

PROGRAMMES, PROJECTS AND ACTIVITIES BEST REFLECTING THE PRINCIPLES AND OBJECTIVES OF THE CONVENTION

**Deadline 31 March 2018
for possible selection in 2019**

Instructions for completing the proposal form are available at:

<https://ich.unesco.org/en/forms>

Proposals not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

A. State(s) Party(ies)

For multinational proposals, States Parties should be listed in the order on which they have mutually agreed.

Czech Republic (=Czechia)

B. Contact person for correspondence

B.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for correspondence concerning the proposal. For multinational proposals, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the proposal and for one person in each State Party involved.

Title (Ms/Mr, etc.): Ms.

Family name: Limová

Given name: Dita

Institution/position: Ministry of Culture of the Czech Republic/ Head of Section for UNESCO and International Cooperation of the International Relations Department

Address: Maltézské náměstí 471/1, 118 11 Praha 1, Česká republika

Telephone number: +420 257 085 371

Email address: dita.limova@mkcr.cz

Other relevant information: <https://www.mkcr.cz/>

B.2. Other contact persons (for multinational files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

C. Title

Indicate the official title of the programme, project or activity, in English or French, that will appear in published material.

Not more than 200 characters

Strategy for the Safeguarding of Traditional Crafts – Bearers of Folk Craft Tradition programme

D. Geographic scope

Tick one box to identify whether the geographic scope of the programme, project or activity is essentially national, subregional, regional or international (the last category includes projects carried out in geographically non-continuous areas).

- ☒ national (within a single country)
- ☐ subregional (more than one country)
- ☐ regional (more than one country)
- ☐ international (including geographically non-continuous areas)

E. Geographical location

Indicate the locations in which the programme, project or activity was or is being carried out.

Not more than 150 words

The Bearers of Folk Craft Tradition programme ("BT") is implemented throughout the Czech Republic. Its territory lies in Central Europe and, quite logically, is intertwined with various cultural influences that have helped to spread production technologies and had an impact on the appearance of craft products. The degree to which traditional crafts are represented in the individual regions also depends on the natural conditions and the availability of the raw materials situated there. Crafts that make things from maize husks are therefore typical for the lowland area of southern Moravia, basket-weaving tends to be focused in river catchment areas, while hand weaving is found more in foothill regions, where the production of wooden farming tools also prospered.

F. Status

Tick one box to identify whether the programme, project or activity is completed or in progress at the time the proposal is submitted.

- ☐ completed
- ☒ in progress

G. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the proposed programme, project or activity.

Not more than 150 words

- artisans safeguarding traditional folk craft procedures in the following fields: working with wood, clay, glass, metal, stone, mesh, textile crops and animal products;

- associations of traditional producers: "Association of Folk Artisans and Producers", "Fellowship of Applied Blacksmiths, Locksmiths and Blacksmiths-Farriers of Bohemia, Moravia and Silesia", "Tinsmiths' Guild", "Stove-makers' Guild";
- schools and training centres of traditional craftsmanship;
- institutions working to safeguard traditional craftsmanship – the National Institute of Folk Culture, Regional Centres for Traditional Folk Culture, set up in the individual regions of the Czech Republic.

H. Domain(s)

Tick one or more boxes to identify the domain(s) of intangible cultural heritage covered by the programme, project or activity, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'others', specify the domain(s) in brackets.

- ☐ oral traditions and expressions, including language as a vehicle of intangible cultural heritage
- ☐ performing arts
- ☐ social practices, rituals and festive events
- ☐ knowledge and practices concerning nature and the universe
- ☒ traditional craftsmanship
- ☐ other(s) ()

1. Description

Criterion P.1 requires that 'the programme, project or activity involves safeguarding, as defined in Article 2.3 of the Convention.' Article 2.3 states that "Safeguarding" means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage'.

For sections 1.a and 1.b together, provide succinct descriptions of the programme, project or activity and its main components, describing what actually happened or is underway.

1.a. Background, rationale and objectives

Describe the situation that led to the creation of the programme, project or activity – what safeguarding needs were identified and by whom, and how the priorities were identified and established. Identify the primary objectives of the programme, project or activity.

Not fewer than 300 or more than 500 words

Throughout the twentieth century care for traditional craftsmanship was organised, involving craft and arts associations such as Artěl, Družstevní práce and Sutnara. The Centre for Folk Art Production (CFAP) was established in 1945 to continue in their activities. Its work was based on the ideas of the British Arts and Crafts movement and also sought inspiration in Scandinavian models. In 1957 the CFAP became a state organisation entrusted with the care of traditional craftsmanship, which sponsored craft workshops, which, under the state nationalization of industry and manufacturing, were at risk of disappearing altogether. A production base was gradually created, covering the entire range of craft materials (wood, textiles, wire mesh, leather, metal, clay, glass, etc.). Many of these, such as the Danzinger family's blue print workshop in Olešnice and the Wolf family's pottery workshop in Koloveč, are still operating and are included in the "BT" programme. The CFAP also focused on educational activities, the organisation of exhibitions and design competitions and also publication in professional journals (Věci a lidé, Tvar, Umění a řemesla). However, the political changes that came after 1989 led to the closure of the CFAP in 1994 with no replacement, thus interrupting the long tradition of care for traditional craftsmanship.

In 1997 the National Institute of Folk Culture (NIFC), with financial support from UNESCO, began to implement the project "Folk Trades and Handicrafts in the Czech Republic", focusing on the film documentation of traditional crafts. The field work to identify producers found that the majority of workshops were in a very poor financial situation and had problems with selling their products, the abandonment of traditional models and technological difficulties, with some even

ceasing to produce their goods. The situation called for an immediate solution – the renewal of contacts between producers and customers, raising awareness of traditional crafts and their technologies, and boosting the prestige and society-wide recognition of producers. It was in response to this situation that the Ministry of Culture (MC) together with the NIFC in 2000 set up the “Bearers of Folk Craft Tradition” programme in 2000, inspired by the UNESCO programme “Living Human Treasures”.

The main aim of the programme is to support, protect and safeguard traditional crafts. Support is in the form of a public award with a one-off financial donation to the award-winner and the option to draw grants. Artisans and their products are protected by an exclusive trademark bestowed upon them. The preservation of folk crafts is part of governmental conceptual materials – the State Cultural Policy and the Policy for More Effective Care for Traditional Folk Culture in the Czech Republic.

1.b. Safeguarding measures involved

Describe the specific safeguarding measures that the programme, project or activity includes and why they were adopted. Identify what innovative methods or modalities were involved, if any.

Not fewer than 300 or more than 500 words

The basic organisational and legislative measures for the safeguarding and livelihood of traditional handicrafts as intangible cultural heritage assets are Czech Government Regulation No. 5/2003 and Minister of Culture Order No. 13/2003. The programme also forms part of government documents – Government Resolution No. 10/2016 to the “Policy for More Effective Care for Traditional Folk Culture in the Czech Republic” and Government Resolution No. 266/2015 - “Cultural Policy of the Czech Republic”, upon which all the necessary measures are based.

The NIFC began to focus on identifying the bearers of traditional crafts back in 2004. The “Database of Folk Artisans in the Czech Republic” project has resulted in a continuously updated list of six hundred producers.

The NIFC started work on the documentation and research of traditional crafts in 1997 in connection with the project “Folk Trades and Handicrafts in the Czech Republic”. So far 41 volumes have been published in professional publications, covering several hundred craft technologies. Amongst others, these publications also present producers involved in the “BT” programme. The NIFC also collects and professionally evaluates the collections of products crafted by award-winning producers.

Artisans involved in the “BT” programme are protected by the “Bearers of Tradition” trademark they are granted free of charge, which producers use to mark their products and craft workshops.

Sustenance and support – producers involved in the “BT” programme can apply for financial support from the Czech Ministry of Culture, to be used to promote and develop their production.

Promotion – an award-winning producer receives a set of printed promotional materials – leaflets, business cards, tags and a Bearers of Tradition brochure. The general public is kept informed through specialised Bearers of Tradition websites and publications, issued in 2007, 2011 and 2015, and a DVD of the same name.

Presentation is carried out through participation at public shows of traditional crafts and at the annual exhibition of “Bearers of Tradition” award-winning producers. The foreign variant, “Homo Faber”, was first installed in 2009 at the UNESCO headquarters in Paris and subsequently in the network of Czech Centres abroad. A permanent exhibition - the Bearers of Folk Craft Tradition Gallery – is on display at the chateau in Chanovice.

Traditional crafts are evaluated primarily by artists and designers, who are inspired by the technologies and appearance of the products. One good example of this collaboration between students and blue print producers is the exhibition “Blue Inspiration - Blaue Innovationen” installed in 2017 in the Czech Centre in Vienna.

Knowledge and skills are passed on primarily in the family, or to apprentices in the workshop. In addition, producers also teach courses and workshops in museums and schools. Award-winning producers and their followers may be supported from the MC scholarship programme.

1.c. Competent body(ies) involved

Provide the name, address and other contact information of the competent body(ies), and if applicable, the name and title of the contact person(s), responsible for the local management of the programme, project or activity.

Name of the body: Ministry of Culture of the Czech Republic

Name and title of the contact person: Ms. Zuzana Malcová, Director of the Regional and Minority Culture Department

Address: Maltézské nám. 471/1, 118 11, Praha 1, Czech Republic

Telephone number: +420 257 085 253

Email address: zuzana.malcova@mkcr.cz

Other relevant information: <https://www.mkcr.cz/?lang=en>

Name of the body: National Institute of Folk Culture

Name and title of the contact person: Mr. Martin Šimša, Director

Address: Zámek 672, 696 62, Strážnice, Czech Republic

Telephone number: +420 518 306 650

Email address: martin.simsa@nulk.cz

Other relevant information: <http://www.nulk.cz>

2. Coordination at the regional, subregional and/or international levels

Criterion P.2 requires that 'the programme, project or activity promotes the coordination of efforts for safeguarding intangible cultural heritage on regional, subregional and/or international levels'. Explain, if applicable, how the programme, project or activity has promoted such coordination. If the programme was or is conducted exclusively at the national level and has not involved such coordination, state so clearly.

Not more than 500 words

Award-winning producers are the bearers of technologies and craft processes that in many cases have a significant regional overlap and can also be found in other countries of Central Europe. The timely identification, documentation and support of these producers and their industries enables their workshops to prosper and safeguard their traditional craft technologies and typical ranges of products. This means they can be an inspiration and an opportunity for cooperation with workshops abroad that need advice or encouragement.

One specific example of this regional overlap is the production of blue print fabrics, which are made in the Czech Republic by the family workshops of the Danzingers in Olešnice in Moravia and the Jochs in Strážnice. They supply their products – blue print yardage and printed aprons – to producers of traditional clothing in the Czech Republic. Long-term close collaboration between producers has led to thoughts of nominating this production technology for inclusion in the Representative List of the Intangible Cultural Heritage of Humanity. A joint nomination under the patronage of Austria was submitted by a consortium of Central European countries – the Czech Republic, Slovakia, Hungary and Germany. The intensive work associated with preparing the joint nomination has provided a better understanding of the craft traditions in the individual countries, has put producers in contact with one another and has also resulted in the coordination of common activities. Of all these, it is certainly worth mentioning the Facebook pages devoted to blue printing, the "Blue Inspiration" exhibition, which shows how blue printing is used in contemporary design work and was open to visitors to the Czech Centre in Vienna and in Sofia. Other common activities relate to the expected inclusion of blue printing in the Representative List.

One area with a regional overlap similar to that of blue printing is making and playing a

traditional musical instrument – the bagpipes, for which two producers have received awards in the past - Miroslav Štecher from České Budějovice and Pavel Číp from Zubří. Their instruments are played by a great many soloists and bagpipe bands in the Czech Republic and abroad. This has enabled this living tradition to be safeguarded and also restored in a number of regions. The number of bearers of this asset currently exceeds a hundred active musicians. Preparations are now being made, under the patronage of Hungary, for a joint nomination – bagpipe making and bagpipe playing – involving collaboration between the Czech Republic, Slovakia and Poland. There is also similar potential for joint collaboration in the lively tradition of making turned and split toys, which is common to the mining regions in the Czech Republic and neighbouring Germany.

3. Reflection of the principles and objectives of the Convention

Criterion P.3 requires that 'the programme, project or activity reflects the principles and objectives of the Convention'. Identify the specific principles and objectives of the Convention that are addressed by the programme, project or activity and explain how it reflects those principles and objectives in its conception, design and implementation.

Not fewer than 300 or more than 500 words

(a) to safeguard intangible cultural heritage:

The programme identifies and presents traditional handicrafts as part of our intangible cultural heritage, and strives to raise awareness of and safeguard handicrafts that are at risk of disappearing. Its official award enables artisans to promote their crafts and products. This motivates and gets the younger generation interested in craft traditions and in safeguarding intangible cultural heritage.

(b) to ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned:

The programme is open to all without restriction, regardless of their age, gender, political, religious or ethnic background, and instils mutual respect among communities, groups and individuals. It thus creates the conditions for safeguarding local customs and culture, and also for ensuring the further development of creative skills, therefore catering to the needs of the populace. Traditional craft practices invoke a sense of reliability in the modern world, affected by globalisation, large-scale mass production and consumerism. The involvement of successors, the continuers of tradition, often the family members of bearers, and the younger generation in general, strengthens cohesion and instils a sense of pride in shared skill and respect for the cultural heritage of one's country.

(c) to raise awareness at the local, national and international levels of the importance of intangible cultural heritage:

The programme has been implemented since 2000, thus predating the ratification of the 2003 Convention by several years. It has done a great deal to raise awareness of the importance of crafts as part of ICH. It employs a variety of different channels for this purpose, such as conferences, workshops, exhibitions, publications, education for children, promotion in the media and specialised websites. Another factor that helps to raise awareness at the national level is involvement in the transfer of title to the National Launch of European Heritage Days, which includes a vernissage of an exhibition presenting new award-winning producers. International presentation is through exhibition Homo Faber exhibition, first installed in 2009 at the UNESCO headquarters in Paris and subsequently in the network of Czech Centres abroad.

(d) to provide for international cooperation and assistance:

Traditional craft, as a (non-verbal) means of communication, facilitates cultural exchange between producers and consumers from various cultural environments and different countries around the world. The programme itself serves as a "model", which in the spirit of the Convention may also be used to support other aspects of intangible cultural heritage, anywhere in the world.

e) support professional scientific studies and the methodological research of traditional crafts,

particularly those at risk of disappearing

The work of producers included in the programme is subject to systematic scientific research. The nomination documentation must be in the form of a professional study, accompanied by ongoing photographic and film documentation. The individual technologies are incorporated into an edition entitled "Folk Trades and Handicrafts in the Czech Republic", which so far has included 41 specialised publications accompanied by a film documentary. The research is also supported by grants from the Ministry of Culture.

4. Effectiveness

Criterion P.4 requires that 'the programme, project or activity has demonstrated effectiveness in contributing to the viability of the intangible cultural heritage concerned'. Describe how the programme, project or activity has demonstrated such effectiveness and how it has contributed concretely to the strengthened viability of the heritage.

Not fewer than 300 or more than 500 words

The Bearers of Folk Craft Tradition programme focuses not only on public awards for producers, but also offers purely practical benefits: financial support, the promotion and presentation of products, an annual exhibition, methodical assistance and more. The "BT" mark on a product is a guarantee of quality, which makes it more attractive in the eyes of customers and undoubtedly helps to boost product sales, which is important for sustaining and developing of handicrafts.

The programme is also effective in that it facilitates the transfer of knowledge from generation to generation, which is one of the crucial prerequisites for receiving the award and becoming part of the "BT" programme. This is not just about continuing the activities of family workshops, but also about ensuring the production of the artifacts needed to safeguard ICH assets, such as folk customs, music and dance, as well as folk architecture, for example. These links can be substantiated by a number of specific cases.

The traditional shoemaker Josef Janulík of Josefov won the award in 2005. He taught the craft to his grandson Martin Tomašík, who first started working with his grandfather and then, after his death, as an independent producer. The absence and unavailability of a traditional shoemaker would in this case bring an end to the shoemaking custom and thus considerably reduce the credibility of some ICH assets, such as the "Ride of the Kings in South-eastern Moravia", and the "Slovácký verbuňk – male solo dance", both listed in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

Another specific example of a family tradition successfully handed down is that of the Weaving Mill in Strmilov. The mill's owner Zdeněk Kubák received the award in 2003; his son Filip Kubák also completed an apprenticeship in weaving and, after a successful scholarship spent at Hermann Ebner's textile workshop in Obermühl, Austria, began to manage and develop the family workshop from 2015.

Building crafts also help to safeguard ICH assets, as without these crafts it would not be possible to restore rural architecture monuments and open air museum exhibitions. The producer of traditional thatched roofing František Pavlica, who received the award in 2008, repairs the roofing at the Open Air Museum in Strážnice. František Mikyška, who crafts mill wheels and grinding compositions and who received the award in 2009, maintains the mills at the Open Air Museum in Vysoký Chlumec as well as in a number of other places around the Czech Republic.

5. Community participation and consent

Criterion P.5 requires that 'the programme, project or activity is or has been implemented with the participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.

5.a. Participation of the community, group or individuals

Describe how the community, group or, if applicable, individuals concerned have participated in the programme, project or activity at all stages of its planning and implementation, including the role of gender.

Not fewer than 300 or more than 500 words

Individual producers, clubs and associations, professional institutions, government authorities

and local governments have all participated in the programme. One great benefit of the programme is that it establishes collaboration between producers, professional institutions and state administration.

Producers collaborate with cultural institutions in the research and documentation of traditional crafts, are involved in educational activities such as demonstrating crafts in museums, schools and at fairs, and also teach workshops and courses. They participate in events organised for title bearers (professional excursions, lectures), or organise such events themselves (e.g. the Weaving Festival in Strmilov). Individuals who are experts in a given field may put forward nominations for people to be awarded the Bearer of Tradition title.

Artisans' clubs and associations organise activities within the individual professional craft groups, are guarantors of quality, and help to further the qualifications of artisans and to promote them. They submit proposals for artisans to be granted the title Bearer of Tradition.

Within the framework of the education system vocational schools, secondary schools and universities of arts and crafts provide theoretical and professional training for future artisans, artists and designers. Producers involved in the programme are often graduates of these schools, or teach there as professional masters.

In most cases professional institutions initiate cooperation between institutions and artisans, resulting in nominations for the Bearer of Tradition title. The professional knowledge of museum workers and their professional interest in craft traditions in the region form the basis for the professional research and documentation of crafts. Museums also organise exhibitions and themed events presenting traditional crafts and award-winning artisans (e.g. the Bearers of Folk Craft Tradition Gallery in Chanovice).

The NIFC is the administrator of the programme. It handles the documentation, research, promotion and presentation of artisans who hold the Bearer of Tradition title. It organises meetings and the further training of artisans awarded the title (Meetings of Bearers of Tradition, Traditional Crafts Show).

5.b. Free, prior and informed consent to this proposal and involvement in its preparation

Submitting States Parties shall involve the community, group or, if applicable, individuals whose intangible cultural heritage is concerned in the preparation of the proposal. Describe below how they have participated actively in preparing the proposal at all stages, including in terms of the role of gender. States Parties are reminded that the communities are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.

The free, prior and informed consent to the submission of the proposal from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.

Attach information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words

The intention to enter the "BT" programme for nomination in the Register of Best Practices has been planned for some time. Intensive preparations for the nomination began in 2017 at the recommendation of the UNESCO department of the Ministry of Culture. The effort to prepare the nomination was announced at a regular meeting of producers involved in the "BT" programme held in May 2017, and met with a positive response. All the living participants in the programme, a total of 64 people in gender-balanced representation, were sent a letter by the Minister of Culture informing them of the plan to prepare the nomination and were asked for their assistance in the process. The letter explained the preparation strategy and its purpose and the artisans involved were asked for their opinions on the submission of the nomination and about their readiness to play a part in the continued development of the programme. More than half of the 64 people addressed, i.e. 38 people, responded and collaborated in the preparation of the

nomination.

The MC and NIFC were involved in preparing the nomination. The wording of the nomination was consulted with the National Council for Traditional Folk Culture (the advisory body of the Minister of Culture), the Regional Workplaces for Traditional Folk Culture and craft associations. The bearer' (16 women and 22 men) written statements of opinion are given in the annex.

5.c. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

- a. Name of the entity
- b. Name and title of the contact person
- c. Address
- d. Telephone number
- e. Email
- f. Other relevant information

- | | |
|----|---|
| a. | |
| b. | Mr. Jiří Drhovský, producer awarded the title: Bearer of Folk Craft Tradition |
| c. | 375 01 Týn nad Vltavou, [REDACTED] |
| d. | [REDACTED] |
| e. | [REDACTED] |
| f. | http://www.drevorezby-drhovsky.estranky.cz/ |
| a. | |
| b. | Mr. Miloslav Trefanec, producer awarded the title: Bearer of Folk Craft Tradition |
| c. | 339 01 Klatovy IV, [REDACTED] |
| d. | [REDACTED] |
| e. | |
| f. | www.kovarstvi-trefanec.estranky.cz/ |
| a. | |
| b. | Ms. Jana Juřicová, producer awarded the title: Bearer of Folk Craft Tradition |
| c. | 756 61 Rožnov pod Radhoštěm, [REDACTED] |
| d. | [REDACTED] |
| e. | [REDACTED] |
| f. | |
| a. | |
| b. | Mr. Jiří Danzinger, producer awarded the title: Bearer of Folk Craft Tradition |
| c. | 679 74 Olešnice na Moravě, [REDACTED] |
| d. | [REDACTED] |

- e. [REDACTED]
f. www.modrotisk-danzinger.cz/
- a.
b. *Mr. Oldřich Kvapil, producer awarded the title: Bearer of Folk Craft Tradition*
c. 508 01 Hořice, [REDACTED]
d. [REDACTED]
e. [REDACTED]
f. <https://www.vostrezovi.cz/>
- a.
b. *Mr. Zdeněk Kubák, producer awarded the title: Bearer of Folk Craft Tradition*
c. 378 53 Strmilov, [REDACTED]
d. [REDACTED]
e. [REDACTED]
f. <https://tkalcovna.cz/>
- a.
b. *Ms. Jarmila Oharková, producer awarded the title: Bearer of Folk Craft Tradition*
c. 666 01 Tišnov, [REDACTED]
d. [REDACTED]
e. [REDACTED]
f.
- a.
b. *Mr. Štefan Kanaloš, producer awarded the title: Bearer of Folk Craft Tradition*
c. 700 30 Ostrava – Bělský les, [REDACTED]
d. [REDACTED]
e. [REDACTED]
f. www.luv.unas.cz
- a.
b. *Mr. Drahomír Smejkal, producer awarded the title: Bearer of Folk Craft Tradition*
c. 586 01 Jihlava, [REDACTED]
d. [REDACTED]
e. [REDACTED]
f. www.smejkal-cr.cz/

a.
b. Ms. Miloslava Zatloukalová, producer awarded the title: Bearer of Folk Craft Tradition
c. 798 46 Brodek u Konice, [REDACTED]
d. [REDACTED]
e. [REDACTED]
f. www.zatloukalova.eu/

a.
b. Ms. Dana Ptáčková, producer awarded the title: Bearer of Folk Craft Tradition
c. 768 33 Morkovice, [REDACTED]
d. [REDACTED]
e.
f.

a.
b. Ms. Ludmila Kočíšová, producer awarded the title: Bearer of Folk Craft Tradition
c. 696 61 Vnorovy, [REDACTED]
d. [REDACTED]
e.
f.

a.
b. Ms. Blanka Mikolajková, producer awarded the title: Bearer of Folk Craft Tradition
c. 756 61 Rožnov pod Radhoštěm, [REDACTED]
d. [REDACTED]
e. [REDACTED]
f.

a.
b. Ms. Hana Buchtelová, producer awarded the title: Bearer of Folk Craft Tradition
c. 696 73 Hrubá Vrbka, [REDACTED]
d. [REDACTED]
e. [REDACTED]
f. <http://www.rucnitkani.net/?page=ome>

a.
b. Ms. Iveta Dandová, producer awarded the title: Bearer of Folk Craft Tradition
c. 295 01 Mnichovo Hradiště, [REDACTED]

- d. [REDACTED]
e. [REDACTED]
f. <http://www.orobinec.cz/>
- a.
b. Ms. Marie Skrežinová, producer awarded the title: Bearer of Folk Craft Tradition
c. 687 10 Zlechov [REDACTED]
d. [REDACTED]
e. [REDACTED]
f.
- a.
b. Ms. Ludmila Dominová, producer awarded the title: Bearer of Folk Craft Tradition
c. 373 41 Hluboká nad Vltavou, [REDACTED]
d. [REDACTED]
e. [REDACTED]
f.
- a.
b. Mr. Pavel Číp, producer awarded the title: Bearer of Folk Craft Tradition
c. 756 54 Zubří, [REDACTED]
d. [REDACTED]
e. [REDACTED]
f. <http://www.histnastroje.gaidy.cz/>
- a.
b. Mr. Vít Kašpařík, producer awarded the title: Bearer of Folk Craft Tradition
c. 756 06 Velké Karlovice [REDACTED]
d. [REDACTED]
e. [REDACTED]
f.
- a.
b. Mr. Ladislav Chládek, producer awarded the title: Bearer of Folk Craft Tradition
c. 561 34 Výprachtice [REDACTED]
d. [REDACTED]
e. [REDACTED]
f. <http://www.mujweb.cz/hracky.drevo/>

a.
b. *Mr. František Mikyška, producer awarded the title: Bearer of Folk Craft Tradition*
c. 262 55 Petrovice u Sedlčan, [REDACTED]
d. [REDACTED]
e. [REDACTED]
f.

a.
b. *Ms. Božena Habartová, producer awarded the title: Bearer of Folk Craft Tradition*
c. 686 01 Uherské Hradiště, [REDACTED]
d. [REDACTED]
e. [REDACTED]
f.

a.
b. *Mr. Augustin Krystyník, producer awarded the title: Bearer of Folk Craft Tradition*
c. 756 04 Nový Hrozenkov, [REDACTED]
d. [REDACTED]
e. [REDACTED]
f. www.kolarstvi.cz/

a.
b. *Ms. Zuzana Tilajcsiková, producer awarded the title: Bearer of Folk Craft Tradition*
c. 277 46 Veltrusy, [REDACTED]
d. [REDACTED]
e. [REDACTED]
f. www.kosikarstvi.websnadno.cz/

a.
b. *Mr. Miroslav Stecher, producer awarded the title: Bearer of Folk Craft Tradition*
c. 370 01 České Budějovice, [REDACTED]
d. [REDACTED]
e.
f.

a.
b. *Ms. Marie Pyrchalová, producer awarded the title: Bearer of Folk Craft Tradition*

- c. 756 54 Zubří, [REDACTED]
d. [REDACTED]
e.
f.
- a.
b. *Ms. Růžena Kozumplíková, producer awarded the title: Bearer of Folk Craft Tradition*
c. 696 71 Blatnice pod Svatým Antonínkem, [REDACTED]
d. [REDACTED]
e.
f.
- a.
b. *Mr. Aleš Uherka, producer awarded the title: Bearer of Folk Craft Tradition*
c. 592 65 Nyklovice, [REDACTED]
d. [REDACTED]
e. [REDACTED]
f. <https://uherka-truhlarstvi.webnode.cz/>
- a.
b. *Mr. Josef Komárek, producer awarded the title: Bearer of Folk Craft Tradition*
c. 500 12 Hradec Králové, [REDACTED]
d. [REDACTED]
e.
f. <http://kralickebetlemy.cz/>
- a.
b. *Mr. Jiří Honiss, producer awarded the title: Bearer of Folk Craft Tradition*
c. 370 01 České Budějovice, [REDACTED]
d. [REDACTED]
e. [REDACTED]
f. <http://www.podmalba.wz.cz/>
- a.
b. *Mr. Josef Fryzelka, producer awarded the title: Bearer of Folk Craft Tradition*
c. 763 24 Vlachovice, [REDACTED]
d. [REDACTED]
e.

f. <http://www.bednarstvi-jf.cz/>

a.

b. *Mr. Jiří Rücker, producer awarded the title: Bearer of Folk Craft Tradition*

c. 289 11 Pečky, [REDACTED]

d. [REDACTED]

e.

f. <https://jrucker.cz/>

a.

b. *Mr. Josef Fidler, producer awarded the title: Bearer of Folk Craft Tradition*

c. 539 01 Hlinsko, [REDACTED]

d. [REDACTED]

e.

f. www.hlineckesaly.webnode.cz

a.

b. *Mr. Petr Král, producer awarded the title: Bearer of Folk Craft Tradition*

c. 276 01 Mělník, [REDACTED]

d. [REDACTED]

e. [REDACTED]

f. www.kosikarstvikral.wbs.cz

a.

b. *Mr. František Zuska, producer awarded the title: Bearer of Folk Craft Tradition*

c. 760 01 Zlín [REDACTED]

d. [REDACTED]

e.

f.

a.

b. *Ms. Maréta Maláníková, producer awarded the title: Bearer of Folk Craft Tradition*

c. 696 17 Dolní Bojanovice, [REDACTED]

d. [REDACTED]

e. [REDACTED]

f.

a.

- b. Mr. Jaroslav Lakomý, producer awarded the title: Bearer of Folk Craft Tradition
 c. 789 91 Štíty, [REDACTED]
 d. [REDACTED]
 e.
 f.
- a.
 b. Mr. Antonín Hájek, producer awarded the title: Bearer of Folk Craft Tradition
 c. 68605 Uherské Hradiště, [REDACTED]
 d. [REDACTED]
 e. [REDACTED]
 f.
- a.
 b. Ms. Zdeňka Zábojová, producer awarded the title: Bearer of Folk Craft Tradition
 c. 679 31, Sebranice u Boskovic [REDACTED]
 d. [REDACTED]
 e. [REDACTED]
 f. www.zabojova.cz
- a. Association of Folk Artisans and Producers
 (Sdružení lidových řemeslníků a výrobců, z. s.)
 b. Ms Daniela Koplová, Chair of the Association
 c. 665 01 Rosice, [REDACTED]
 d. [REDACTED]
 e. [REDACTED]
 f. www.czechfolkart.cz
- a. Fellowship of Applied Blacksmiths, Locksmiths and Blacksmiths-Farriers of Bohemia, Moravia and Silesia
 (Společenstvo uměleckých kovářů a zámečníků a kovářů – podkovářů Čech, Moravy a Slezska)
 b. Mr. Stanislav Sedlák, Chair of the Fellowship
 c. 619 00 Brno, [REDACTED]
 d. [REDACTED]
 e. [REDACTED]
 f. www.kovari.org

6. Regional, subregional and/or international model

Criterion P.6 requires that 'the programme, project or activity may serve as a subregional, regional or international model, as the case may be, for safeguarding activities'. Describe how the programme, project or activity may serve as such a model for safeguarding activities, identifying the particular components, methods or practices that would be relevant in other contexts.

Not fewer than 300 or more than 500 words

The programme may serve as a sub-regional, regional or international model, as its structure is flexible and it is able to adapt its objectives to the characteristic features of diverse communities. The interconnection of state administration, professional institutions and artisans themselves enables traditional production to be supported and protected against inappropriate commercialization at a high professional level and also to view the issue as a whole from the perspective of the people involved. Award-winning producers are immediate participants in these processes and help to take account of their specific needs, which allows the model to be successfully applied without being tied to a specific region. The principles of tolerance are an important aspect of the "BT" programme. The programme brings together people of various different persuasions regardless of their religious, ethnic or national identity.

The programme considerably helps to strengthen and reinforce the social status of traditional crafts, which have been pushed out to the margins of economic interest by modern industrial production. The timely identification of specific bearers has enabled them to play a part in shaping the local identity of local communities. This means that the activities of craft workshops are safeguarded and the things they make are often seen as representative regional products. Title bearers' obligation to train their successors makes it easier for craft and production know-how to be handed down from generation to generation, while the process is adapted to suit the local specifics and the nature of what is produced. This is particularly true for production technology whose processes, knowledge and skills are at risk of disappearing.

The implementation of the programme has resulted in a wide range of methods and specific processes that have been successfully put to use not only within the framework of the programme, but also outside it. The idea of awarding and raising the public profile of producers highly skilled in the technologies used in traditional crafts has inspired regional government representatives to create the Master of Traditional Handcrafted Production award, which is currently awarded in the majority of the fourteen regions of the Czech Republic. This has adopted not only the structure of the programme, but also specific procedures such as the submission of written nominations, selections by an evaluation committee, a limited number of award winners, a trademark, financial support, etc.

In addition, the programme can also easily be transferred to other areas of intangible cultural heritage characterised by links between bearers, tightly structured knowledge and traditions conditional on output, which can be seen, for example, in traditional songs, dances or playing a musical instrument. All these elements of intangible cultural heritage can be found in numerous countries and communities all over the world.

7. Willingness to cooperate in the dissemination of best safeguarding practices

Criterion P.7 requires that 'the submitting State(s) Party(ies), implementing body(ies), and community, group or, if applicable, individuals concerned are willing to cooperate in the dissemination of best practices, if their programme, project or activity is selected'. Describe their willingness to cooperate in such dissemination.

If you attach supporting evidence demonstrating such willingness, especially expressed by the community, group or, if applicable, individuals concerned, indicate below what evidence you are providing and what form it takes. Such evidence, if any, shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.

Not fewer than 300 or more than 500 words

All the living producers awarded the title Bearers of Folk Craft Tradition, a total of 64 people, were addressed by the Minister of Culture and asked for their consent not only to the preparation of the nomination of the programme as best safeguarding practice, to further cooperation and sharing of its knowledge and for their participation in the continued development of the programme, but also to dissemination of this best practice, if the programme is selected. The Ministry of Culture received a positive response from 38 of the producers contacted.

Long-term experience clearly indicates that all the award-winning producers are interested in participating in events organised by the Ministry of Culture and National Institute for Folk Culture, are proud to have received the award, and are willing to present this project at specialised and professional events such as trade fairs and workshops in this country and abroad, and also to share their experience with others.

In general, it may be said that all the producers who provided the Ministry of Culture with their statements, welcomed the plan to prepare the programme for nomination in the Register of Best Practices and are willing to go in helping to promote the continuation, the dissemination and the development of the programme. All these opinions are given in the attached PDF document in Czech and English.

The Ministry of Culture and the National Institute for Folk Culture as a guarantee of a programme are, of course, also ready for cooperation with UNESCO in this matter, and are in favour of the dissemination of the programme as an example of best practice of safeguarding of intangible cultural heritage in the Czech Republic. Cooperation in dissemination of the programme may take form of its presentation, among others, during exhibitions, craft fairs, festivals of folk culture, diffusion of publications, etc., but may be also a matter of consultations on a bilateral level so the accumulated experience can spread to other countries.

8. Assessing the results

Criterion P.8 requires that 'the programme, project or activity features experiences that are susceptible to an assessment of their results'. Provide concrete examples of assessments that have been or are being carried out.

Not fewer than 300 or more than 500 words

During its implementation (2000 – 2017) the programme has provided a great deal of experience important for the further development of the programme:

Identification and nomination of producers – during the programme twenty professional institutions have got involved in the nomination process, including regional museums, museums in nature and workplaces of the National Heritage Institute, five producer associations and ten public administration representatives. Some two hundred producers have been proposed for awards, 69 of whom were recommended for the award (a maximum of five people a year).

Documentation and research – detailed photographic and film documentation has been made of all the award-winning producers, containing around 5000 records. The items made by the award-winning producers have been included in the NIFC collection fund, which contains 1800 items.

Sustenance and support – six professional seminars have been held for producers involved in the programme, focusing on professional support for production, legal aspects, the economic side of operating craft workshops, etc.). Since 2003 the Czech Ministry of Culture has run a grant programme to support the presentation and development of producers' activities, which so far has supported 18 applications worth a total of 1.3 million CZK.

Promotion – between 2009 and 2017 nine "Bearer of Tradition" brochures were published, providing details of the producers awarded every year. The producers who received awards between 2001 and 2017 are presented in three comprehensive publications, Bearers of Tradition I., II., III., published in Czech and English. The publication is accompanied by three films on DVD.

Presentation – seventeen exhibitions have been held in the Czech Republic and four abroad presenting the work of award-winning producers. The Strážnice International Folk Festival has held fourteen annual "Traditional Craft Shows" with award-winning producers, visited by 100 000 people. As part of its permanent exhibition the "Bearers of Folk Craft Tradition Gallery" in Chanovice has held twelve annual "Craft Day" events, visited by twenty-five thousand people. The presentation of award-winning producers has become a permanent part of most regional museum agendas.

Experience is most often passed on through lecturing work on courses and at workshops. However, training successors in the actual workshop is the most important factor. Some thirty new successors are currently working with award-winning producers in their workshops. The transfer of experience is supported through the MC scholarship programme.

The programme is regularly evaluated on several levels. An annual overview of all the activities implemented forms part of the NIFC Annual Report. A comprehensive evaluation every five years is contained in the report on the implementation of the Policy for More Effective Care for Traditional Folk Culture and the State Cultural Policy. An evaluation of the programme was also included in the report on the Implementation of the Convention 2003 in the conditions of the Czech Republic.

9. Model for developing countries

Criterion P.9 requires that 'the programme, project or activity is primarily applicable to the particular needs of developing countries'. Describe how the programme, project or activity may be relevant to the needs of developing countries and appropriate to their circumstances, identifying the particular components, methods or practices that would be relevant to them.

Not fewer than 300 or more than 500 words

The Bearers of Folk Craft Tradition programme can also be applied in other countries. This relatively inexpensive system is a great source of inspiration and guidance, especially for the needs of developing countries. It is these countries with their less developed economies that still safeguard the hugely valuable craft traditions that need to be protected to enable those values to be passed on to future generations. The Bearer of Tradition programme involves a few basic steps that can work in environments with completely different cultural and social conditions to those in the Czech Republic. The system is so simple and easy to comprehend that all its aspects may be adopted.

- Identification of artisans who work using traditional production techniques and who process the original material from natural sources and make goods of outstanding quality and aesthetic value. Defining certain basic parameters and criteria also offers a certain system for evaluating the qualities of the individual artisans. This step is of crucial importance, as not only does it select the very finest artisans, but it also maps the overall situation in the country. In the first phase the identification process may be carried out at the level of smaller self-governing units, and later at the national level.
- Documentation of work processes and products – a collection of objects, photographic, film and text documentation of work processes and products enables the creation of an irreplaceable information base which will safeguard knowledge of traditional work and craft techniques for future generations. This enables people with an interest in tradition and handing down traditions to get to know this cultural heritage.
- Awards for selected artisans – this may provide motivation to further train and develop one's skills in the field, can shape and strengthen professional pride and help build a positive rapport with one's craft
- Allocation of a trademark – the granting of a trademark to selected quality artisans sends out a positive signal in the market system, as it indicates which products are of excellent quality and makes matters easier for the customer. This is highly valuable in developing economies, which are considerably dependent on a thriving tourism industry.
- Promotion – improving the promotion of selected artisans strengthens their position in the market environment, helps to boost sales of their products and also to keep handicrafts alive.
- Presentation – this can help to raise public awareness of one's own identity, of traditional crafts and cultural history in the country, and is a means of education. It also helps to present the country to outsiders for the purposes of representation.

10. Documentation

The documentation listed below is mandatory and will be used in the process of evaluating and examining the proposal. It will also be helpful for visibility activities if the programme, project or activity is selected. Tick the following boxes to confirm that related items are included with the proposal and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- ☒ documentary evidence of the consent of communities, along with a translation into English or French if the language of community concerned is other than English or French

- ☒ ten recent photographs in high definition
- ☒ grant(s) of rights corresponding to the photographs (Form ICH-07-photo)
- ☒ edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French
- ☒ grant of rights corresponding to the video recording (Form ICH-07-video)

11. Signature(s) on behalf of the State(s) Party(ies)

The proposal should be signed by an official empowered to do so on behalf of the State Party, and should include his or her name, title and the date of submission.

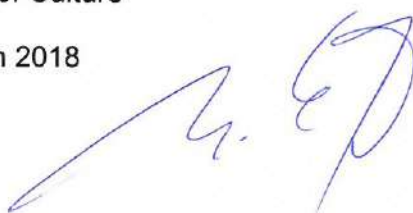
In the case of multinational proposals, the document should contain the name, title and signature of an official of each State Party submitting the proposal.

Name: Mr. Ilja Šmíd

Title: Minister of Culture

Date: 21 March 2018

Signature:



Name(s), title(s) and signature(s) of other official(s) (for multinational proposals only).