



**NORDPLUS**  
Adult

**CULTURAL HERITAGE – AN  
OPPORTUNITY TO DEVELOP  
BUSINESS, EDUCATION AND  
INNOVATION**

# RECOMMENDATIONS

**Project “Raising Adults’ Cultural  
Awareness and Expression through  
Cultural Heritage”  
2014-2016**





Nordplus Adult project "Raising Adults' Cultural Awareness and Expression through Cultural Heritage" (RAISE) /[www.raise-project.eu](http://www.raise-project.eu)

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Each partner of the project is responsible for the content of the material provided in the publication.



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## Foreword

Active globalization, increased human mobility and the development of informational technology promotes deeper knowledge of the European and World culture. Through other cultures we better perceive our own national identity and recognize the importance of preserving the cultural heritage for the generations to come. Although European cultural heritage is one of the most diverse and fascinating ones in the world, it has not yet been fully exploited. Cultural heritage not only helps to preserve the uniqueness of the country, it may also contribute to the creation of the social, civic and economic welfare: encourage investment and establishment of small enterprises and promote the development of adult education as well. With reference to the Declaration of Burges, 9 December 2010, „Cultural heritage is becoming a major source of both direct and indirect employment and engagement“. The role of cultural heritage in social life is defined by the basic European and World documents: Convention Concerning the Protection of the World Cultural and Natural Heritage (1972) and Operational Guidelines for the Implementation of the World Heritage Convention (2012 edition). Europe 2020, EU Council Work plan 2011-2014, Recommendation of European Conference „Cultural heritage and the EU-2020 strategy – towards an integrated approach“ (2013 Vilnius).

This project is particularly relevant nowadays, especially upon increased human migration – adjustment to a new culture and adopting to new traditions cause changes in identity and puts the preservation of national heritage at stake. Project participants addressed the problem in two ways: firstly, having acquainted themselves with the cultural heritage of the participating countries they carried on a comparative analysis looking for similarities and differences in cultural heritage. This aroused dignity and appreciation of their own cultural heritage. Moreover, they created digital stories on-line on the topic of cultural heritage and foresaw the ways to integrate them in to the educational and cultural programs. They also shared good practices and discussed the possibilities on how cultural heritage could help establish and develop businesses. Project participants – staff and adult learners – were actively involved in practical workshops and participate in seminars and discussions as well.

The project idea is closely related to the Europe 2020 Strategy, which states that lifelong learning should be complemented by a strong cultural component, strengthening adult key competencies: cultural awareness and expression, communication in foreign languages, digital literacy, social and civic competences, the sense of initiative and entrepreneurship). Also in compliance with the initiative of the Strategy "Digital Agenda for Europe", the project partnership has generated digital products on cultural heritage and project partner best practices on-line.





## About the project

**RAISE** "Raising Adults' Cultural Awareness and Expression through Cultural Heritage" is a project supported by the Nordplus Adult programme. The idea of the project responds to the objectives of the Nordplus 2012-2016 program - to promote Nordic/Baltic collaboration, cultural understanding and develop innovative products and processes in education through the best partner experience.

**The aim of the project** – is to develop the competence of cultural awareness and expression with the emphasis on the unique national heritage in the following fields: national songs and dances, folk instruments, festive customs and traditions, symbolism, national costumes, traditional handicrafts, ancient architecture and culinary heritage.


### The Objectives:

1. Get acquainted with the cultural heritage of the project partner countries and distinguish similarities and differences in the following fields: traditional handicrafts, customs and traditions, ethnographic buildings/ villages, national costumes, culinary heritage, folk songs, dances and musical instruments.
2. Organize seminars, discussions and workshops on how cultural heritage may affect adult education, enrollment, innovation, social and economical development.
3. Share good practices how cultural heritage in partner countries may help to develop adults' entrepreneurial skills and be used as a means to establish business.
4. Improve the access to cultural heritage on-line by digitizing Nordic/Baltic cultural heritage through project partner best practice and innovation.
5. Prepare an educational digital material (CD) "Cultural heritage of the Nordic/Baltic countries".
6. Create recommendations to implement the best project partner experience in Nordic/Baltic countries.

**Target group:** adult learners, adult educators, institutional heads and professionals in education and culture, local communities.

### Results

Having acquainted themselves with the cultural heritage in partner countries, the project participants observed some unique and common features of the Nordic/Baltic countries' heritage. As a result, they produced recommendations on how cultural heritage may contribute to the development of business, education, and innovation in partner countries. The project partner hope that the knowledge they acquired during the project will help to strength cultural, social and civic awareness of other people's culture, as well as promote tolerance to history, traditions, and language of neighboring countries. Moreover, it will also open up new prospects for cooperation and development of adult entrepreneurial skills and the use of cultural heritage in modern life. Through other cultures we will better perceive our own national identity and the importance of preserving the cultural heritage for the generations to come.



## ABOUT THE PROJECT

### The project partnership has produced the following outcomes:

1. Digital stories/material (pictures, videos, descriptions, stories, etc.) - 20 units in national languages with English subtitles about cultural heritage in partner countries in the following fields: national songs and dances, folk music and dances, festive customs and traditions, symbolism, national costumes, traditional handicrafts, ancient architecture and culinary heritage. They are available on the project website <http://www.raise-project.eu/>
2. Recommendations for adult learners and teachers, representatives of NGO, culture specialists, museum workers, local communities, folk artists and craftsmen "Cultural Heritage – an Opportunity to Develop Business, Education, and Innovation". The recommendations are available online on the project and project partners' organizational websites.

More information about the partnership, project results and outcomes may be found on the website:

<http://www.raise-project.eu/>



*The first project team meeting in Lithuania*



# ALIKE BUT DIFFERENT



## Similarities and differences in the partners' countries

### "Old architecture, ethnographic villages, traditional handicrafts"

In every country small villages in the countryside are common. There was a church in the middle and the congregations were small. Houses of common people were very modest and small. Ancient houses were built from wood and mostly with straw roof. The ancient farmstead was very similar in Latvia, Lithuania and Estonia. The courtyard was surrounded by many small buildings such as sheds, barns and stall. In earlier age people and cattle lived under the same roof. In Lithuania and Latvia the log cottages had thick thatched roofs which were very beautiful. In Finland rooftops have been made of temper (flat splint). Windows were very small and there were wooden window shutters when the warm wanted to keep inside. Handmade window glasses were expensive. Inside there was a big open fireplace for cooking and keeping the house warm.

There was quite little furniture in the cottages. Narrow benches went around the room and there was one big table. Also beds were few. Although there were a few items in the house they had been decorated and had beautiful details. Everything was handmade. During the wintertime there could have been a loom in the room and women wove materials for clothing and bedclothes. Wool game from sheep of the family and linen was grown in the field. Materials had natural colors and sometimes they were dyed with different natural plants.

In eastern Finland the houses were very modest. In western part of Finland you can find similar bigger two-storey houses as we saw in Lithuania and Latvia and Sweden. Funny detail concerning furniture in these houses is similar in each country: chairs with high back rests were placed in front of windows to show that every room have furniture and rich people are living in the house. Bathhouse had the special role in all project countries.

Handicraft skills were passed from mother to daughters and from father to sons. The viewing, pottering and smithery were recognized handicrafts in all project countries.

Different from Lithuania, Latvia and Estonia Bobbin lace was traditional craft in Sweden and Finland.

In Lithuania there are a lot of wooden memorials: crosses, chapels and shrines. In Sweden there was popular hand painted wallpapers, painted walls and ceiling.

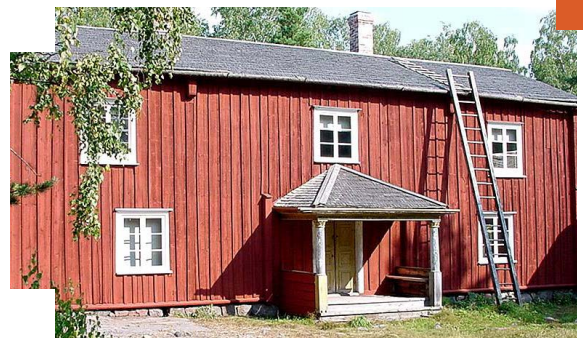
Sustainable development can be seen in handmade items for home and interior. The material was used with great skill and carefulness, nothing was wasted. You could repair things if something was broken. People had very little but they appreciated what they had.



The ancient wooden house with a straw roof, Lithuania



The wooden window shutter, Lithuania



The ancient two-storey house, Finland



The weaver, Lithuania



Bobbin lace making, Sweden



## ALIKE BUT DIFFERENT

### "National costumes, symbols and traditions"

The festive national costumes are richly decorated and they are skillfully homemade. Most of the materials have been woven by women and the materials are wool and linen. People had sheep and they grow linen. In every household there were looms and spinning wheels to produce the materials for clothes and textiles at home. During the wintertime women and men had many chores they were able to do while the summertime was for farming and gardening. Also children learned to work in early age. The national costumes are quite alike in Lithuania, Latvia, Estonia, Sweden and Finland. Many parts of the costumes are similar. Women wear white linen shirts as part of the traditional costume. The features of the costume can tell where you live and come from, are you married or single or widow, your religion, your wealth and your status in society. Young girls have ribbons in their head, married women different kinds of head gears. In eastern part of Finland married women had to cover their heads with veils. Women have aprons in every country. Aprons are used also in feasts not only while working because the apron was a symbol of protection. Red and blue colors were also used to protect a person. A newborn had swaddling clothes and red embroidered ribbons for shelter. In Lithuania, Finland and Sweden a flat handbag fastened at the waist is part of the traditional costume.

All partners countries have many similar symbols and techniques in embroidery, bobbin lace and in different ways of making decorations. In each country many kinds of crosses are sewn into blouses, aprons and head gears. The tree of life is a typical motif with many variations. Flowers and birds and other natural figures are used. In Finland the bird can be a cuckoo from Karelian or a male capercaillie with a large tale. In some other country the bird embroidered in a piece of cloth is a peacock.

In Finland the costumes are more simple and more modest and not so decorative compared to costumes in east and west. The woven ribbons are not so wide and richly covered with patterns as in Latvia and Lithuania and Estonia. Only in Lapland the Sami people weave similar ribbons. In Lithuania and Latvia, very large scarves (almost more like blankets) are part of the traditional costume, whereas Finland Estonia and Sweden only use small scarves. In Estonia women wore beads at all times, as they were believed to bring good health and knit mittens were believed to have special protective powers against hostile people and forces.

Color violet is not used in Finland in national costumes and textiles. Cotton cloth was very expensive and it was used very little. The use of silk and satin was forbidden for common people by laws. Along the people got better income the use of printed cotton, factory made felt and other expensive items became possible.

A lot of research of national costumes is going on in Finland. The National Costume Center of Finland in Jyväskylä as part of the Craft Museum. Finnish national costumes are studied as well as ancient costumes and the clothing of national minorities.



Lithuanian national costume



Latvian national costume



Swedish national costume



Finnish national costume



Estonian national costume

ALIKE BUT DIFFERENT

**"Musical instruments, songs and dances"**

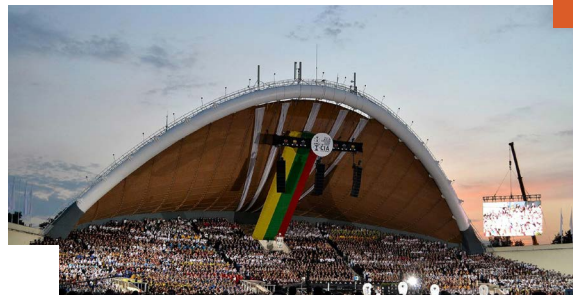
The traditional instruments are all alike, the traditional songs and dances are also very similar. One can see from all the traditions concerning the musical instruments, songs and dances, that the countries are not so far away from each other, and that is natural, if we think about the geography and the history of our countries Finland and Sweden are very alike in everything, because of the long common history: Finland has belonged to Sweden nearly 700 years.

It seems like the traditions is more present nowadays in the countries like Latvia, Estonia, Lithuania than in Sweden or Finland (there are many young ones involved and many traditional happenings e.g. in Estonia Setomaa and Latvia). It also seems that the traditional singing tradition is stronger in Latvia, Estonia and Lithuania than in Sweden and Finland. Maybe Latvia, Estonia and Lithuania teach their traditions to their children more than Sweden and Finland, at least it seems so, if you watch the digital stories made. Modern instruments and flavors might be more in Sweden and Finland

In every country, traditional music has evolved in oral transmission, it is characterized by continuity between past and present, by variation based on the creative impulse of an individual or a group, and by social choice defining the musical form. It is the living communicative tradition of a community.

Musical instruments reflect relations between different cultures, and travel relatively easily while being more international than song repertoire. So, to bring an example from Estonia - instrumental and dance repertoire in North Estonia show ancient common features with Votic neighbors in the east, also Finnish influence is observable, particularly in coastal areas. West Estonia shows some impact of Swedish culture; southeast and northeast regions feature East Slavonic (Russian) influence. Music in South Estonia shows common characteristics with Latvians, while Estonian traditional music has in general been influenced by Germans.

Estonia's traditional folk song form is called *regilaul*. Sung primarily by women, *regilaul* is comprised of eight-syllable verses sung by a primary singer and typically repeated by a secondary singer or group of singers.



Lithuanian song festival



Latvian song and dance festival



Swedish dance



Finnish dance



Estonian folk singing

Estonia	Finland	Sweden	Latvia	Lithuania
<b>Traditional folk songs</b>				
Single-voiced/monophonic <i>regilaul</i> (except seto's, who have polyphonic/many-voiced) Marked by alliteration, parallelism, and rich poetic and mythic language. Rhyme is typically not used.	Monophonic <i>runolaul</i>	Monophonic verse-song, accompanied by instruments	Monophonic	Varied and changeful rhythm, polyphonic
<b>Themes/topics of traditional folk songs</b>				
Songs often focus on life, work, legends, folk calendar. In the 1860s, Friedrich Reinhold Kreutzwald used <i>regilaul</i> as the basis for the national epic poem "Kalevipoeg".	National epic poem Kalevala	Life, nature, love	Work and rites	Work and rites
<b>Folk music instruments</b>				
Estonian zither (kannel)	Kantele is a traditional plucked string instrument of the dulcimer and zither family native to Finland	Nyckelharpa "keyed fiddle"/ "key harp", is a string instrument or chordophone.	Latvian zither (kokle) is a plucked string musical instrument (chordophone) of the zither family	Kanklės, Lithuanian zither is a Lithuanian plucked string musical instrument (chordophone), of the zither family
<b>Folk dances</b>				
Flat-Foot Waltz – an Estonian folk waltz (two feet are firmly on the ground, the dancers do not rise onto their toes.), dances in a circle	Jenkka (a fast partner dance)	Polska, almost always seen as a partner dance in $\frac{3}{4}$ beat (although variants in $\frac{2}{4}$ time and for two or more couples exist)	Sudmalinas, dances in a circle	Kadril (quadrille)



## ALIKE BUT DIFFERENT

**"Traditional festivals and culinary heritage"**

Every major holiday of the year has certain customs and traditions. It can be said that holiday customs are as varied as there are nations in the world celebrating them. However, some similarities are observed, too, especially in neighboring countries. Since food is an indispensable part of each celebration, it will be analyzed alongside with the cultural heritage.

**New Year's Eve and Day** is a festival whose traditions are similar in most of the countries. People stay up on the New Year's Eve until midnight to greet the New Year. If an individual sleeps through such an important moment, his entire year may go badly. In the old times the main concern on the New Year's Eve and Day was to learn the future: what kind of year it will be, what it will bring, how life will go. Consequently some prognostications of weather and predictions of personal nature were performed. Eventually, these days the traditions have vanished since no one actually believes in these predictions.

The last day before the start of Lent is called **Shrove Tuesday**. It's a festival celebrated in all countries and the traditions are more or less the same: people eat hearty food such as pancakes, usually made of flour with yeast (in Lithuania), hodgepodge, buns, (in Sweden and Finland) sauerkraut, sausages (in Latvia), potato pudding and other rich meals.

The costumed and masked revelers are an integral part of Shrove Tuesday festivities in most countries. The masked carnival goers have their origin in the battle between spring and the demons of winter. This tradition is immensely enjoyed by children who dress up as beggars, gypsies, devils, witches or Jews, sometimes animals (horses or goats) and birds and go from house to house begging for sweets. Nowadays people exercise the old tradition of awakening the earth from winter's sleep playing outside, sledding and making bonfires. In Lithuania it is customary to make a symbolic winter creature – a figure of woman, mad from twigs or straw and dressed in long loose clothes. It's burned on bonfire – it's a symbolic destruction of winter.

**Palm Sunday** – the Sunday before Easter is celebrated in Catholic countries (Lithuania) and is renowned for elaborated home-made decorations (*verba*) to be taken by people to church. These verba decorations could be simple: branches of juniper and pussy willows or plaited from dried plants, flowers and bentgrass. After these verba is blessed in church they are brought home and kept until next Palm Sunday to protect the house against lightning.

**Easter** is a religious festival celebrated in all Christian countries. The old tradition of decorating Easter eggs has been preserved in all countries. The decoration techniques vary from very simple – decorating with onion skins (in Lithuania, Latvia, Sweden) to elaborated – decorating with wax (in Lithuania) or by scratching (in Latvia and Lithuania). A variety of games are played by children with Easter eggs. The simplest is an egg-breaking contest by players hitting each other's egg. Another amusing game is egg rolling contest, usually played outdoors. Another ancient tradition which is still preserved in Lithuania is to take Easter eggs to graveyard. Among traditional Easter meals baked ham, goose, suckling pig, eggs, bread, cakes, beer and cider are the most common ones. In Finland and Sweden children have a custom of dressing up like witches on Holy Saturday, when evil spirits and witches (*called trulli in Finnish*) were believed to roam around, doing all kinds of mischief. Large bonfires were burnt to dispel them, and this custom is still practiced today.



Shrove Tuesday in Estonia



Burning of "More" on Shrove Tuesday symbolizes destruction of winter, Lithuania



Verba, a traditional Palm Sunday's attribute, Lithuania



Lithuanian Easter eggs decorated with wax



Children in witch costumes on the Holy Saturday, Finland



## ALIKE BUT DIFFERENT

**The Midsummer** feast is among the most popular ones in all the countries around the Baltic Sea. Having its pagan roots, it coincides with Christian feast of St. John the Baptist. Although it has different names Joninēs or Rasos (in Lithuania), Jani or Liigo (in Latvia), Jaaniõhtu, also Jaanilaupäev (in Estonia), Midsommar (in Sweden), Juhannuspäivä (in Finland). The festival is celebrated in the period of time centered upon the summer solstice and is the most joyous and popular summer festival. Making the bonfires, dancing around them and feasting at them is traditional in all of the countries. In some countries the old tradition of raising a maypole is preserved (in Sweden). All countries except Lithuania have traditional meals for the midsummer festival. Old tradition typical for all countries, except Sweden, is a lightning of bonfires and jumping over them.

**Christmas** is a Christian and family reunion festival with lots of ancient customs and traditions which may vary from country to country. It's been observed that the Lithuanian tradition of celebrating Christmas Eve is one of the most archaic ones among all of the countries. It is mainly observed in traditional Christmas Eve dishes, which unlike in all other countries are strictly meatless. Moreover, no egg or milk products are allowed. The Christmas Eve dinner table always has a small plate of Christmas wafers – so called God's cakes which can be obtained from the church. Nine to twelve different dishes are served on the table, symbolizing twelve months or twelve apostles. The dishes are: herring, fish, boiled or baked potatoes, **šližikai** with poppy seed milk, cranberry pudding, dried fruit soup, and bread. In keeping the Lithuanian Christmas tradition, no exotic or out of season fruit or vegetables are allowed. The Christmas Eve celebration is abundant in magic spells and predictions of future life and harvest.

There are some festivals which are common only to some countries, e.g. Walpurgis night (in Latvia and Sweden), Santa Lucia (in Sweden), ST. Martin's Day (in Latvia, Sweden and Estonia), St. Catherine's Day (in Estonia). Also, there are some festivals dedicated to special kind of food, e. g. surstromming (fermented herring) (Sweden), crabs, etc.

The national culinary heritage of the Baltic and Nordic countries has developed under the influence of neighboring countries. It was being formed during wars, migration, marriages, as well as culinary books.

Although all countries' kitchens undergone some changes in their culinary heritage, there are some meals which are characteristic only to some national kitchens, e.g. fermented herring (in Sweden), black rye bread (in Lithuania and Latvia), pudding (in Latvia), dried bread (in Sweden). Typical traditional food in Finland and Sweden include meatballs, smoked salmon, wheat dough pastries and coffee etc, while typical Latvian and Lithuanian food are pancakes (blinis), red beet soup (borsch), small cakes and tea.



Jani or Liigo celebration in Latvia



Midsommar celebration in Sweden



Black rye bread in Lithuania and Latvia



Dried bread, Sweden



Smoked salmon, Finland





**THE  
INTEGRATION  
OF  
CULTURAL  
HERITAGE  
INTO  
BUSINESS**

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### The integration of cultural heritage into business

During the Nordplus Adult project „Developing Cultural Awareness and Expression Competence through Cultural Heritage – RAISE” second project meeting in Tukums, Latvia, February 2015, project partners from Lithuania, Latvia, Finland, Estonia and Sweden shared their experiences and realities on the topic of promoting adult entrepreneurial skills - adopting handicrafts in modern life.

In all countries there are craftsmen, artists, entrepreneurs who adapt cultural heritage elements in modern life. They develop and produce different crafts, goods and services for everyday utilization for modern people nowadays.

Ancient and traditional symbols and ornaments are widely adapted in clothing and accessories as well using traditional materials like linen and wool but not only.

Even traditional costumes can be interpreted by today's designers like Anna Aizsilniece (Latvia) has created collection „Ethnography”. Many people have some pieces or parts of traditional costumes which they combine with casual clothes for example, linen shirts with jeans or they wear just accessories like belts, jewelry, etc.

Traditional crafts can be both ethnographic and modern, such as pottery, ceramics, knitting, viewing, wood carving, embroidery, crochet, work with grass/straws etc. and it can come in different fields like architecture, sports etc.

On EXPO, there were comfortable high-quality bean bags in national patterns and colours presented as examples of modern Estonian design - the most popular products of Eestietno.ee. The stripy patterns of the large pillow-shaped bean bags are inspired by the skirts that are part of Estonian folk costume. The history of each skirt, and its colors and patterns, is unique. For example, the bright yellow and orange skirts worn on the small island of Muhu were dyed with the explosive found in the shells carried by the battleship Slava that ran aground near the island. The design of the hand-made bean bags, which keep national heritage alive, is simple and uses the golden ratio. More information on: <http://www.eestietno.ee/in-english/>

The traditional cultural heritage comes in our daily life also via celebrations with special meaning (weddings, child baptism) and rituals like sauna. In these events and activities people use special objects and symbols and follow traditions and rituals with special meaning.

Adults who are interested in creating their own enterprises in each project partner country can find appropriate support or advice. There are online based support like special websites how to create own enterprise (for example <https://www.verksamt.se/> in Sweden), there are a lot of possibilities to create WebPages, own profiles in social media portals like Facebook (for example, <https://www.facebook.com/gintvile.giedraitiene> (Lithuania), <https://www.facebook.com/HanniesHantverk> (Sweden) or profile on the Internet shop Etsy ([www.etsy.com](http://www.etsy.com)).



Bow tie with traditional Latvian ornaments



Sneakers with traditional Finnish ornaments



Felt boots with traditional Lithuanian ornaments



Rubber boots with traditional Estonian ornaments

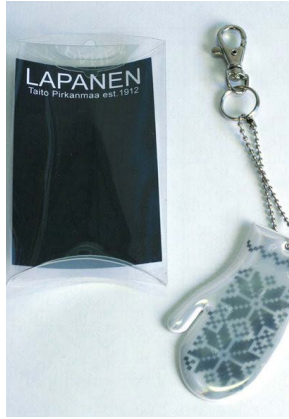


A T-shirt with traditional Jussi-ornaments





Blankets inspired from traditional aprons, Sweden



Reflectors, Finland



Embroidery bracelets from Sweden



Soap Elvyra Vilkiene, Lithuania  
[www.wilkes.lt](http://www.wilkes.lt)



Bee vask candles, Lithuania



Mobile phone covers, Latvia



Socks with traditional ornaments, Estonia



Mugs with traditional ornaments, Latvia



Candlestick from Sweden with ornaments from old ribbons



A pillowcase with south Karelian dialect phrase



Wooden shoes with traditional Swedish ornaments



Gallery of Estonia



# RECOMMENDATIONS |

## Recommendations on how cultural heritage could be integrated in local communities from the point of view of education, social life and economy

### From the point of view of Education

- Excursions to festivals that showcase local/national cultural heritage through demonstrations of traditional crafts, like the making of roof shingles or lace making according to local traditions and patterns. An example is Volasdan in Edsbyn (in Sweden), where on the last Sunday in July over a hundred volunteers dressed in traditional dress provide demonstrations of all sorts of jobs and crafts that could be found on a large farm in the area between 1860 and 1910.

(<http://www.hembygd.se/ovanaker/volasdan/>)

- Guided visits to heritage centres to learn about the history of architecture as well as the way people used to live, as can be done at for example Hälsingegård Mårtes in Edsbyn (<http://www.storahalsingegardarsvag.se/Martes1.htm>), Skansen in Stockholm (Sweden) (<http://www.skansen.se/en/kategori/english>) or at the Open Air Museums of Lithuania ([http://www.llbm.lt/eng/about\\_us/](http://www.llbm.lt/eng/about_us/)).

- Workshops to learn about traditional crafts, such as the spinning of linen or whittling of wood into spoons. In Sweden there is a special association that has been keeping traditional crafts alive since 1907; the hemslojdsföreningen (<http://www.hemslojden.org/in-english/>).

- To organize "study groups" in a local community for local inhabitants on topics related with cultural heritage (eg handicrafts, cooking, also reading clubs etc). These are small informal groups, in club format, where people get together periodically (e.g. once a week, once a month) to learn and experience something together. If such study groups are organized in different communities, there can be "study visits" to each other.

- To involve local adults, who are working in a field related with cultural heritage, to pass this heritage on to the younger generation by presentations at local kindergartens/schools as well as inviting the children to visit the "cultural heritage" in practice – e.g. someone performing some crafts etc. Such "open door days" could be organized by local craftsmen etc.

- To arrange multicultural happenings and training, where the studying of languages would be integrated to the studying of different culture area's traditions using also digital stories, social media etc.

- Educators could gather together for a recreation day including exercise, singing and dancing according to different countries' traditions.

- Adult centers could arrange courses, which transfers national and international cultural heritage: e.g. open and free annual exhibitions, where students can show their works done during the study year. Seeing the exhibition could get more people interested on studying cultural traditions on adult educators courses



## RECOMMENDATIONS

### From the point of view of social life

- Music festivals that showcase traditional/folk music and dances allow visitors to learn about the music and instruments in an informal social setting. The Hälsingehambo (<http://halsingehambo.com>) is an example of a dance festival and competition showcasing traditional dances and Delsbostämman (<http://www.delsbostamman.nu>) is a very well attended festival for Swedish folk music. Both provide opportunities for visitors to join in and try new things.
- Food related festivals are a good way to learn about culinary heritage in a social setting. A Swedish example would be a surströmmingsskiva; a gathering where the traditional delicacy of surströmming (fermented herring) is served with all the trimmings.
- Each community could introduce a traditional event, to specialize on one aspect of cultural heritage which is most typical to that place (e.g. based on some local resource, related to history, or some well known person, etc.)
- To organize some kind of a "fair of traditions" where local people, especially seniors, could do storytelling about some past skills, demonstrate these skills to other people etc. This would help to bring together different generations in the local community and make social life more lively and interesting.
- Pop-up days for the citizens around food, sauna traditions and traditional handicrafts.
- Cultural heritage may serve as a source of ideas and inspiration for people from disadvantaged backgrounds, especially those living in remote (rural) areas or facing social, gender and economical isolation. Such people may start a lifestyle business which is centered around their life style, talents, hobbies or passion. Integrating cultural/culinary heritage may profit not only the lifestyle entrepreneurs in terms of reading financial profit or social integration, but also the society as a whole, helping to preserve the old customs and traditions and the national identity as well.

### From the point of view of Economy

- Organizing events based on local cultural heritage can help attract tourists and generate income from entrance fees. A good example is the Volasdan festival in Edsbyn (Sweden), that attracts visitors from all over the world to see what a day on a large farm in Hälsingland looked like over a hundred years ago.
- Creating products based on cultural heritage can generate good income. Some examples are kitchen towels and serving trays that show drawings of heritage sites and books with weaving drafts based on historical textiles found at local heritage sites.
- Creating B&B or hotel accommodation in buildings with rich cultural heritage.
- Making a "local heritage route" which could be sold as a tourism package.
- Hosting visits of tourism groups who are interested to learn about cultural heritage.
- Producing souvenirs based on cultural heritage to be sold.
- Building up cultural hot pots/restaurants/centers in old buildings (and renovating the buildings) and making commercial happenings and selling traditional handicrafts and food.



**PRESENTATION  
OF  
THE  
PROJECT  
PARTNERS'  
ORGANIZATIONS**

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## Presentation of the project partners' organizations

The Recommendations has been developed by the international partnership including:

**Coordinator. Kaunas Region Education Center (Lithuania)**, founded in 1994, is an institution of nonformal adult education which aims to follow the trends of European, national, regional, educational and cultural policy and the knowledge society. Our institution organizes development of Professional qualifications for in-service teachers and cultural workers. It also provides non-formal learning for seniors (Third Age University). We offer programs on the following topics: school management, financial management, culture, school curriculum, education system, health education, pedagogy, andragogy and psychology. We also organize courses on computer literacy and foreign languages. The number of the clients per year is about 10 000. The institution is an active participant in national, regional and international (Socrates, Grundtvig, Leonardo da Vinci, Baltic Sea Region Program) projects in the field of adult education and culture, development of social and professional adult competences, recognition of formal and non-formal adult education, promotion of the ICT use, etc.



**Borderlands Leader (Estonia)** is a non-profit organization, founded in 2006, created to develop life in the Estonian South-East border region. Its slogan is „Boundless Borderlands“, which reflects the open way of thinking, readiness for innovation and a wish not to let physical or mental limits hinder the development. Altogether the NGO has around 100 members from 6 local municipalities (Räpina, Mikitamäe, Orava, Värskä, Meremäe and Misso) bordering with Russia in the East, and Latvia in the south. The members include rural municipalities, local entrepreneurs, local non-profit organizations. The strategy of the NGO is aimed to stop the quick decrease of rural population in the region and one of the ways to help do this is increasing peoples' possibilities of being engaged in leisure and hobby activities, including handicrafts, cultural activities etc. 4 of the local municipalities are from cultural minority "seto", and the special seto song "Leelo" has been recently included in the Unesco world heritage list for intangible heritage. Our NGO is involved in non-formal adult training both directly (training its members as well as specialized training courses), as well as having members among cultural organizations, handicrafts organizations etc, who are the direct project stakeholders as well as target group. Our member organizations include those engaged in choir singing, folk dance, arts, crafts etc and these are the activities we would like to concentrate in also in the present project. We will actively contribute to all parts of the project, taking part in project meetings and activities and hosting a meeting in Estonia. We will also actively contribute to project dissemination through our networks as well as our organizational website and quarterly newsletter, also writing articles for local press.



**Association Positive Mind (Latvia) - Biedrība "Pozitīvā Doma"** - is an organization created by experienced members working in public area per years. Organization is created with the aim to promote understanding and tolerance between people and society groups with different cultures, religions, races, social, economical background and health condition; promote integration of people with less opportunities and equal rights for everybody. Intercultural learning is one of the strategic directions of organization for the next three years. Organization implements different youth, social, cultural and educational projects both local and international. The main range of activities is promotion of non-formal education and voluntary service for young people and adults. Organization is the member of regional NGO's Association which consists of more than 40 organizations working in cultural, social, educational, youth and other fields.



**Viksjöforsbaletten (Sweden)** is a voluntary organization in Hälsingland countryside. We focus on physical training (dance, acrobatics), inclusion (i.e. wheel chair dance, dance for seeing or hearing impaired and youngsters with Downs syndrom), social responsibility (everyone has potential) and international projects (YiA, Comenius, Grundtvig). Participants are aged 4-94 evenings and weekends. We have our own house with café, piano room, stage costume room, sewing room etc. In June we arrange a festival, Dansforum and in December there is a Christmas show. During a year we have several camps, such as training camps for dance teachers in July.

Viksjöforsbaletten is cooperating with nearby Viksjöfors School. We the help of artistic training of curricular subjects, i.e. when there is learning about water cycle our dance teacher join the theoretical lesson and after do follow up in our dance studio. There the participants interpret the knowledge with their body language.



**Adult Education Centre of South Karelia in Finland** offers education and training mainly to the adult residents in the town Lappeenranta and in the surrounding municipalities. Our courses are however open to all, irrespective of age or educational background. In 2012-2013 student enrolment in our courses reached about 8 700. Courses, lectures and special events are provided in many subjects; languages, handicrafts, visual arts, health and fitness, drama, music and dance, computing, gardening etc. The sustainable development is one of the strategic plans of our organization for next two years. Our target is to support the growth of our students and staff as environmentally responsible and skilled citizens who are able to understand the principles of the sustainable development. Our organization has been participant in many international and national projects during the years. Our interest is to learn to know different cultures and cultural heritage, new innovative ways to teach and learn new skills at our work.







