experience. Which makes it an inclusive and social activity.

### Materials:

- \* Stone.
- \* Akrylic painting.
- \* Paintbruch in different sizes.

**Tip:**

- \* For inspiration you can find books with pictures from the nature around you or other trad.
- \* To make the painting dry quickly use a hairdryer.

**More information**

Link: [a manual has been created based on the experiences within the project](#)

Link: [more pictures can be found on our homepage](#)



# Handicraft workshops

## Pop up workshops, case paper flowers

During an event, it is easy and effective to arrange short pop up workshops during a limited period of time. We experienced this method in the form of a handicraft workshop. This way human resources can be focused where needed during a longer event, and participants engage only for a part of the bigger event. Our example was Ostrobothnian paper flowers from Finland, that have traditionally been used at weddings. It is a small, but festive, craft that is quite rewarding as a short pop up workshop.



Link: [a manual has been developed](#)

## Using historical photos for crafts inspiration, case paper flowers

Much archive material is currently published digitally online. This is a good resource for spreading knowledge of traditional culture. We experienced this during a handicraft workshop, where we could see how the decorations we were making would have been used. Also, many variations were showcased in the historical photos, as well as the setting of the traditional craft. The historical photos are very good tools for starting discussions about traditions, customs and variations over time and distance.



Link: [example of PDF-file with historical photos and its uses](#)



## Using traditional objects for arts and crafts interpretations, case apron tassels

Traditional objects or motives can be used in present day interpretations. This allows for using more affordable materials as well as for shortening the time needed. We experienced this in the form of a crafts workshop, where traditional decorations were made. The reinterpretations are a good starting point for discussions of the originals and their role in the traditional culture. The reinterpretations should be seen as a stepping stone or an invite to the traditional way of crafting.

Link: [manual in Swedish](#)



## Clearing eider downs, Bjørnsund

### About:

Traditional down harvesting has been important in the north. There are different manners to collect the feathers. In Bjørnsund, Norway, we learnt about the traditional approach to collect and clear eider down. The eider is a sea-duck that nests along the northern shores.

### Collecting:

The hen of the eider duck will pluck soft down from her own feather coat to line the nest for the eggs. When the chickens have left the nest, the down is left. People collect the down from the nests in order to use it for example in duvets. It used to be a substantial income for people living in the coastal regions of Norway. Today, there are fewer eider ducks along the coast, possibly because of the access (or lack thereof) to fish.

### Clearing:

We took part in a workshop at Bjørnsund leirskole, where we were shown how to clean the eider down. The down is often full of sticks and straws of grass and needs to be cleaned. For this, the Norwegians use a “dunharpe”, a wooden frame with pieces of string attached. The down is



placed on top of the strings, and then you drag a piece of wood across the strings so that the dirt falls through. Eventually all of the down will also pass through the string, and then you place it on top again and start over. It is quite a slow process! You will need down from approximately 60 nests to make one duvet, so there is a great amount of work for just one duvet.

### **More information**

Link: [a documentary film was made during our study visit](#)

Link: [more pictures can be found on our homepage](#)

Link: [a manual has been created based on the experiences within the project](#)