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HANDICRAFTS IN BOURGAS AND KIRKLARELI REGIONS

*Assessment of the Tourism Potential of
Local Hand Made Products*

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CONTENT

I. INTRODUCTION.....	2
I.1. METHODS OF RESEARCH:	2
I.2 BASIC TERMS AND WORK DEFINITIONS.....	2
II. BOURGAS AND KIRKLARELI REGIONS – GENERAL TOURISM AND ARTISAN PROFILE OF THE REGION.....	4
II.1 BURGAS REGION.....	4
II.2 KIRKLARELI DISTRICT.....	6
III. THE CRAFT SECTOR IN TOURISM.....	7
3.1. TRADITIONAL CRAFTS.....	8
3.2. EVENTS	9
3.3. CRAFTS IN CROSS-BORDER REGION.....	10
IV. STAKEHOLDERS IN BURGAS REGION.....	13
V. KIRKLARELI: STAKEHOLDERS.....	21
VI. MAIN HANDICRAFTS IN THE CROSS-BORDER REGION BURGAS- KIRKLARELI AND THEIR PRODUCTS.....	27
VII. MAPPING OF THE CRAFTS IN BOURGAS AND KIRKLARELI.....	5
VIII. ASSESSMENT OF THE LINKAGES BETWEEN LOCAL CRAFTSMEN AND TOUR OPERATORS AND RELATED TO TOURISM ORGANISATIONS.....	72
IX. PROPOSAL FOR A MODEL FOR THE INTEGRATION OF LOCAL CRAFTS AND HANDMADE PRODUCTS IN THE TOURISM SECTOR.....	83
X. PROPOSAL AN APPROPRIATE METHOD – MODEL FOR DIALOGUE/ NETWORKING AND PARTNERSHIP BETWEEN LOCAL CRAFTSMEN FROM THE TWO SIDES OF THE BORDER.....	91
SOURCES OF INFORMATION.....	95

I. Introduction

The survey is focused on the opportunities that traditional crafts provide for tourism development in cross-border region Bulgaria- Turkey. An overview of the current situation in cross-border region has been made, outlining the traditional crafts and products in Burgas and Kirkireli. Recommendations for possible forms of using crafts in tourism were made based on communication with main stakeholders in the region and good practices in the world.

I.1.Methods of research:

The research methods used are the following: inquiry with craftsmen structured questionnaires, interviews with stakeholders, tourists, tour-operators, observation of workshops, fairs, exhibitions, festivals and documental survey.

I.2. Basic terms and Work definitions defined by Ivan Kabakov, Mllena Zvancharova can be use for the purposes of the present research:

- Craft is a professional activity that is done predominantly by hand.
- Craftsman (craftswoman) is a person who has mastered a certain craft and earns his living by practicing it. His work is done mostly by hand, using traditional tools or their modern equivalent. He has a good knowledge of traditional and modern craftsman- ship techniques. He makes articles that are traditional for a craft or items that are used in modern life. He works with natural raw materials and practices his craft mainly at home, at a studio or as a small company.
- Tradition is defined as the continual repetition of forms that are passed down from generation to generation, preserving in this way their distinctive features.
- The tradition includes inherited cultural models and in particular knowledge, forms of expression and practices, whose sustained features have become part of the cultural identity of a community.
- Tradition is the mechanism of passing down of cultural models from generation to generation.
- Traditional Crafts/ handicrafts – knowledge and skills for predominantly hand- made goods produced entirely by traditional methods, materials, technology and (or) tools. Their function and purpose are linked to the community life during a certain historical period and in a specific geographical region

3

- Traditional arts and crafts comprise knowledge and skills for primarily hand- made articles, produced entirely or partly by traditional methods, materials, technology and (or) tools. These articles mostly possess artistic features and symbolic value, linked to traditional for the community ideas, beliefs, customs and artistic taste.
- Contemporary Crafts comprise knowledge and skills in the use of modern technologies, tools and means of expression applied in the production of articles including those with practical function, which may possess artistic features and symbolic meaning.
- Crafts at risk are those crafts that fail to hand down the tradition, knowledge and skills for the production of a certain article because of a critically small number of practicing craftsmen. The risk is a state of an avoidable catastrophe caused by the loss of certain craft as well as the knowledge and skills necessary for its practicing. the latter could be lost both when knowledge and skills are handed down by tradition within the family, which is most often the case, or (re) created through non-formal education
- Traditional arts and crafts at risk comprise knowledge and skills pursuant to Article 42 (1), point 5 of the Cultural Heritage Act, as well as items produced in a traditional way as part of the tangible cultural heritage. The extent to which the latter is endangered potentially threatens with extinction the traditional arts and crafts as a practice and (or) form of expression specific to the community life.
- Cultural heritage includes crafts that are no longer practiced and whose products (regarded in this particular case as evidence of once existing craftsmanship) may be found (or may find their place later) in a museum collection. They are regarded as cultural assets that bear historical memory.
- applied arts – knowledge and skills for predominantly handmade articles with a utilitarian purpose that have artistic features and symbolic value that speak of the author’s personality, or represent an artist’s interpretation based on traditional practices.

The research team conducted a survey on craftsmanship products, based on the work hypothesis that traditional arts and crafts bear a considerable cultural potential that can be harnessed to boost the social and economic development of local communities. The reason for conducting marketing research is either a discrepancy between desired and actual circumstances (a difference between intentions and their realization), or of unutilized new opportunities (a difference between reality and possibility). In essence, the purpose of marketing research is to find answers to five central questions: Who? What? Where? When? How? The related question of “Why?” widens the research to the fields of social psychology, and they become “motivational research”, i.e. a study in consumers’ motives.

The method of observation has been used in the course of the survey, and it provided us

with data about the behavior in regards to craftsmanship products.

II. BOURGAS AND KIRKLARELI REGIONS – GENERAL TOURISM AND ARTISAN PROFILE OF THE REGION

II.1 Burgas Region

Burgas - the Second largest city on the Black Sea Coast

Burgas Region is located in the south-eastern part of Bulgaria and occupies a territory of 7,748.067 sq. km (6.9% of Bulgaria's area), and is the second largest after Sofia Region. The geostrategic location of the region is a factor of national importance which is widely recognized by different countries in Europe, Asia and Africa. Both the traditional and the newly laid axes of economic and political interest cross here, as follows: Europe - Middle East - Asia; Europe – Burgas.

Burgas is accessible by air, including charter flight. The airport of Burgas was enlarged, Trakia motorway was reconstructed and new ports in district enhance Burgas's accessibility.

The economy of Burgas Region has been greatly influenced by its natural conditions and geographic location. The fragmented coastline creates good conditions for the construction of ports.

The broad and long beach strip, the small islands, lagoons and limans, and the sand dunes favour the development of the sea recreational tourism, while the inland areas hold a potential for the development of other specialized forms of tourism, such as ecological, rural, etc.

21.7% of Bulgarian tourists are attributed to rural tourism during the summer (second place after marine tourism) and 30.2% outside active summer and winter seasons that are most popular among Bulgarian tourists. During the inactive seasons 33.2% combine rural tourism with other alternative tourism such as mountain tourism, ecotourism, culinary, cultural, fishing tourism. Average value of the holiday is 34 BG lev per day per person (approx. 17 euro); Average duration of the holiday is 2.5 days.

Burgas region beautifully combines the traditions and heritage of the past with the requirements of the modern days with the contemporary, comfortable and pleasant. Here, each "path" takes you to one of those places that everybody must see at least once in a lifetime. Whether you choose the golden sands of the beach, the mysterious forests of Strandzha Mountain or choose to go for a journey through past centuries, visiting ancient cities - the choice will always be right. The thirteen municipalities that form the region offer a huge variety of opportunities for recreation. The lifestyle and culture of the Bulgarian nation have been formed in the course of millennia. Bulgarian customs are rooted in the remote past and are closely interwoven with history and Christian religion. The places where the preserved folk art is shown are the folklore festivals of the towns and villages. The folklore festivals are part of the folklore culture system and have their own space and time

definitions. They are determined by the calendar-ritual system, by the overall folklore culture of the individual villages and towns. The organization of the festivals turns into general celebration for the village or town. Traditional festivals are attended not only by the local inhabitants. The events are gaining popularity and are visited by guests from the country and abroad every year.

In Burgas Region authentic folk customs and rites have been preserved until today. Millennium-old pagan and Christian symbols are embedded in them and their preservation is of great importance to modern culture and to retaining Bulgarian identity.

Natural park Strandzha (Bourgas region, Bulgaria)

General information:

Region population: 409018

District employable population: 189 200

An industrial, transport and tourist centre

The territory of Burgas contributes for over 40% of the tourism in the country

Burgas is the second – largest seaside resort on the Bulgarian Black Sea Coast and the fourth-largest by population in the country, after Sofia, Plovdiv and Varna

Burgas is located 389 km from Sofia, 272 km from Plovdiv and 350 km from Istanbul;

Bulgaria's largest port is in Burgas as well as 9 other ports and yacht ports in the region

The city hosts 2 universities and 4 colleges with about 11 000 students - Burgas Prof. Assen Zlatarov University and Burgas Free University

Burgas has a number of strengths that favor its tourist development:

- Burgas Region is the most important tourism market in Bulgaria
- Burgas region as a tourism destination has a unique and rich diversity of products and attractions to offer
- The tourism infrastructure in the region is well developed making traveling across it easy (exception are some roads in Strandja region)
- Excellent reputation of Burgas region as a tourism destination
- Large diversity- “there is something for everybody”
- Well trained and experienced staff
- Excellent accommodation
- Diverse and reliable tourism offers-sea, mountains, spa and balneo resorts, natural parks, ancient settlements, rich culture
- Good balance between price and quality of products and services.
- Lower (though rising rapidly) prices of property services and goods

II.2. Kırklareli District

Kırklareli is one of the two districts of Turkey bordering with Bulgaria – Edirne and Kırklareli. The district is situated in the European part of the country and is a part of the Marmara region. It is bordered with Bulgaria on North, with Black Sea on East and with Tekirdag district on South and with Edirne on West.

Kırklareli covers Istranca/Yıldız Mountain in the North and the Ergene Valley in the east part of the Merich Basin.

In 1923 when the Republic of Turkey was founded, the population of the region consisted of Turks, Greeks, Bulgarian and Jews. A decision for population exchange in 1924 led some of the Kırklareli citizens to migrate and to be replaced by Turkish population.

When Evriya Celebi visited Kırklareli in 1658 he wrote that Kırklareli is a part of the Edirne Region. The city does not have a fortress and it is famous with its unique verdant gardens. The city has more than twenty vineyards and gardens. It is well-known for its drinks, molasses and grape molasses.

The economy of the region is mostly based on the rural activities, however, in the past few years, industry has developed at a fast pace. Industry grew rapidly in 1977, when the province was classified as one of the priority development areas for Turkey. Due to its close location to the Istanbul, a large center of consumption and a transportation route that connects Istanbul to Europe, production for the market developed early.

Kırklareli benefits from a well-developed transportation network with reliable highway, railway, and marine transportation. Travel by car is the most effective means of transportation for the province.

The city center of Kırklareli is located in the North of the highway – international E-5 highway and is connected to Bulgaria via highway and Derekoy border crossing. The region center also is placed on 109 kilometers to Çorlu Airport and 205 kilometers to İstanbul Atatürk Airport. After the finalization of the Third Airport in İstanbul and the biggest one of Europe, the Kırklareli will be nearly 200 km from the airport.

Now it seems it is in a transition period from agriculture into industry. Agriculture has been among the leading economic sectors in the border region.

Although the tourism industry is a revenue source for both Kırklareli and Burgas, it is more developed in Burgas than in Kırklareli. The level of infrastructure for tourism is low in Kırklareli whereas in Burgas it is relatively high. However, Kırklareli's natural beauty and historical subjects offers possibilities for sea and cultural tourism.

Both in Kırklareli and in Burgas, the rate of those employed with higher education is above

the national average.

General information:

Region population: 351.684

Labor force participation rate: % 53.8

An agricultural and industrial center

Kirklareli is a one of the 81 districts of Turkey and is located at 661 km of Ankara and 213 km of Istanbul.

The city hosts 1 university with colleges and professional colleges with about 25 825 students – Kirklareli University.

Some of the strengths that favor the tourist development of Kirklareli are:

- Rich of History: Kirklareli, especially Vize Municipality and Kiyikoy is full of history from Thracians, Roman, Byzantium, Ottomans.
- Nature: nearly 40% of the district is covered by the forests of Yildiz Mountain. Here is located one of the most important forests in the Europe – Igneada Longoz Floodplain Forests
- Good location: placed in the European part of Turkey, bordering with Bulgaria in the North and with Istanbul region in the South. Also, the new Turkish airport that will be Europe's biggest airport, will be placed very near to the Kirklareli region at one hour distance.
- Well educated workforce: Kirklareli is one of the first districts in Turkey popular with its high educated population. This young and well educated workforce will be able to improve service quality of the industry.
- Close to its biggest market in the face of the Istanbul Metropolitan: almost 70% of tourist coming from Istanbul.

III. THE CRAFT SECTOR IN TOURISM

Crafts can not be clearly differentiated only by area of craftsmanship, by the use of a particular material in a group of crafts, or by a particular craft. I.KabaKov, M. Popova, M. Zvancharova¹ classify the product of craftsmanship depending on the mode of production (traditional or modern) craftsmanship articles fall into different categories.

¹Toward a typology of Crafts in Bulgaria- I.KabaKov, M. Popova, M. Zvancharova,

Areas of craftwork	Mode of Production Category
1. Traditional crafts (Handicrafts)	A. Traditional craftwork B. Individual artistic interpretation of tradition
2. Traditional arts and crafts (Artisan Crafts)	
3. Contemporary Crafts	
4. Crafts at Risk	
5. Cultural Heritage	

The local culture in its myriad forms and expressions is an important element of a destination's uniqueness and appeal; often differentiating one destination from another, and thus contributing to the destination's competitiveness. This differentiation is increasingly more important for destinations seeking to maintain and grow their market share, given the increase in competition globally, as well as the changing consumer partners impacting tourism supply and demand. Among the most direct and tangible expressions of culture are the local patrimonies such as Arts and Crafts, Music, Dance and Cuisine which are often specific to a particular country, community or social grouping.

8

III.1 Traditional crafts have long been part of the tourist offer. They are the element of intangible heritage, which initially formed the basis of the so called creative tourism. Creative tourism is one of the relatively new forms of tourism, which is considered very beneficial to both the host community and the tourist, as it is believed to offer a transforming experience to the latter, at the same time preserving the self-respect and the authentic character of the local population. Greg Richards and Crispin Raymond, who coined the term, defined it as: "Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences that are characteristic of the holiday destination where they are undertaken." In its earliest form, creative tourism was associated with crafts and workshops. Later it developed to include design, cookery, gastronomy and wine-making, health and healing, language, spirituality, nature and landscape, sports and pastimes.

Referring to Pine and Gilmore's idea of an Experience for the Economy, traditional crafts may be used in various ways in the tourism industry and have the potential to create different types of experiences. First of all, if we look at the famous evolution of economy from extracting commodities through making goods, delivering services, and staging experiences to guiding transformations and the customization of this model to the creative

tourism phenomena² (fig. 1), we can find at least three possible stages (at times co-existent states) of using crafts for tourism purposes.



Figure 1. The evolution of tourism through the prism of the experience economy, *Source: Richards, G. (2010) Creative tourism: Development, trends and opportunities, Barcelona*

First of all, products of craftsmanship are sometimes used as souvenirs. In its most common form, this corresponds to the “making goods” stage, due to the fact that most souvenirs are standardized, because they need to possess certain characteristics – small size, simplified design, representativeness of a place or phenomenon etc. Of course, there are ways to turn the purchase of a souvenir into an experience or transformation, but such practices are still not widespread. There are also some authors who place a clear demarcation between crafts and souvenirs, arguing that “an item was generally considered to be a craft rather than a souvenir if it was authentic, where authentic was defined in terms of the item’s uniqueness, workmanship, historical/cultural integrity, and tradition”. Surely, there is a great danger of depriving craft of its authenticity by commoditizing it to serve the souvenir industry, which could be avoided by carefully choosing what products are suitable for souvenirs and educating tourists to understand and appreciate them.

According to research of I.Terziyska ³ another way of using the tourism potential of traditional crafts is museums, ethnographic museums in particular. In this case, crafts products are not goods; they are turned into service by offering and selling information and knowledge to tourists. Modern museums can also offer experiences by customized and engaging ways of presenting their exhibitions to visitors. Some museum go even further by offering visitors the chance to become part in the in the making of a product familiarize them with the process of manufacturing. The most creative and visitor-engaging form of presenting traditional crafts in tourism are operating artisan workshops. They bring together all three dimensions – the selling of goods, the informative dimension of museums and the hands-on experience and all these resulting in an authentic product, consumed in special ambience. In addition, it is very favourable to the preservation of the tradition and skills necessary for ensuring the existence of crafts.

² Richards, G. (2010) *Creative tourism: Development, trends and opportunities, Barcelona*

³ TRADITIONAL CRAFTS AND TOURISM IN BULGARIA, Ilinka TERZIYSKA*

III.2. Events can also be used for presenting crafts to visitors.

The most popular ones are crafts fairs and festivals. They can be staged in a way so as to involve both spectators and participants by including not only presentation of products, but also demonstration and workshops. Besides, the variety offered is difficult to achieve through any other form. Events are also a strong tool for destination image-making.

Tourist's appetite for local and handmade ethnologies is widely recognized and continues to be prevalent in the various sub-sectors of the industry. For cross-border region Burgas-Kirklareli, the vast and multi-faceted tourism industry, provides a frequent influx of cultural enthusiasts, adventure-seekers, history buffs and world-heritage aficionados, which has driven the growth of micro, small and medium enterprises (MSMEs), many of which are skills-based service enterprises. These range from entertainment services related to cultural art forms and expressions, to the production of arts and crafts, local gastronomy and cuisine and traditional skills such as pottery, wood processing and carving embroidery, artistic knitwear etc. For small entrepreneurs including cultural performers, vendors, and producers of handcrafts, furnishings, soaps, specialty foods and many other hand-made products, the tourist market offers unlimited sales opportunities, with a diverse range of sales venues as well as visitors eager for "local" culturally-linked and indigenous products.

10

But in many vendor's stalls across the region, it is common to find souvenirs, trinkets and other 'LOCAL' paraphernalia personalized with the country's name, flag or other insignia, which are not made in the country of origin. This ability of international suppliers to provide inexpensive, generic product have severely impacted and diminished business opportunities for local craftsmen, both threatening the livelihoods of the Region's Artisans and the viability of the sector. More importantly this practice, if it is allowed to continue unheeded, has the capacity to undermine the sustainability, value and 'relevance' of local arts and craft, as well as inherent skills and art forms, contributing to an eventual loss of heritage and traditions.

III.3 Crafts in the cross-border region

Crafts include many activities related to the **manual manufacture of objects**. They can be divided into **traditional crafts**, where the work is done under old technology, and **the rest**. Some of the crafts are practiced for ages, while others are modern inventions or resulting from the popularization of crafts initially practiced in a quite limited geographic region. Most crafts require a combination of skill and talent, but they can be learned at a more basic level practically by everyone. In the past most of the crafts were practiced professionally. The young were sent to a master-craftsman and they mastered their skills for years. At the end of the training they were able to establish their own activity making a living out of their skills. The industrial revolution and the increasing production processes mechanization gradually reduced or suppressed the role of the professional craftsmen and today part of the crafts traditional in the past are considered as a kind of hobby. On the other hand, the interest

towards original, handmade unique objects is increasing, which creates opportunities for business with serious potential especially in the tourist regions, such as the transborder region – Burgas- Kirkclareli.

According to data of Burgas Regional Chamber of Skilled Crafts, the registered masters, journeymen and apprentices are as follows:

- From 2001 to 2010 – 1599 masters, journeymen and apprentices, of whom 1466 masters, 105 journeymen and 28 apprentice
- 2010 – 1984 masters, journeymen and apprentices
- 2011 – 2007 masters, journeymen and apprentices
- 2012 – 2034 masters, journeymen and apprentices
- 2013 – 2068 masters, journeymen and apprentices
- 2014-2075 masters, journeymen and apprentices
- 2016-2119 masters, journeymen and apprentices
- 2017-2147 masters, journeymen and apprentices

The total number of craft enterprises in 2017 is around 450.

11 In the report Prospective Information about Bulgarian Traditional Crafts, Promising for Development or Revival In 1989 Stoyan Raichevski made a systematization of crafts in Strandzha in the following groups:

1. Crafts related to livestock breeding: dairy-farming (yellow cheese-making and cheese-making), leather-working, furriery, making products of goat's hair, homespun tailoring
2. Crafts related to lumbering (logging): charcoal making, sawing timber, carpentry etc.
3. Crafts related to agriculture: carting, blacksmithing, milling, wheat grinding
4. Crafts related to hunting and fishing: boatbuilding, nets knitting, basketry, making casks and barrels, weaponry
5. Crafts related to construction of housing and public buildings: masonry, liming, stone-cutting, roof tile making and brick-making
6. Crafts related to making clothing: furriery, braid making, tailoring, making of fur caps, house-painting, fuller's trade, shoe-making etc.
7. Crafts related to making household items: coppersmith's trade, pottery, goldsmith's trade, candle-making etc.

The above mentioned groups are quite conditional, having in mind that crafts were grouped at the beginning of their formation in prehistoric times, because they were interrelated with a number of economic and cultural factors. (Pottery was the first craft which was practised in Strandzha in the Neolithic Period.)

List of crafts in Bulgaria pursuant to the Crafts Act dated 2012 is as follows:

I. National arts and crafts

1. Artistic leather processing
2. Manufacture of leather articles
3. Manufacture of jewelry
4. Manufacture of wrought iron articles
5. Artistic casting
6. Manufacture of bells
7. Cutlery
8. Manufacture and repair of antique weapons
9. Embroidering
10. Artistic knitwear
11. Manufacture of national dolls
12. Manufacture of artistic ceramics
13. Pottery
14. Artistic wood processing and carving
15. Manufacture of artistic textiles
16. Braidering
17. Manufacture of national costumes
18. Manufacture and repair of Bulgarian folklore musical instruments
19. Artistic stone processing
20. `Bakardzhiystvo` (coppersmith's craft)
21. Manufacture of wooden vessels and household articles, `kopanicharstvo`
22. Manual carpet weaving

II. Others

23. Bells casting
24. Manufacture of glass articles through glass blowing
25. Painting and engraving on glass
26. Manual bookbinding
27. Manufacture and repair of modern musical instruments and accessories thereto
28. Manufacture and repair of copper (`bakur`) articles and its alloys
29. Watchmaking
30. Engraving
31. Manufacture of fireplaces, glazed tiles stoves
32. Manufacture of elements and assembly of eaves facing
33. Roof works – laying roof-tiles, mounting gutters, building chimneys

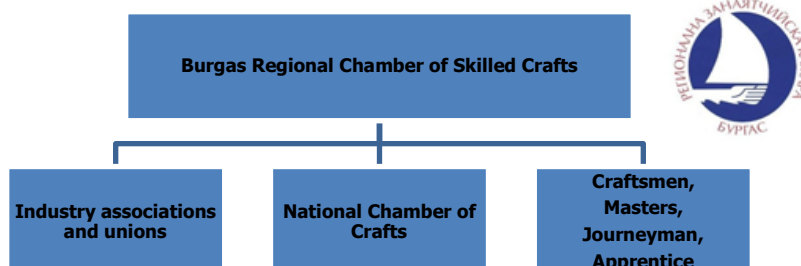
34. Chimney-sweeping
35. Tinsmith's craft
36. Tin plating
37. Blacksmithing
38. Wells-building
39. Stone-cutting
40. Honing
41. Locksmith's craft
42. Cooperage
43. Cartwright's craft
44. Basket-making, manufacture of straw mats and brooms
45. Weaving (cloth, frieze, stair-carpets, fleecy rugs and similar) and goat's skin processing
46. Saddlery and `sarachestvo`
47. Shoe-making
48. Hatter's craft
49. Rope-making
50. Millet-ale making (`bozadzhiystvo`) and sugar confectionary, production of sugar syrup articles
51. Vulcanization
52. Bicycles repair
53. Tailor's services
54. Upholstery
55. Manual manufacture and repair of furniture
56. Manual manufacture of signboards and advertisings
57. Hairdressing

Most of the crafts regulated by the Crafts Act in Bulgaria are related mainly to the traditional crafts, part of which have almost vanished nowadays.

In Turkey the legislation defines a much wider range of professions and crafts, therefore, the number of craftsmen in Kırklareli is much higher – 12 998, compared to Burgas region, where the number of craftsmen registered by RCC is 2147. In Bulgaria there is no obligation for obligatory registration in the chamber of crafts or within an association and that is why the number of craftsmen in the region of Burgas cannot be accurately ascertained.

IV. **STAKEHOLDERS IN BURGAS REGION and good practices for the preservation of crafts in Burgas region**

Burgas Regional Chamber of Skilled Crafts is a legal non-profit entity, incorporated under the Crafts Act in 2002 and registered in the Burgas Regional Court under the Non-profit entities act in March 2012 according to the recent amendments in the Crafts Act.



Main tasks: One of the main tasks of the Chamber is to support the state and municipal administration in their efforts to develop crafts and ensure the quality of the craft services, and to develop regulations, programs and projects related to crafts.

Main activities:

- The Chamber supports its members in the organization, the practicing of the crafts, as well as training and improvement of professional qualifications.
- Controls the quality of craft production and craft services and the lawfulness of the craft activity.
- Keeps register of the journeymen, apprentices, masters, and craft stores.
- Issues certificates of origin for the craft production.
- Conducts examinations for a journeyman`s and master`s degree;
- Organizes craft festivals, exhibitions, fairs



Traditionally, for several consecutive years the Burgas Regional Chamber of Skilled Crafts has organized the crafts festival "**Guardians of the Bulgarian spirit**" around Petrovden - The

professional artisan feast. During the festival masters from all over the country are gathered. The festival programme included demonstrations, artistic shows, discussions on the problems of preservation of crafts in Bulgaria, opportunities for practicing crafts, adaptation to economic conditions, innovative policies for the development of entrepreneurship in the sector and the necessity for legislative changes.

i. Regional Historical Museum in Burgas

Historical Exposition - Burgas, 31 Lermontov St.

The Regional Historical Museum in Burgas is the biggest museum in southeast Bulgaria. It was created in 1912 as a private archaeological museum at the Burgas society for archeology "Debelt" a group of intellectuals and pleaders for the recreation and research of the historical past of the Burgas region. During the following 30 years the first museum collections have been assembled with unique archaeological and ethnographic valuables.

In 1946 members of the society assigned the museum to the municipality and hereby it was declared a People's Museum of Burgas.

Since 2000 according to a ministerial decree, the museum was approved as The Regional Museum of Burgas Region, which organizes research and the study of cultural heritage in the region, the museum stores the cultural heritage in its collection and displays it for the public.

14 The Ethnographic exposition presents the historical core of Burgas with its traditional culture and customs. The exhibition is located in the famous in Burgas Brakalov House, owned once by the big patriot and politician Dimitar Todorov Brakalov, who was twice elected as the mayor of Burgas. The house was built in 1873 and in its architectural plan belongs to the type of "Balkan" town house of the 19th century. Here visitors can admire the most attractive collection of Bulgarian Traditional costumes covering all ethnographic groups in the Burgas region, including the clothing of the Thracian refugees from the land that nowadays belongs to Greece and Turkey. Special collections present the traditional female jewellery - silver and gold with beads - an integral part of the festive garments. Of particular interest to visitors is the second floor, which has on display an impressive collection of Bulgarian traditional costumes from every ethnographic group that has settled in Burgas – the Ruptsi (from the Vidin and Pleven regions); the Tronki (from Strandzha); the Zagortsi (from the Burgas, Dobrich, and Sliven regions); the Planintsi (from the Gabrovo region); the Aliani (Bulgarian inhabitants of Turkish origin); and from Bulgarians who settled in what is now Greece and Turkey. There are unique festival costumes and accessories from the 19th century that were worn for ritual purposes and traditional celebrations observed only in Bulgaria, such as Nestinarka, Enyova Bulya, Lazarka, and Karakachanska Bulka. There are also authentic wedding clothes from the village of Zidarovo. It is a tradition at the Ethnographic Museum to hold a summer school every year from July 1 to August 31, to teach traditional handicrafts and contemporary applied arts. From Monday to Friday from 10.00 am to 1.00

pm, artists and experts at various crafts instruct children and adults alike how to draw on glass, silk, and ceramics and how to create decorative arrangements. Those who are interested may also try their hand at throwing pots on a potter's wheel or crocheting. Artists give demonstrations of how to weave a Bulgarian rug on a loom under the museum's trellises in the courtyard. The museum staff also arranges meetings between groups of visitors and women from various regions of Bulgaria, so that the visitors can witness traditional Bulgarian working "bees" – women practicing traditional folk songs or demonstrating how they make yarn, knit, and embroider.

The museum foyer is used for temporary exhibits.

The museum regularly organizes expositions and presents traditional Bulgarian crafts and crafts schools in different parts of the country.

It is a tradition the museum curators to organize workshops and master classes for the youth. The aim of these workshops is to present traditional crafts and to preserve the cultural heritage in the region.

The museum sells informative materials and souvenirs.

ii. HISTORICAL MUSEUM SREDETS

HISTORICAL MUSEUM SREDETS organizes Ethno-workshops for children, giving them the opportunity to experience folk culture, through the games and masterpieces of our grandmothers - weaving tile, vertical loom, making rag dolls, pompons, tassels, necklaces and flowers, crochet and Bulgarian embroidery, sewing and bagging.

iii. ARCHAEOLOGICAL RESERVE DEULTUM

Deultum is an archaeological reserve in the vicinity of the modern day village of Debelt.

Dimitar Blagoev St. 24

tel: +359 88 454 4835

email: deultum@mail.bg

www.deultum.eu

It is situated on the road Sredets – Bourgas, 820 meters away from the Bus stop of the bus from Bourgas to Sredets. There is also a parking lot for the cars of visitors. The sign boards will help you find the place.

History

600 years ago Debelt was a port in the western part of the Bourgas bay. The oldest name of the settlement was Dovelt and in Thracian (over 2400 years ago) it means "place between two swamps".

During I millennium B.C. in this region were very well developed farming, fishing, metallurgy, crafts, commerce, etc. This was one of the richest towns in the Thracian province which minted 150 emissions of bronze coins.

In 812 khan Krum conquered the fortress, moved the citizens and settled here with the

proto Bulgarians. The town became an important frontier-post between Bulgaria and the Byzantine Empire. Byzantine Emperors paid a tax to Bulgarian rulers for almost 200 years. In 865 kniaz Boris-Mihail met here the missionary from Constantinople that came to convert Bulgarians to Christianity.

iv. HISTORICAL MUSEUM, KARNOBAT

8400 Karnobat, Georgi Kirkov St. 31

tel: +359 559 71 43, +359 559 20 95

fax: +359 559 71 65

email: karnobat.muzei@mail.bg

v. HISTORICAL MUSEUM, MALKO TARNOVO

8350 Malko Tarnovo

tel: +359 5952 29 98

fax: +359 5952 21 78

email: histmuzeum@abv.bg, m_tarnovo@infotel.bg

16



Malko Tarnovo is the largest inhabited area on the territory of the picturesque Strandzha Mountain. It is situated 76 km south from Burgas, 56 km south-west from Tsarevo, 470 km south-east from Sofia and 7 km from the border with the Republic of Turkey. The town is situated on the territory of the Natural Park "Strandzha", which preserves its unique nature and offers diverse options for ecological tourism.

The region has been populated since antiquity. Many legends are told about Thracian kings, fortresses and hidden treasures. The historical and ethnographic wealth of the town and the region is well presented in the sites of the Historical Museum in Malko Tarnovo.

The museum was established in 1983 under the name Strandzha Museum Complex, and since 2002 it has been restructured into a Municipal Historical Museum. By the present moment it has been the only cultural institute on the territory of Strandzha Mountain. The

exposition area is placed in four Strandzha Revival houses – monuments of culture which had belonged to rich trading families from the end of the 19th century.

The exposition entitled “Non-material Cultural Inheritance of Strandzha” represents fire-dancing and the White Mummer (a custom which is only observed in the region of Strandzha in honour of the Strandzha chapels and the saints who have been honored and celebrated since ancient times. Here you can get acquainted with the more contemporary history of the region through interesting legends, haidouk stories, and the biographies of great revolutionaries. If you spare more time, make use of the option to watch movies about fire-dancing, mummer games and refugees of East Thracian descent.

A carpet-weaving workshop functions at the Historical Museum of Malko Tarnovo, where demonstrations of weaving on an authentic loom are presented.

The ethnographic museum is housed in the house of Captain Stamat Ikonov (1866 – 1912) – one of the ideologists of the Preobrazhenie Uprising in 1903 (an uprising of the Macedonians and the Thracian Bulgarians against the Ottoman ruling). Here one can see authentic articles and clothes from the East Rupian Ethnographic area, to which the Malko Tarnovo region belongs.

vi. **ARCHAEOLOGICAL MUSEUM, SOZOPOL**

8130 Sozopol, Khan Krum Sq. 2

tel: +359 550 22 26

email: am_sozopol@abv.bg

The Archaeological Museum in Sozopol is located in the old part of the town. It is housed in the building of the St. Cyril and St. Methodius Temple, as well as in several halls provided by the Cultural Centre of Sozopol.

The 200 Year old house Thracian Khan in Sozopol is transformed several years ago into unique ethnographic museum.

vii. **ARCHAEOLOGICAL MUSEUM, NESEBAR**

8230 Nesebar, Mesembria St. 2

tel: +359 554 4 60 18, +359 554 4 60 19, +359 554 4 22 60, +359 554 4 60 12

email: clio_nes@abv.bg

www.ancient-nessebar.com

viii. **HISTORICAL MUSEUM, POMORIE**

8200 Pomorie, 33A Kniaz Boris I Str.

tel: +359 596 2 20 08

email: pomoriemuseum@abv.bg

ix. **THE HISTORICAL MUSEUM IN PRIMORSKO** is situated in the

city center in a former public bath.

It is sponsored by funds from the European Union under the "Development of fisheries areas".

The museum has exhibited cultural heritage from the previous and latest discoveries in archeological excavations in the municipality of Primorsko. The exhibits are from the mound at the "Chenger" new site "Farmakida" in the lake "Ropotamo", the Thracian sanctuary "Begliktash" dolmens, found in the area of the reserve "Ropotamo", and the fortification wall at Peninsula "Urdoviza" KITEN .

Besides an archaeological exhibition, the museum has an ethnographic collection from the Strandzha region, in which are presented national costumes, everyday objects, tools, utensils and many other interesting items that provide visitors with information about the lifestyle of people from several generations back.

Visitors to the museum can also enjoy a very interesting slide show of the most beautiful places and attractions in the municipality of Primorsko.

x. ETHNOGRAPHIC MUSEUM IN BRASHLYAN

It's housed in a 150 years old building which has been preserved in its authentic form both externally and internally – including its interior design and arrangement of the rooms. From an architectural point of view, it is a two-story house dating from the Revival period, with a ground floor build with stone and a wooden second floor. The museum provides insight into the specific features of the life and crafts in the village of Brashlyan from the second half of the nineteenth century to the first half of the twentieth century. In the big room on the second floor, there is a typical fireplace, built with stone against the wall (badja). The ground floor (dam) used to serve as a livestock barn in the past. Today it has been turned into a crafts room, where visitors can see an authentic loom and can try to weave.

The museum of the traditional lifestyle and culture of Brashlyan is devoted to the traditional agriculture of the Revival. All around the yard, there are exhibits of old agricultural tools used in the past by people in Strandzha. In the indoor part of the museum, there is a loom and various artifacts from the life of the residents of Brashlyan which have been donated by the local people.

The village of Brashlyan is an architectural reserve since 1982. The place has kept its authentic appearance, magnetism, nostalgia for some other time, romance and tranquility. The traditional Strandzha gathering sedyanka (traditional gathering with music, songs, dances, rituals, but also time for work and communication between young people) has become an attraction for thousands of tourists. Authentic folklore groups strongly guard their family tradition, what they have received from grandmothers, mothers and relatives. With performances of authentic folk songs from the region participants in sedyanka will

make you feel the real atmosphere of the village, its spirit and the traditions preserved during the years. One can see the traditional Strandzha costume, hear the songs that will provoke many emotions and chat with the hospitable and friendly people.

xi. CRAFTS DEMONSTRATION CENTER IN NESSEBAR

In the frames of the project financed with the financial aid of the IPA CBC Programme Bulgaria -Turkey was created a common crafts demonstration center in Nessebar and Edirne aiming to regularly organize theme exhibitions of crafts products, crafts, sources for training, seminars and fairs.

The encouraging and support of the crafts will contribute to the support of the economic development of the CBC region.

The purpose of the center is to create long term promotional and marketing opportunities through joint activities.

The mission of the joint crafts demonstration center Nessebar - Edirne is to promote the traditional crafts in the region, to support the traditional skills of the craftsmen, to assist for preserving the crafts sector not only as a traditional carrier of cultural values in the cross-border region, but also as a way to popularize the tourist destinations Nessebar and Edirne and contribute to their regional and economic development.

xii. ETHNOGRAPHIC COMPLEX GENDER IN AYTOS

Ethnographic complex Gender is situated in Slaveeva reka park and it is a place where you can relax and enjoy the beauty of the Bulgarian nature and traditions. The park has the ethnographic complex Gender in which the residents of Aytos take pride and which they tenderly call Little Etar. The ethnographic complex is small, but as you walk on the cobblestone streets, peeking in the small workshops of the basket-makers and potteries, all contemporary worries will appear to you as being of little importance.

xiii. COMMUNITY CENTERS

The people's community centers (chitalishta) keep the Bulgarian spirit, culture and traditions alive. Most communities have libraries and offer different possibilities for amateur art activities for children and adults: traditional and modern dances and songs, painting etc. These centers take part in many concerts around the country and in many international forums and successfully promote Bulgarian folklore traditions and culture.

There are 161 community centers on the territory of Burgas region.

xiv. DIRECTORATE OF NATURE PARK STRANDJA

The Natural Park Strandzha is located in the border area of Bulgaria and Turkey. 90% of the population is elderly. Tourism is the main activity of the local population, which creates jobs and economic growth in the area. Local people have refurbished their houses and

accommodate visitors in the park. They sing local songs, perform folk dances, prepare local food, and guide the tourists in the region. Each year in May local people organise the “Festival of Rhododendron”. The old people in the village of Brashlyan established an organisation – they made an exhibition of local crafts and clothes, refurbished the old school and church and provide tourism services – catering, guides, accommodation, demonstrations of folk dances and singing.

The services are mainly provided by elderly people. The provision of services makes them active and creates employment and profits.

Objectives:

- To create employment in the remote area.
- To create possibilities for economic diversification in the Natural park Strandzha.
- To keep the population in the area.
- To preserve and promote the rich cultural and natural tourist resources in the area.

Results:

The activities performed by the organisation of elderly people in the Natural Park Strandzha have led to the following results:

- Increased employment.
 - Increased sources of income.
 - Increased number of visitors.
 - New skills and services.
 - Promoted natural and cultural resources.
- Decreased depopulation of the area.

CRAFT FAIRS AND FESTIVALS

Malko Tarnovo Festival - From the Spring of Strandja

Organizes traditionally 1 July from National Community center Prosveta 1914, Malko Tarnovo Annually.

For many years, the people of Malko Tarnovo have kept their heritage. The Craft Festival is an attractive event promoting the traditions and crafts of Malko Tarnovo. The festival also aims to promote Strandja folklore and culture, and it aims to revive the traditions that have already disappeared. The festival presents unique crafts, traditions and other elements of the intangible cultural heritage of Strandja.

The festival returns to the traditions and customs typical of this unique region in Bulgaria. During two days, old traditional crafts and restoration of festive rituals are shown to people and tourists.

Participants in workshops are the local craftsmen who are working with textile, carpentry, carving, basketry, fine arts. Folklore groups from Malko Tarnovo and the surrounding villages presents traditional dances and songs.

Other attractive activities included in the festival are: demonstration of crafts: carpet-demonstration and presentation of finished Strandja trails and mahogany mats; carpentry, basketry, a full cycle of wave processing and trekking, presentation of folklore performances of songs, dressing up, training in Strandja people; presentation of local products: honey bee, sweet and pulses, baked basil, roasted, pumpkin, etc .; natural goat and buffalo cheese, milk, cheese, butter; knitwear, slippers, hats, etc .; training and making of souvenir figures made of lemon rods; Workshop with stones; literary reading in the museum; screening of films for M. Tarnovo.

The organizers hope that the initiative will contribute to the economic development of the region, to increase the citizens' trust in the community center and to promote its activities as well as to attract more tourists, specialists, experts, connoisseurs and fans of authentic Strandjan culture.

Festival of creative crafts and arts

The Municipality of Tsarevo organizes traditional Festival of creative crafts and arts at the end of July.

The program activities of the festival are: Organizing exhibitions of arts, applied crafts and arts; Trade in handmade goods - souvenirs, toys, paintings, jewelry, etc .; Handicrafts for souvenirs, jewelry, toys, etc .; Music and show program.

Temple celebration of the chapel "St. Bogoroditsa"

V. Kirkclareli: stakeholders

a. Chamber of Tradesmen and Craftsmen (KESOB)

One of the main stakeholders in crafts sector for Kirkclareli region is the local Chamber of Tradesmen and Craftsmen (KESOB). The Chamber was established in 1963 and now has more than 11 805 craftsmen registered in the chamber. The national legislation provided a chance for the newly established companies to be registered as tradesmen in the Chamber of Commerce and Industry or in the Chamber of Tradesmen and Craftsmen. Therefore, the number of registered tradesmen in KESOB for 2017 is 12.998 and this number covers only some of the companies in the region.

According to Law 5362 of the Professional Organizations of Tradesmen and Craftsmen and its Art. 63 the craftsmen are grouped under two main professions' directories: manufacturing and services activities.

These two main activities cover hundreds of sub-professional directories as:

A- PROFESSIONs - MANUFACTURING AND REPAIR ACTIVITIES

- 1- Mining goods and machines
- 2- Car and other motor vehicles
- 3- Electric and electronic instruments

- 4- Products from non-metal materials
- 5- Wooden goods
- 6- Leather and leather goods
- 7- Building arts
- 8- All kinds of weaving, clothing, textile and knitting goods
- 9- Paper, bookshop and printing art
- 10- Sports equipment and tools
- 11- Food materials
- 12- Materials from tire, plastic, polyester and similar components
- 13- Goods from glass

B- SERVICES SECTOR AND RELATIVE PROFESSIONS

- 1- Services regarding food goods
- 2- Transportation services
- 3- Communication, rest, accommodation, restaurant and entertainment services
- 4- Health, cleaning, beauty and care services
- 5- Clothing and related services
- 6- Paper, bookshop and printing art services

Main activities of the Chamber are registration of local craftsmen, ensuring their professional growth and realization. All these activities are accompanied with analyzing and determining the main problems of the local craftsmen and making proposals for their solutions, in partnership with local universities, professional colleges and interested institutions and organization.

Museum and ethnographical houses in Kırklareli region:

b. Kırklareli Museum

Address: Kırklareli Museum / KIRKLARELİ

Phone: (0288) 214 21 39 - 214 09 61

Fax: (0288) 214 21 39

e-mail: kirkclarelimuzesi@kultur.gov.tr

Kırklareli region has one museum placed in Kırklareli center, exhibiting natural history specimen, ethnographical items related to the region's history of cultural life, and archaeological artifacts found in and around the city.

Kırklareli Museum has rich exhibitions of artefacts found in the archeological excavations in the region such as Kanlıgecit and Asagipinar, Vize and Kiyikoy.

Kırklareli region has registered 433 archeological, 3 urban, 4 historical, 13 natural reserves and 246 buildings as cultural and historical monuments. Total number of the cultural



monuments is more than 600 (2012).

c. Kanlıgeçit Tumulus and archeological excavations

Address: Kirkclareli town

Dating back to 3rd Millennium B.C. to the Bronze Age, Kanlıgeçit is the oldest settlement in the Balkans and the first Bronze Age Anatolian colony settlement in Thrace.



Starting in 3200 B.C., the settlement in Kanlıgeçit continued until 2400 B.C. as a sizeable village with wooden architecture as it had been in other parts of Thrace and the Balkans. It is the oldest example, the formation of which had started in the Early Bronze Age; a later example is the caravan route known also as Kültepe-Kaniş-Karum.

d. Aşağıpınar Tumulus – open area exhibitions and archeological excavations

Address: Kirkclareli town



23

As the oldest peasant village in Thrace, Aşağıpınar is an important excavation point that displays how the "Neolithic Revolution", a lifestyle based on food production, was transferred to Europe from Anatolia. The culture discovered in Aşağıpınar represents the process in which the foundations of the European civilization were laid.

In Asagipinar Tumulus the excavation works are going on from 23 years and the idea of the researchers is for it to be regarded as Turkey's first "Prehistoric Open Air Museum".

Asagipinar is a very important excavation area in terms of the scientific world, because the first agriculture, farming and village life to Europe was transferred from this region.

According to the excavation works, the archeologists found that the first life in Thrace started 8,200 years ago.

e. Ethnographical House – Poyrali Village / Kirkclareli

Ethnographical House in Poyrali Village, Pınarhisar is the first ethnographical house in the region. It was created in 2008 with the support of local authorities and the efforts of the local village's muhtar (mayor). The exhibition of the ethnographical house includes tools used in agriculture, in the daily lives of the people, traditional costumes, traditional crafts and customs.

This ethnographical house has a very important meaning for the region because it's reviving the local traditions of weaving and producing weaved goods such as rugs, bags, towels, etc.

There you can see weaving demonstrations on the traditional Poyrali's weaving loom.



f. Il Ozel Idaresi – Kirkclareli Culture and Art House

In 2017, in the center of Kirkclareli and in its famous historical quarter – Yayla Quarter, was opened the Kirkclareli Culture and Art House. The building of the house is a cultural monument, restored in 2015 with the financial support of the European Union

through IPA – Cross Border Cooperation Bulgaria- Turkey Programme. In the Culture and Art House, you can see recreated models of local crafts, traditions and parts from the daily life of the local people in Kirkclareli.



24



g. Kirkclareli Ataturk's House Museum

Cultural Yayla District is home to the newly created Ataturk's House Museum. The building is a 1:1 copy of the Ataturk's house in Thessaloniki, Greece, where the father of the Turkish Republic was born. The Ataturk's House Museum in Kirkclareli was opened on 20 December 2017, on the date on which 88 years ago, Ataturk visited Kirkclareli.

The museum presented the house and the atmosphere in which the young Ataturk lived.

Now, the people who want to see the house where the Ataturk was born, but haven't had the opportunity to go to Thessaloniki, could visit the house museum in Kirkclareli. This museum is the first and only one in Turkey. In Ataturk's house, built in the Yayla quarter, the visitors could see the parts of the clothing worn at that time, the same objects that have been used

by Ataturk and many documents from those days.

h. **Kirklareli City Cultural House – Ali Riza Efendi**

Yayla Quarter is hosting also one other another recently opened cultural house – the City Cultural House. Here the visitors can see that Bulgaria, Greece and Montenegro have their own rooms, which presents their culture and folklore. The Coty Culture House was opened on 20/12/2017 on the date on which it's celebrating the visit of Ataturk in Kirklareli on 20/12/1930.



The cultural house is named after Ataturk's father – Mr. Ali Riza Efendi.

In the house, under the same roof is presented the culture and folklore of Turkish, Bulgarian, Greek and Montenegrin people.



i. **Yayla Culture and Art Area**

In 2017, the Kirklareli Municipality made many investments in Yayla Quarter aiming to increase its attractiveness and to return the old charm and beauty of this historical area.

A century ago, Yayla Quarter was a quarter with impressive stone houses of rich Greek families. Now, it is an architectural reserve where some of these stone houses can still be seen by the visitors.

In this rebuilt attraction center, you can visit the culture and art area and buy from the local hand-made products, done by the local artisans.



j. Luleburgaz Stars Art Academy (under construction)

Luleburgaz Municipality is the biggest municipality in Kırklareli District. In 2017 the number of its inhabitants exceeded 100 000 people. Unfortunately, despite the rapid growth of the city, there are no cultural centers or any museums in the municipality.



The municipality administration in the last five years has been concentrated on the development of different thematic academies such as the Luleburgaz Stars Sport Academy, Luleburgaz Stars Women Academy and Luleburgaz Stars Art Academy (under construction).

The stars art academy will be a place for culture and arts in Luleburgaz and will cover different art studies in buildings like its own theater, cinema halls, library, etc.

Luleburgaz Stars Art Academy is expected to open its doors in 2018.

k. Ertugrulkoy Village Cultural House – Luleburgaz

Ertugrulkoy Village Cultural and Ethnographical House opened its doors in 2015 after restoration works of the old 100- years old school's building. The restoration was funded by the European Union through IPA CBC Bulgaria – Turkey Programme and in scope of the project “Common Identity, Common History” realized between Regional Museum of Haskovo, BG and Kırklareli District Directorate of Culture and Tourism, TR.

The iCREATE project is implemented in the same village and its target groups are the local women who will participate in different art and cultural trainings.



VI. Main handicrafts in the cross-border region Burgas- Kirkclareli and their products. Ethnographic complexes, crafts streets, workshops

The traditional folk crafts have satisfied people's needs for various articles, the manufacturing of which requires specialized training and tools.

The traditional crafts and domestic activities use local raw materials and supplies for the manufacturing of objects related mainly to home, food, clothing, or settlement structure. The product created by the traditional crafts and domestic activities has a relatively long service life. In more rare cases, the individual object made by a craftsman or in domestic manufacturing conditions is used by several generations in a row. The artifact created in this peculiar way, although indirectly, "transfers" through time the knowledge of our ancestors connected to its creation, but – what is most important, directly and actively takes part in the life (of the family, of the kindred, of the separate group) through the aesthetic and artistic specifics of its form and decorations. That way, certain aesthetic and artistic outlooks and concepts set in the individual object "live" long in time, participating at the same time in the building of the notion of beauty of the new generations. Last but not least, the objects created by the traditional crafts and domestic activities in the long run take part in the building of knowledge and skills for the place and role of art in one's life through constructing an entire "microcosmos", such as the material world of our forefathers was.

The summary of the questionnaire survey conducted under the project "Living Human Treasures" shows that in most of the administrative districts on the territory of Bulgaria, traditional knowledge and skills of processing clay, metal, stone, wood, leather, as well as other vegetable and animal raw materials have been preserved. Manufactured are also articles by combining raw materials and supplies: wood, metal, horn, leather, glass, textile, etc. Information about the traditional crafts of the population in **Burgas region and Kirkclareli Province** was sought in the **Ethnographic Museums in Burgas and Kirkclareli regions**.

Since ancient times "Strandja" is well known as "sheep mother". For centuries, due to its

favorable climate and the proximity to Istanbul, here roamed thousands of sheep, goats and cattle.

Around 1910-1911 in the region of Malko Tarnovo and Tsarevo, there were about 400 000 sheep. Today there are around 2000.

Until the middle of the 20th century, in the Turkish part of Strandja weaving, carving (taliga), woodworking, pottery, charak making and many other crafts relating to soil treatment, agriculture and livestock breeding were quite popular .

Today, almost all of them have disappeared. There is one handmade pottery workshop in Yayla Quarter –Kirklareli town and one weaving center in Poyrali village – Pinarhisar Municipality.

- l. **Weaving** as a domestic craft is one of the main occupations of Bulgarian and Turkish women.

The main raw material for the production of homemade textiles is wool. Even today, one can see in the museums wooden spindles and distaffs, comber (for carding the wool), spinning wheel (for spinning the wool), devices for hemp and cotton processing. Weaving is done using looms.

28



Ethnographic center Bozhura, Sredets, Bulgaria

Weaving workshop



Poyrali Village, Pinarhisar Municipality – Turkey

- m. **DYEING** with natural dyes (mulberry) is a technique of dyeing a raw material with natural dyes.

This technology still is kept in Zvezdec village, Malko Tarnovo municipality, although natural

dyeing is a very time- and labor-consuming work. In the Workshop Zlatno Runo in Zvezdec, some women still practice it but only in order to create a product just for personal or very limited use and not for the realization of the raw material independently.

The aim of Zlatno Runo NGO is to preserve old Bulgarian crafts and traditions in Strandja.

As a rule, felting, weaving, and relatively rarely knitting masters dye raw material only for their own use and sell the finished products. However, many times during the interviews with tourists, it was noted that they appreciate the fact that natural dyeing is a very time- and labor-consuming work, and that in case there is an acceptable price, they would be glad to buy naturally dyed raw material.



29

n. Artistic knitwear

Artistic knitwear is a traditional Bulgarian craft and more specifically knitting of “motley stockings” – a peculiar fairy tale of tints and forms – symbols of health and prosperity. Touching that magic, memories of a roaring stove, of delicious dishes and grandma sitting on her little chair and knitting skillfully rush into the head.

Exquisite knitted cloths for furniture and accessories can be found on the markets in craft markets and tourist places even now.



30

Photos

1. Produced by Zlatno runo NGO, Zvezdec
2. Production of a craftwoman from Burgas
3. Knitted socks exposed in the Regional historical museum Burgas, The Ethnographic exposition (3,4)

In Kırklareli District, in its each town and village, women are making artistic colorful socks using five knitting needles.

Women are using thin needles for knitting on one needle – for making figures on the edges of their headscarves, towels, blanketings, napkins, etc.





Photos of knitted good from Kırklareli region, Turkey (photos Zekeriya KURTULMUS)

The other good practice from Strandja

o. **Strandzha traditional gathering sedyanka** in the village of Brashlyan

Women from the local association demonstrate their usual activities during the long winter evenings – spinning, knitting, singing and others typical for women’s get-togethers. The courtyard of the museum is often too small for the round dances, in which the tourists dance together with the local women, and for the typical of Strandja games that they play – “filek”, “narichane”, etc.

All the above mentioned sites are operated by women from the local Association for the Development of Brashlian (Contact Kalina Nedelcheva).

31



p. **Carpet manufacture**

Carpet manufacture was a traditional craft in Malko Tarnovo. The manufacture was opened in October 1928. Head of course was Ivan Yordanov Balev from Kotel. 135 carpets of type known as “Kotlenski” and 5 Persian ones were produced. In 1956, carpet production began. Industrial manufacturers were open in Gramatikovo, Zvezdets and Stoilovo. In 1969, 175 women were involved in carpentry. Today, the Municipality of Malko Tarnovo and

the Historical Museum of Malko Tarnovo try to preserve this traditional craft.

In the Historical Museum of Malko Tarnovo operates a carpet workshop. You can try to weave on an authentic loom or buy unique hand-woven products.

Not as a carpet industry, rather as a souvenir, panes, paths, bags, pillows, aprons and more are made. It works mostly with woolen and natural yarns. Orders for all items such as colors, number and size may vary.



32

(1,2,3)Photos made in carpet workshop in Malko Tarnovo

(4) Photo made in Regional historical museum Burgas, The Ethnographic exposition

q. Felting (Plastene)– tradition and opportunities for creativity

The fabric is soft and made of animal fibers /most often wool/. Felting is the oldest form for fabric production, known to mankind even prior to weaving and knitting.

Today the traditional plastene is still practiced by nomadic peoples in Asia, producing mats, tents and clothing.

In recent years plastene is reviving as an applied art. Many fashion leading figures use felts in their collections. Wool is one magical natural material, which is used in plastene. It provides so many opportunities for creativity. This natural fiber is a great insulator - retains air, while water which flows on the surface is unable to penetrate deeply. The best home coverings are made of wool. The wool garment protects from frost and overheating. It takes a huge

amount of moisture, and thus protects the body from cold.

Materials for feltin (plastene)

WOOL - Bulgarian and Australian , SILK FIBER , ORGANIC EXOTIC FIBRE , NATURAL THREAD

NATURAL FABRICS, MOSTLY SILK ORGANIC DYES

There are two basic techniques:

Plastene /wet felt/ - figures and products shaped by felting wool with warm water and soap.
Nunofelt – the wool tangles with natural materials.

Thus clothes are made – dresses, vests, poncho, bags, hats, gloves, scarves, jewelry, pet accessories, items for home decor / murals, tablecloths, pillows/ and so on.

Needlepunching /dry felt/ - By using special needles for needle-punching on a foam pad the wool is being tangled. This way toys, dolls and other figures are being made.

33



Models of Rada Dimitrova applied artist from Burgas, Bulgaria

r. Felting activities in Turkey

In the middle of the 20th century, especially in the villages of Kofcaz and Demirkoy, traditional sheep and goat farming have contributed to the development of making of pants, jackets and shepherd pants called “kebe”. These clothes were made by goat fur or sheep wool. Unfortunately, the production of these clothes has also ended with the development of factory products and fabrics.

For the revival of these traditions in production of clothes from goat fur and wool, the District Directorate of Culture and Tourism has started courses for felting.

s. Broom making in Kirklareli

Broom making exists today in Kirklareli as a hand-made production. The local craftsmen producing brooms are working under their own association and with final efforts are trying to keep this craft alive in the world of mechanization and computerization.



Photos: Zekeriya KURTULMUS

t. Quilting

The craft of quilting dates back to ancient times when the prime purpose was warmth and protection. Today it is practiced internationally and it is as varied and decorative as the individual desires. This craft is still practiced in Kirklareli region, but unfortunately every day loses its power and priority among the crafts.



u. Traditional costumes.

The traditional Bulgarian costume is one of the most typical elements of the Bulgarian folk culture. It is a traditional fashion, which has a specific meaning in both the everyday and festival activities of the Bulgarians. Each region of Bulgaria has its own costume with unique, typical motifs.

A specific code is weaved into the ornamentation of the Bulgarian costumes - in the past the Bulgarians used to rely on it for information about the family of those, who wore them, and the areas of the country, where they lived. Each costume had its message. The Bulgarian

costume contains many elements and motifs from the pagan beliefs and legends. No one wore clothes with fully symmetrical decorations, because Bulgarians believed that full symmetry was a diabolical creation. Therefore, elements were often added and removed, so that no symmetry could exist. Those were intentional mistakes in order to prevent the evil eye.

The Ethnographic Museum in the city of Burgas displays an impressive collection of Bulgarian traditional costumes from every ethnographic group that has settled in Burgas – the Ruptsi (from the Vidin and Pleven regions); the Tronki (from Strandzha); the Zagortsi (from the Burgas, Dobrich, and Sliven regions); the Planintsi (from the Gabrovo region); the Aliani (Bulgarian inhabitants of Turkish origin); and Bulgarians who settled in what is now Greece and Turkey.



There are unique festival costumes and accessories from the 19th century that were worn for ritual purposes and traditional celebrations observed only in Bulgaria, such as Nestinarka, Enyova Bulya, Lazarka, and Karakachanska Bulka. There are also authentic wedding clothes from the village of Zidarovo.

Homespun tailoring is an ancient craft for tailoring mainly men's outer garments out of home woven wool textiles – frieze. Homespun tailoring tools are scissors, arshins, thimbles, flat irons, braid for decoration of the garments.

It is a tradition at the Ethnographic Museum to hold a summer school every year from July 1 to August 31, to teach traditional handicrafts and contemporary applied arts. From Monday to Friday from 10.00 am to 1.00 pm, artists and experts at various crafts instruct children and adults alike how to draw on glass, silk, and ceramics and how to create decorative arrangements. Those who are interested may also try their hand at throwing pots on a potter's wheel or crocheting. Artists give demonstrations of how to weave a Bulgarian rug on a loom under the museum's trellises in the courtyard.



Photos made in Regional historical museum Burgas, The Ethnographic exposition

In recent years there has been a growing interest, mostly from local people, in traditional clothing or individual items of clothing- skirts, aprons, towels and trophies. Tourists are also attracted to traditional clothes especially at events taking place in traditional costumes, where they like to take photos dressed in traditional costumes. Traditional folklore motifs give contemporary fashion an ancient inspiration.

In Turkey, you can see traditional costumes in the Kırklareli Museum, in İl Özel İdaresi Cultural House, in Ethnographical houses of Poyrali and Ertugrulkoy villages and in the new opened City House of Culture and Art in Kırklareli.



Many traditional costumes exhibited in the Ethnographical Houses in Poyrali and Ertugrulkoy have the same shapes and colors as Bulgarian costumes. This is due to the fact that the roots of most of the local families extend to the borders of current Bulgarian lands.



37

v. Embroidery

Embroidery – manual embroidered decoration on a traditional costume. In Bulgaria, mainly women's dresses are ornamented and partially men's garments. Fancy sewing is done directly of the textile and in more recent times, also on thick full textiles with stitched to it thin netlike material (warp) or following a preliminary drawn pattern. The work is done most often by woolen, sometimes silk or cotton threads, more rarely metallic (gold-lace) wires, but almost always together with textile ones.

Various kinds of stitches are applied: crossed, slanting, raised, split, hem stitch, etc. Usually Bulgarian embroidery is loose. The background of the textile is serving as a field for the ornaments, most often white. The embroidered motives are geometric, floral, more rare animal; there are also deftly ornamented human figures, tools, vessels, etc. The vividness lies in the range of the warm red colours with contrasting them cold colours – green, blue and

black. Bulgarian embroidery is geographically detached.

Through Bulgarian manual embroidery, women's blouses, dresses, nightgowns, tablecloths, pillows and others are manufactured. The embroidery craft is mainly a woman's craft. Great skill is needed for the manufacture of Bulgarian national embroidery and its application on the modern lady's clothes and objects for home use. The big interest shown by the foreigners in Bulgarian embroidery enables the future development of that craft. The machine embroidery is competing with the manual work. The artistic embroidered by hand finery and garments are exported abroad enjoying good sales.



The embroidered pictures were a kind of lucky charm, believed to bring good health and inviolability. They revealed the Bulgarian folk beliefs about the world's origin and state of affairs. One of the most common ornaments represented is the Tree of Life. Known as the World Tree or the Cosmic Tree, it stands for a three-level vertical representation of our world. The crown symbolizes the Upper World, or the Heavens, the trunk embodies the Earth and the roots stand for the Underworld, the home of demonic forces. The Young Sun or what Bulgarians called The Young Deity was believed to climb down the Tree's branches at a certain time every year to illuminate human life and mark a new beginning. This motif appeared on cardigans and shirts in the entire country.

Interestingly, the Sun motifs, representing an ancient cult of the Sun, have become the part and parcel of contemporary Bulgarian life. Present-day Bulgarians encounter unknowingly countless depictions of the Sun, left as an invisible legacy in our lands. So for example, one of

the symbols of the Sun is a cross or what Proto-Bulgarians called elbetitsa, a double cross reminiscent of the circle of life. The double cross is perhaps the most popular Bulgarian motif on embroideries and ritual bread decorations. It could be seen on carpets, wraps, tablecloths, pillow covers, women's shirts and low-cut sleeveless dresses as well as men's sleeves and saddlebags. According to experts, the double cross of Bulgarians can be associated with the Dharmachakra, a symbol in Buddhism representing the wheel of life and the path to Enlightenment. Bulgarian folk wisdom has it that the double cross represents the four cardinal points and the ordinal directions united in a single centre. The wheel of life is believed to rotate around the centre, that is around what is invariable and intransient on earth and in heaven.

Once upon a time Bulgarian embroideries revealed the social status and ethnic origin of a person. Festive clothes, especially those of young children and maids, were always hand-embroidered. It comes as an interesting fact that embroideries would be woven on certain areas of the clothes considered to cover vulnerable body parts. So for example, a beautiful young woman would wear embroidered patterns on her skirt, next to the heart and on the sleeves. To illustrate this point, this is how the lyrics of a Bulgarian folk song go:

39

On her skirts, it's tiny stars,
On her breasts- the bright Sun,
On her legs- the clear Moon,
Around her neck, it's the Earth and Heaven,
Earth and Heaven, woods and water.⁴



⁴ Source: <http://bnr.bg/en/post/100132687>



Photos from Kirkalreli weaving and embroidery goods, Zekeriya

KURTULMUS

w. Artistic make of national dolls

Traditional Souvenir-dolls

Very popular souvenirs in the region are designed dolls dressed in folkloric clothes unique to regions and tailored with their traditional accessories. Souvenir- dolls are usually in the forms of boys and girls in their traditional clothes made of wood or other material with various lace and embroidery motives. Samples of the local fashion industry from the past till our present day can be seen.

Dolls have artistic value and are made with unlimited imagination and ideas. Some of craftsmen wove their clothes on small vertical looms. The dolls are made with sizes between 10 and 50 centimeters and they reflect the spirit and the lifestyle of the local people. The souvenirs are highly sought after by tourists and visitors of the region and contribute to the local economic development.



Artisans: Maria- Magdalena
Hristova, Burgas (2,3)

Maria Todorova, Burgas
(1,4,5)

Doll making is very popular in Turkey too. In the Ethnographical house of Poyrali village, you

can find the local types of these dolls.



Dolls from Poyrali village and Demirkoy district

x. Cutlery and wrought iron

This is one of the earliest differentiated ironmonger's crafts. More than 150 types of knives have been manufactured and their names came from the shape of the article: `kulaklii` – the knife handle ends in the shape of ears; `soyki` – resembling the jay bird; `babichitsi` – used only by grandmothers – midwives; `balakjiyski` – fishermen's knife; shepherds' knife, etc. The cutlery workshop used to comprise of forgery with the fireplace and the bellow necessary for treating the metals and a second room for the finishing works. After forging and placing the handle, the knife was honed on the whetstone. A specific of the cutlery was that besides the metal, the masters processed horn, bones and wood for the handles. Thus, they added exquisiteness to the cold metal.



Besides the manufacture of knives and scissors, Bulgarian masters of crafts dealt also with the manufacture of weapons. The armourer's craft made it possible to use various applied arts in the process of manufacture – wood carving, goldsmith's trade, bone and iron processing, which made it possible for the old masters to put imagination and refinement in the manufacture of their articles. A number of goldsmith's techniques were used in the decoration – forging, casting, incrustation, application, filigree, implementation of precious and semiprecious stones, gilding.



Carving iron reached its zenith during the Renaissance. To a greater extent it suggests rather the decorativeness of the product than its utilitarian qualities. Two approaches are used when decorating the article – in one of them the form or part of the form is processed as a sculpture achieving appearance reminiscent of nature, and the other consists of hammering on the surface of the object of simple geometric elements such as holes, zigzags, rhombs, triangles and all the combinations that can be obtained by arranging them in a bar or on a larger plane. Same as in the past, nowadays in Medovo, Aytos the masters produce wrought iron works of art in three main groups:



- ✓ Hinges, window bars, railings on staircases and balconies, doors and iron fences.;
- ✓ Articles for the fireplace: pokers, fire-tongs, trivets, grills, chains, fire-brand baskets and others, which were decoratively adorned with the heads of snakes, birds, animals and fantastic creatures;
- ✓ Small forged candle holders and lamps similar to ceramic. A group of these forged candle holders bears a common decorative motif – flat forged tulip. Candlesticks in the church are solid, heavy, forged of roughly shaped iron with images of flowers and birds, which craftsmen skillfully combined in one composition.



γ. **Coppersmith's craft** (`bakardzhiystvo`)

It is an ancient craft since the time of the ancient Thracians, who were renowned masters of

copper. Coppersmith's trade satisfied the needs of the population for vessels for carrying and keeping liquids – coppers, cans, jugs; for cooking and serving food – pots, pans, baking tins, bowls. The coppersmith's craft is represented by a set of tools (*tongs, anvil, bellows, hammers*), a collection of coppersmith's articles of the 13th century.



Copper utensils and adornments preserved to the present day fill us with admiration with their rich ornaments and exquisite forms. The coppersmith's art consists mainly in profiling deep vessels helped by the good forgeability of copper. The coppersmith finishes his vessels endowing them with glitter by tinning and ornamenting them.

Beauty starts to spring with the very forging of the copper sheet, where numerous strips are formed resembling beads, spirals or flowers. The adornment may be supplemented also by punching various figures – starlets, small arcs, crosses. The revival of coppersmith's craft in our lands came in the 17th – 19th century. Copper vessels took a prominent place in the daily life of Bulgarians. Nowadays, they are preferred wedding gifts, brought to the young couple as a message of warmth and coziness.

44

The masters today manufacture the same vessels and articles as in the past, using new tools and materials, but striving to preserve the spirit of the old times. You can make aromatic Turkish coffee in the copper pot and serve it to your guests with traditional white jam. For cure or for delight, hot brandy shall warm your soul and shall carry you back to the times of the burning heart, the merry working-bee events and the magic Bulgarian folk songs.

z. Wood processing. Carving

During the Bulgarian national Revival, centers of trade and crafts were formed – Sliven, Gabrovo, Troyan, Bansko. Especially big success achieved carpentry, so many such workshops were built at that time. There casks, cupboards, doors, chair legs on turning machines and tables, wooden mortars and tumblers, etc. were manufactured. Hundreds of descendants of the old masters-craftsmen nowadays spread the glory of the country and various schools with their dexterous wood carvings. The exquisite works of the local creators enchant everyone.

Exquisitely engraved iconostases, kings gates, and bishop thrones, as well as small compositions on Biblical and everyday life themes captivate everyone who has seen them. Unselfish love and endless patience are needed to achieve the harmonious forms and exquisiteness on the wood.

Only a man who loves his craft has the power and the blessing to create a wood-carving full of life and spirit. Only the master carrying the gift inside himself can see what could be done of each piece of wood at a single glance. The wood comes to life in the master's hands. It never stops whispering to you and bestowing you. It brings nature and history to your home, creating a unique coziness.

aa. Fine woodworking in the region

is a family craft with a long tradition. There are unique works that create an exclusive ambience in the home, garden, office, hotel or restaurant. The craftsman uses high quality materials, oak, ash-tree, walnut, also inlaid with metal, stone and ceramics. Each of the products is subjected to precision machining, making it extremely durable to external weather conditions. Assemblies of the components are made by a special technology, which achieves maximum strength of the products. The work is closely related to nature. Through his work, the author expresses the harmonious beauty of the wood, which combined with exquisite pattern reflects the infinite view of the human imagination and talent. In these works of art made of wood, one uses to the maximum the natural shape of the materials. You can feel the unique symbiosis between man and nature and the harmony of the close bonds between these two worlds.



Models of Master Veliko Velikov exhibited on 6-th December in Burgas.

Traditionally, strongly developed in the **cross-border region** are the crafts of **carving**. Today's masters are mainly descendants of old craftsmen's families. Most of them are now engaged in wood processing and manufacture of furniture, with a small part that includes carving on furniture and more rarely creating works of art or souvenirs. Master-carvers practice wood-carving on furniture, through manufacturing carved panels, and on souvenirs manufactured on a lathe – candle holders, small barrels, vases, laundry baskets, pencil boxes, knives stands, napkin holders, etc. Master-carvers of the old generation craftsmen manufacture ethnographic models; wood carving; furniture manufacture; custom made souvenirs.

The art of carving was inherent only to men. There exist two types of carving – flat carving, known as shepherd's carving, and large, sculpture carving denoted as craftsman's carving. The articles ornamented with shepherd's carving were called by the people motley – motley

distaff, motley bagpipe or motley kaval (*wooden flute*). This is so, because on the flat surface they frequently made knife cuts. However, the most famous works of art of that type of carving are the floridly ornamented doors, ceilings, eave consoles, parapets and balconies of the Renaissance houses and churches in Bulgaria. **In Yayla's house's ornaments, the visitors** could see a number of objects adorned with carving from furniture, doors to small wooden mirror frames, small boxes, etc.

The craft of cooperage is represented by various kinds of axes for whittling the wood, planes, augers for making holes, pairs of compasses for outlining the barrels' bottoms.

bb. Artistic leather processing. Leather dressing

`*Tabakhana*` is the name of the art of processing hides, as well as the name of the building in which they were processed. Usually it is done in quite a spacious hall, where the raw hides of buffalos, buffalo-cows, cows, calves, etc. are processed. The following materials have been used for the process: lime and ash, oak bark, sumac, sea salt and bran.

In the region, mainly four types of hides have been processed: `*papukciski*` - sole-leather of buffalos and large bulls hides; `*kusele*` - semi-processed sole-leather for `*tsarvuli*` (sandals) of smaller cattle and horse hides; `*shtieni*` - of goat's hide, and `*meshini*` - of sheep's hide for shoe uppers and linings. The processing of thick hides consists of three main stages: freshening and cleaning the hide, whitewashing and tanning. All that was done with the help of big and small wooden washtubs, copper cauldron for warming the water, `*postav*` (wooden through), vice – wooden press for squeezing out the water from the skins, buckets, scraping irons, trestles – wooden stands, `*kuspia*` - sloped, fixed trunk to scrape the hides upon it, and many others.

Close to the `*tabakhana*`, two sunken in the ground vats of stone masonry and wood are placed to contain the whitewash. The processing of the so called naked skins, used for the modern at that time shoes, boots, straps, saddlebags was done in a very specific manner. The sheep's skins were pasted by hydrated lime and hearth ash in order to protect the wool. The so pasted skins stayed overnight and the wool was then manually plucked. In order to remove the unpleasant stink, the cleaned skin was placed in sumac solution. An impressive element of the workshop was the enormous `*chardak*` (veranda) used for drying the skins. **Leather-dressing, fur caps making, harness-making** (manufacture of saddles, harnesses, straps, etc.) are exclusively Bulgarian crafts using as basic materials as the processed leather. The main tools of the masters of these crafts are the skill and the imagination, led by the wish of the client and his own conception of the world.

cc. Jewelry:

Golden and silver articles are never lost in time and since the ancient times they enchant with their exquisiteness. The ornaments, the churchware, the crockery

all fill us with admiration by the variety of shapes, ornaments and techniques used. They continue to develop and achieve more and more of a contemporary aspect, but often return to the spring of techniques and manners of the Old Bulgarian masters. The jewelers have seen in gold, silver, copper and precious stones an expression of the harmony in nature. This is obvious in the exquisite and strongly stimulating works of art.

Their inner feelings entangled with the sense of esthetics and beauty, found their expression in the uniqueness of each piece of jewelry. Many gold and silver treasures, since 5000 B.C. to this day have been discovered on Bulgarian lands, and are exceptionally significant for the knowledge of the ancient civilizations, their culture, lifestyle and concepts of their place in the world.

Centuries after their ancestors (around the 9th century), goldsmiths existed and worked in Bulgaria, and have been mentioned in the writings, which got to us. The goldsmith's craft has never ceased to exist in the following centuries, widely reputable among the higher classes, servicing the needs of churches and monasteries. Most strongly, the goldsmith's trade was developed in the 15th – 19th century. The main centers were Vratsa, Chiprovtsi, Sofia (the 15th – 16th century), and in the 17th century also Provadia. Later, since the mid-19th century in many towns goldsmith's workshops have been opened.



`Kuyumdzhzystvo` (Silversmiths):

The jewelry articles are of exceptionally varied shapes and ornaments, depending on their designation – `pafti`, ornamentation, church crosses, buckles, decorations, vessels. Bulgarian `kuyumdzhzystvo` in the 16th – 19th century has left highly artistic pieces of work manufactured by all possible techniques, preserved to this day in treasures and museums. Three are the main techniques of processing silver during the time of the Bulgarian national Revival: cast, wrought and filigreed.



Models of handmade jeweler Dimitar Balkanski, Medovo

dd. Artistic manufacture of folk musical instruments

The folk stringed musical instruments are similar in the cross-border region.

The manufacture of folk stringed musical instruments has existed during the entire history of the Bulgarian and Turkish people. The craft is related to an extensive period of preparation of the wooden materials, which are dried for years. Tools and big skills are necessary on the part of the master, as well as the necessary education, in order to produce a good professional instrument. The initial experience in this craft is gained after several years of training and its mastering takes the whole lifetime of a man. The main share of the processing is done manually even until the fine tuning of the instrument. As a rule, the necessary for the work tools and gadgets are produced by the master himself, he is honing, maintaining and improving them during the progress of the work. All needed materials – various species of acoustic trees, horn, strings, positions, pegs, glues, varnishes, primers, etc. are supplied and selected by the master alone, monitoring their quality and their changes in time. Today in Bulgaria not more than 5 masters of professional folk stringed musical instruments have left, who are committed solely to this craft and are members of the Society of Masters of national Arts and Crafts and of the Regional Chamber of Crafts. Single specimens of those instruments are produced by the teachers in the secondary schools of folk singing and dancing.

48



Master Stoyan Ivanov from Kameno has awards from various exhibitions, competitions - of the "Rodolubie" folk instruments masters in the town of Tryavna 2016 - first place for pipe (kaval), first place for bagpipe.

In Bulgaria, the orchestras still use the rebec and the pandore. In the near past, they used to play the `gusla` – a one-string bow instrument, still used by Western Slavs.

`Zurna` is a wooden wind instrument with double reed lamella for producing the sound. It is similar to the symphonic wind instrument oboe. The *zurna* sound has a characteristic timbre with a strong and shrill sound and that is why it is used mostly outdoors and not in closed premises. Mainly folk music is played on the *zurna* and it is used for folk fests. *Zurna* performances are always accompanied by a kettle-drum called `daul`.

The `tupan` (kettle-drum) is an Arabian instrument carried over to Bulgaria in the 10th century. It gained wide popularity in Bulgarian folk music. It is present in almost all folklore regions, except for the Rhodope folklore region, where it is rarely used. There exist two types by dimension: medium and big and the folk musicians call the medium size drum `tupan` and the big size `daul`. The bigger version can be seen in the Macedonian folklore region and all over in Turkey.

ee. Artistic ceramics manufacture. Pottery.

Pottery is a traditional craft, which came from the times of the Thracians and the Romans in our lands. That is why in this art's various styles and stages are entangled, transferred from generation to generation, from kin to kin, until today.

Pottery is related to the manufacture of earthenware: pots, earthen jugs, bowls, dishes, jars, pans, censers and other objects. It's an extremely widespread craft practiced in almost each bigger settlement in the past. A remarkable mastership is observed in the shape of the closed vessels (jugs, `krondiri`), which astonish with their proportionality between the neck, the body and the handles.



*Photo made in Regional historical museum
Burgas,
The
Ethnographic
exposition*

*Master Atanas Orlov. Photo made
during the craft festival in Malko Tarnovo, 2017*



The vivid patterns on the ceramics are achieved by several methods of coloring: engraving, color painting and application of additional figures. Engraving is called the process of variegating and is done by rotating the potter's wheel, whereupon the famous wavelike lines, straps and arc shapes appear.

Pottery cannot be described – it is a catalyzer for the imagination of the contemplator by the fusing shapes and colors.

If you gaze closely at the earthenware, there is no doubt that you will return back in time – the low `paralia` (low wooden table) and the three-legged stools – as if you are sitting beside the old hearth and trying the dish poured in an earthen vessel; exquisite earthen water jug reminding the old fountain and the maidens with flowers on their heads, walking to the spring with a song on their lips. You gaze at the clay works of art, so simple and at the same time so perfect, taken from and sculptured by mother-nature and you start dreaming.

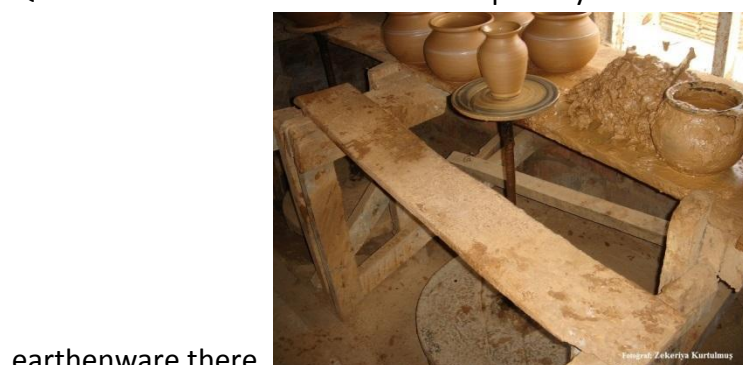
In the cross-border region, in front of the eyes of the tourists, on the potter's wheel, a sixth generation potter is working. He is showing to anyone who wishes how to master his craft how to sculpture pans, pots, vases and plates.⁵

50



Models of Master Yavor Topalov, Nesebar

In Kirkklareli ,traditional pottery can be seen in the last craftsmen studio placed in the Yayla Quarter of Kirkklareli town. The last pottery craftsman in Kirkklareli is making his traditional



earthenware there.

⁵ <http://crafts.brta.eu/index.xsp?page=3FC2B9F1B57728F0C2257B360031A843>

ff. Iconography

Iconography in Bulgaria is related closely to the historical fate of Bulgarian people. With the establishment of Christianity as an official religion by King Boris I in 865, the cult to images was also adopted as a form and expression of religiousness. The only icons preserved from that period are painted on ceramics – a material unusual for this kind of art, commonly performed on plain wood and also on metal, stone, bone or mosaic. The data of the relatively little preserved samples is supplemented by the written evidence by ours and foreign authors, who reveal the widely spread cult to the icon images mainly Christ, the Holy Virgin, Saint George and of other saints.

The flowering of the material and spiritual culture in the time of the Second Bulgarian State is expressed not only in the increased building of churches with specific monumental decorations, but also in the creation of a number of magnificent icons built on the basic principle of the Christian art – to create images, carriers of a profound spiritual essence. Their realization was usually in the spirit of the reigning Palaeologus style – balanced composition, logically built figures, harmoniously structured colouring. The relatively small number of preserved icons, mainly from the artistic centers such as Tarnovo, Melnik, Nessebar, are undoubted evidence of the past tragic years and events, but on the other hand, they reveal the distinctive way of recreating the artistic ideals of the epoch.

After the thirteenth century, Nessebar became a unique center that holds Christian artistic traditions. It formed a local icon- painting school, which reached its peak of development in the XVI - XVII century. It is influenced by major icon-painting centers Meteor, Athos and Crete. Many of the icons are devoted to Mary and reflect the strong cult of her. Others depict Jesus Christ, prophets, apostles, evangelists, and numerous saints.



Artisan: Jenya Boycheva- Ravadinovo, Sozopol

gg. Contemporary arts, crafts and creative industries

The contemporary art is the art made in the present. Of course,

in the course of time the present becomes the past and thereby it changes the content of the word contemporary art. Some consider modern the art after World War II, but other think that the definition is obsolete and the art after 1970 should be considered as modern. The 70s are selected as a starting point because of the drastic changes in the cultural and political life and the origin of the postmodernism.

Stained glass is called also vitrage (from the French vitrage – glazing and from Latin vitrum – glass) and represents coloured paintings on glass. It is a decorative and fine art that uses coloured pieces of glass, which are assembled in a mosaic and depict various figures.



Classic – pieces of coloured glass are assembled usually by lead frames and then they are soldered. Brass and zinc frames can also be used. A vitrage made that way could be easily mounted in a glass-block.

Fusing – on a separate glass sheet coloured pieces of glass are arranged under a prepared pattern and after that they are baked in a special furnace at high temperature. In this process they fuse in a single glass layer.

Tiffany – each piece of glass is wrapped in a copper strap and after that soldered to the other elements of the vitrage. This technique allows the use of much smaller details and the obtained lines are thin and exquisite.

Sand blasting – quartz sand particles are jet blasted to process the glass and to frost it. Some preliminary insolated, creating wonderful compositions.



Stained glass – the paintings on glass are performed by special paints and after that the glass is baked at a high temperature. In the classic vitrages, usually only separate details are painted.

Models from SVETOGLASS - BUTIQUE

hh. Graphic art

According to its designation, graphic art is divided in two main types – fine graphic and applied graphic. The classification of the types of graphics may be done according to the following features: way of imaging (surface, high and deep printing gravure, monotyping, chalk cardboard, application graphics, graphic drawing, black and white or coloured, etc.), according to whether it is an issue or single printing (“unique”) – for instance the monotyping, etc.

Fine graphic

Fine graphic includes works of art with independent artistic significance (graphic sheets), which do not have a strictly defined practical application and are not tied to a literary text. The genre variety in the fine graphics is comparable to that of fine arts. The most popular genres are the figured composition, portrait, landscape and still life.

Applied graphic – the applied graphic includes those works of graphic art, which have certain practical applicable artistic direction. The genre variety of the applied graphic encompasses: illustration, poster, script, heraldy, trademark, philately stamps, labels, etc.

Realistic painting – encompassing still life, landscape and figured compositions.

Abstract painting – using simple geometric forms and basic colours.

Montage – a technique similar to the collage, which includes parts of other paintings, such as photos, drawings, etc.

Orthodox painting – art of painting, which abides by the rules, norms, and consecutiveness.

ii. Batik

In 1980 in Burgas, the first school of batik in the country was founded. Batik is a technique of printing on silk or cotton using hot wax and paints. Since 1980 till the present day, the school is developing and has won many prizes at national and international festivals and competitions.



VII. MAPPING OF THE CRAFTS IN BOURGAS AND KIRKLARELI

a. Bourgas Region:

Location	Creativity base	Description of creative activity
Kameno	Rare ancient technologies	Artistic manufacture of folk musical instruments
Aytos	Local crafts Local traditional technologies, Gourmet food and wine	Pottery Ceramics and pottery making and design classes Coppersmith, copper workshop, cutlery, sewing workshop, woodworking (wood-carving), artisan-applicator who also produces thematic cards
Burgas	Contemporary crafts Local crafts Local technologies for collection, Unique style of ceramics pottery design Manufacture Ancient technologies	Artistic knitwear Ceramics and pottery making and design classes Candlesticks (decorative candles) • Hatchery • Art knitting - clothing, hats, scarves, gloves and other accessories, dolls • Production of national and other dolls of fabric and other materials • Manufacture of wooden toys Artistic processing of wood-carving, pyrography Wood-processing Leather and fur Manufacture of folklore clothes Manufacture of jewelry Manufacture sea souvenirs - mainly of shells of mussels and other natural materials. Fishing gear for inshore fishing Basketry- workshop and handcrafting classes Embroidery Batic

Pomorie	<p>Rare ancient technologies</p> <p>Local crafts</p> <p>Gourmet food and wine</p>	<p>The museum of salt in Pomorie represents the ancient technology of Anchialos used in the production of sea salt</p> <p>Unique style of ceramics pottery design Production of jewelry from polymer clay, souvenirs - used decoupage technique</p> <p>In Bata village- a restaurant complex and a small living area with small shops for craftsmanship</p> <p>Manufacture sea souvenirs - mainly of shells of mussels and other natural materials.</p>
Nessebar	<p>Iconography Unique style of wood carving</p> <p>Wood processing</p>	<p>Workshop iconography in Nessebar Wood carving classes</p> <p>Workshop in Kosharitsa - master Rosen Markov and his son-master Ivan Markov - production of garden furniture and decorative figures from wood</p> <p>Manufacture sea souvenirs - mainly of shells of mussels and other natural materials.</p>
Sredets	Traditional crafts	<p>Workshops: pottery, weaving, artistic processing of wood, basketry</p> <p>Workshops: Cutlery, Blacksmiths, Basketry,</p>
Malko Tarnovo	<p>Traditional crafts</p> <p>Ancient technologies</p>	<p>Carpentry and weaving, Dyeing with natural colored dyes DYEING with natural dyes (mulberry) (Zvezdets) Soap producing with natural herbs and colors (Visitsa) Artistic processing of wood-carving</p>
Tsarevo	Traditional crafts	Manufacture sea souvenirs - mainly of shells of mussels and other natural materials.

Sozopol	Traditional crafts	Artistic processing of wood-carving Iconography Manufacture sea souvenirs - mainly of shells of mussels and other natural materials.
Primorsko	Traditional crafts	Manufacture sea souvenirs - mainly of shells of mussels and other natural materials.
Sungurlare	Local livelihoods& crafts	Winemaking, wineries
Karnobat	Local livelihoods&crafts	Winemaking, wineries
Ruen	Local crafts	Manufacture: garden pottery

b. Craft promotion in Bourgas

Location	Events/centers/markets	Description of activity and crafts
Kameno	Rare ancient technologies	Workshop : Artistic manufacture of folk musical instruments,
Aytos	Ethnographic complex Gengera	Workshops: “Orleto” -Pottery, Ceramics and pottery making and design classes copper workshop, sewing workshop, woodworking (wood-carving), artist-applicator who also produces thematic cards

Burgas	<p>Expositions Flora Burgas</p> <p>Regional Historical Museum Burgas ETHNO WORKSHOP</p> <p>ETHNOGRAPHICAL MUSEUM- Burgas</p> <p>Festival Keepers of traditional spirit</p> <p>Social enterprise “Morski znatsi”(Sea signs”)</p> <p>Balgarovo, Burgas Municipality</p> <p>Youth Culture Centre and Municipal Children`s Center</p> <p>Handicraft centers</p> <p>Art workshops</p>	<p>Exposition of traditional and contemporary crafts</p> <p>Traditional crafts, workshops, Workshops with children, Summer craft academy Fishing gear for inshore fishing</p> <p>Displays of traditional crafts; Workshops</p> <p>Traditional and Contemporary crafts Local crafts</p> <p>Social enterprise for manufacturing traditional souvenirs and products of textile and wood.</p> <p>Basketry</p> <p>Displays of traditional crafts; Workshops</p> <p>Saint Anastasia Island, Aquea Calidea Local crafts and local products</p> <p>Art workshop Batic</p> <p>Art workshop Kaleydoskope- a well-established school of 15 years, working in many genres of fine and applied art - painting, graphics, modeling, stained glass, batik, collage and others.</p>
Pomorie	<p>Ethnographic Center Bata</p> <p>Erkech</p> <p>Ethnographic Center Medovo</p>	<p>Local crafts</p> <p>Authentic traditional clothes</p> <p>Local crafts: wood-carving, wood processing Jewelry, coppersmith</p>

58

Nessebar	<p>Craft street in Nessebar</p> <p>Crafts Demonstration Cross-Border Centre – Nessebar – Edirne</p> <p>Ethnographic Complex in Medovo</p>	<p>Local crafts- knitting, sea souvenirs - mainly of shells of mussels etc.</p> <p>Iconography</p> <p>Cross-border expositions and workshops of local crafts and products</p> <p>workshops: artistic woodworking, tannery (clothing, hats, slippers and households, bags, belts, decorative panels), copperware, silver jewelry, pottery (artificial ceramics)</p>
Sredets	<p>Visitor and information craft center, Bozhura</p> <p>Archeological reserve “Deultum – Develt”</p>	<p>Workshops: pottery, weaving, artistic processing of wood</p> <p>Workshops: pottery , weaving</p>
Malko Tarnovo	<p>Malko Tarnovo Festival - From the Spring of Strandja</p> <p>Carpentry workshop – Museum of Malko Tarnovo</p> <p>Zlatno runo – Sredets – workshope</p> <p>Traditional gathering (Sedqyanka Brashlyan)</p> <p>Festival of Periwinkle in Strandja Nature park</p>	<p>Workshops textile, carpentry, carving, basketry, fine arts</p> <p>Carpentry and weaving,</p> <p>Dyeing with natural Classes for herb collection and natural cures in the Strandja DYEING with natural dyes (mulberry)</p> <p>Strandzha traditional gathering (sedyanka) in the village of Brashlyan Women from the local association demonstrate the normal activities during the long winter evenings – spinning, knitting, singing and others typical of a women’s get-together. The courtyard of the museum is often too small for the round dances which the tourists dance together with the local women, and for the typical of Strandja games that they play – “filek”, “narichane”, etc.</p>

Tsarevo	Festival of creative crafts and arts Festival of Periwinkle in Strandja Nature park	Organizing exhibitions of arts, applied crafts and arts; Trade in handmade goods - souvenirs, toys, paintings, jewelery, etc .; Handicrafts for souvenirs, jewelery, toys, etc .; Music and show program. Local crafts and local products, workshops
Primorsko	Visitor and information craft center, Pismenovo	Organizing exhibitions of arts, applied crafts and arts; Trade in handmade goods - souvenirs, toys, paintings, jewelry, etc .; Handicrafts for souvenirs, workshops- leather products

c. Kirkclareli region:

Location	Creativity base	Description of creative activity
Kirkclareli	Rare ancient technologies Local crafts Contemporary crafts	Traditional pottery making Artistic manufacture of candles Artistic manufacture of goods from silk cocoons Painting and modelling of wooden goods 3D art pictures making Broom making Painting Jewelry – from leather, glass beads, stones
Luleburgaz	Modern crafts Local crafts Contemporary crafts Unique style of ceramics pottery design	Pottery Ceramics making and design classes Cinicilik – the art of tile making and painting Jewelry – from leather, glass beads, stones Weaving Artistic knitwear 3D art pictures making

Babaeski	Contemporary crafts Local crafts Unique style of ceramics pottery design	Ceramics and pottery making and design classes Art works – painting Cinicilik – the art of tile making and painting 3D art pictures making
Demirkoy	Local crafts Contemporary crafts	Artistic knitwear Artistic manufacture of goods from silk cocoons Wood products Patchwork Felting Dolls making
Vize	Local crafts	Artistic knitwear
Pinarhisar	Local crafts	Weaving Dolls making Artistic knitwear
Kofcaz	Local crafts	Artistic knitwear
Pehlivanakoy	Local crafts	Artistic knitwear

d. Crafts promotion in Kirkclareli:

Location	Event	Description of activity and crafts
Kirkclareli	Summer Exhibition of local Community center Kakava Fest	Exhibitions of local hand-made products made by the participants in the training courses of the Community center Local crafts Gourmet food

61

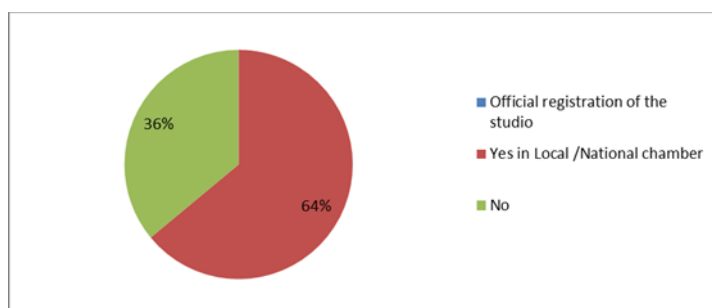
Luleburgaz	<p>Summer Exhibition of local Community center</p> <p>Exhibitions of “Emek Pazari” – “Hand-made Bazaar”</p> <p>Ertugrulkoy Keskek Fest</p>	<p>Exhibitions of local hand-made products made by the participants in the training courses of the Community center</p> <p>Local crafts</p> <p>Weavings</p>
Babaeski	<p>Summer Exhibition of local Community center</p> <p>Babaeski Agriculture Fest</p>	<p>Exhibitions of local hand-made products made by the participants in the training courses of the Community center</p> <p>Exposition of traditional and contemporary crafts</p> <p>Traditional and Contemporary crafts</p> <p>Local crafts</p> <p>Manufacture of souvenirs from Kirklareli and region</p>
Demirkoy	<p>Summer Exhibition of local Community center</p> <p>Demirkoy Strawberry Fest</p> <p>Hamdibey Village Visitors’ Center</p>	<p>Local crafts</p> <p>Gourmet food</p>
Vize	<p>Summer Exhibition of local Community center</p> <p>Vize Culture Fest</p>	<p>Local crafts</p> <p>Expositions and workshops of local crafts and products</p>
Kofcaz	<p>Summer Exhibition of local Community center</p>	<p>Local crafts</p>
Pehlivan koy	<p>Summer Exhibition of local Community center</p>	<p>Local crafts</p>
Pinarhisar	<p>Poyrali Ethnographical House</p>	<p>Weaving</p> <p>Dolls making</p>

VIII. ASSESSMENT THE SITUATION OF THE LOCAL WORKSHOPS:

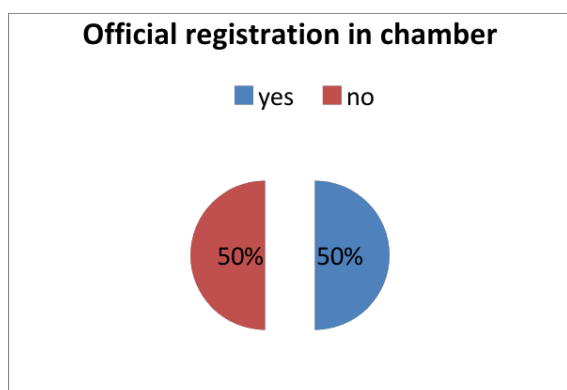
a. Results from the surveys in the Bourgas and Kirkklareli regions

Assessment of the opportunities for integration of hand-made products in the potential cross-border crafts destination – results from research done among craftsmen

The results from questionnaires with Bulgarian craftsmen show that only 64 % have an official registration of their studio/workshop.



For Turkey the research shows that 50% from the local craftsmen have an official registration in the chamber of commerce or chamber of the crafts

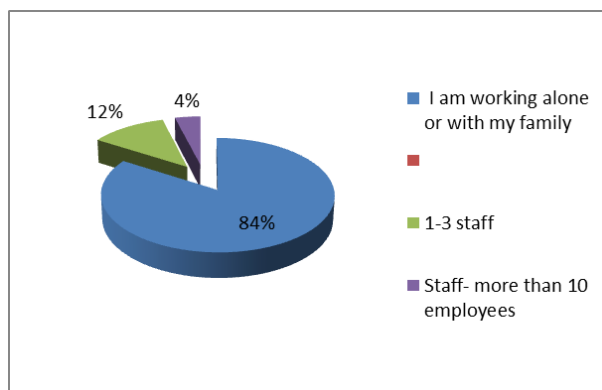


The number of self-employed people is high – 84% for Bulgaria and 50% of the questioned in Turkey. Also high is the percentage of those working only with their family. With many craftsmen, their livelihood is a family tradition and the skills are passed on from generations. Rarely the interviewed self-employed craftsmen work regularly. They have periods of standstill and a flexible working day. They are dynamic in regards to employment contracts and movement in the country (for Bulgaria). For 24% of the enquired craftsmen, the craftsmanship still is a hobby but most of them intend to turn their hobby into a profession.

So far, craft production cannot provide them with sufficient means of survival.

Are there any other staff working in the studio/workshop?

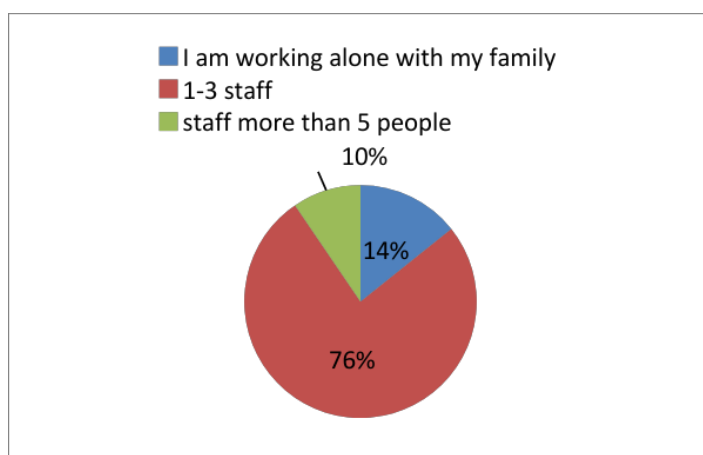
84% of the questioned Bulgarian craftsmen work alone or with their families and 12% have personnel from 1 to 3 individuals and 4% have personnel more than 10 individuals.



In Kirkclareli region more than 90 % from the craftsmen work alone and only few of them are working with their families.

63

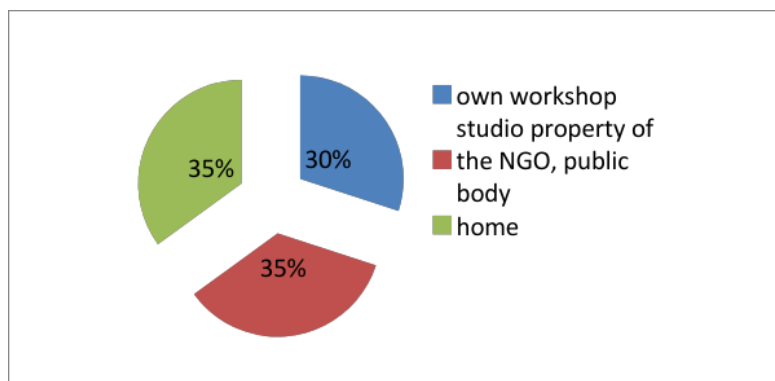
Some of the inquired craftsmen are women working periodically as trainers in local traditional crafts workshops in Kirkclareli, Babaeski and Demirkoy. Some of them are housewives practicing traditional and cultural crafts without any registration.



56 % of craftsmen have their own studio/workshop, 36% work in their homes and 8% work

at a workshop, property of municipality. All craftsmen have their own equipment.

Percentage of the properties and places of work of the Turkish craftsmen: 30% of the craftsmen have their own studio/workshop, 35 % work in their homes and 35 % in the community centers, visitor centers, or NGO's studios created with public or EU funds.



All Turkish craftsmen working in their own studios and homes use their own equipment, purchased with own resources. The craftsmen creating in public centers are sharing the equipment funded by the public or EU budget.

64

Among the interviewed Turkish Craftsmen, only 20% are with the same educational background, graduated from relative high-school or university, 5% continuing the activities of their parents and the other 75% are making these activities as hobby or after receiving training courses in the relative craft.

Many of the interviewed craftsmen have an idea to expand their activities and to grow – nearly 85%, but the lack of financial resources is stopping them.

Many of the produced products are traditional with some modern elements. Unfortunately, in Kirklareli there are very few products, excluding local weaving products, symbolical of the Kirklareli Region. Many of the products are proposed for local citizens without included design and colors symbolizing the region. In the last two-three years, the tourism development bodies have determined a severe need for producing souvenirs and small objects symbolizing the region and marketed to local and foreign tourists.



Photos from local craft-shops in Kirkclareli Region with the hand-made products prepared for the tourists



65

Researches and some of the interviewed craftsmen established the next steps needed for popularizing crafts in the cross-border region

- ✓ There is a lack of labour development.
- ✓ In Bulgaria a big share of the tangible assets of craftsmen does not exceed 5000 EUR while in Turkey the assets are of higher value.
- ✓ The research conducted in the cross-border region showed that the main part of the craftsmen in the Burgas region are micro-enterprises and in the category of small and medium-size enterprises fall also all questioned craftsmen in Kirkclareli.
- ✓ Over-regulation of the business activity in Bulgaria, including for the craftsmen. Control on the quality of the handicraft products and handicraft services and on the lawfulness of the craftsmen's activity was performed by the Regional Chambers of Crafts. With the amendments of the Crafts Act those control functions are transferred as an obligation to the mayors of the municipalities.

- ✓ By now the crafts have made a insignificant contribution to the economy of Burgas region and 48% of craftsmen consider their sales are entirely dependent on the tourist business, 40% consider they are partly dependent and 12% consider their sales are independent of the tourism business. In the summer, tourism attracts craftsmen from other regions, which adds to the variety of products and services offered.
- ✓ The sector is related mainly to the production of traditional articles and souvenirs and rendering handicraft services.
- ✓ The craftsmen are rather optimistic for the future development and plan an expansion of their business, as well as the introduction of new products on the market.
- ✓ A problem arises when it comes to financing craftsmen in Bulgaria. Inaccessible European funds for Bulgarian craftsmen.
- ✓ Import consists mainly of raw materials and supplies; export consists mainly of retail for international tourists and sales via the Internet; according to answers of Bulgarian craftsmen, almost 41 % of their production is intended for the international market.
- ✓ Low added value in the crafts sector.
- ✓ Low support from the local authorities, especially for the realization of products

b. Identified Needs of craftsmen in the cross-border region

Most of the interviewed craftsmen consider:

- ✓ They need more attractive places in tourist areas for demonstrations, presentations and to sale crafts products
- ✓ They need a platform for promotion of local crafts and workshops in the cross-border region
- ✓ They appreciate the organization of craft festivals and events in the cross-border region for the promotion of local traditions and crafts.
- ✓ They need assistance for craftsmen from smaller residential areas in order to create a strong crafts community in the cross-border region.

- ✓ They need places for meetings
- ✓ They need a form of popularization of their workshops online and by other promotional methods
- ✓ They need to introduce their workshops to the local and foreign tour operators and local public authorities
- ✓ They need information about the methods of funding their work and the financial support provided by public institutions and the EU
- ✓ They need support and partnership with local tour operators for organizing promotional classes and workshops for the tourists.

IX. Assessment of the linkages between local craftsmen and tour operators and related to tourism organisations

The group of economic subjects could be divided into local people and guests/ tourists in the region. Some of the reasons for the purchase of craftsmanship articles are similar for both groups:

- Purchasing a gift
- Buying household items with practical function
- Occasional purchases when visiting fairs, crafts exhibitions and another kind of bazaars.

Guest and tourists in the region described interesting reasons as well.

- Participation in the process of manufacturing a craftsmanship article

The desire to experience new sensations when participating in a craftsmanship activity defines the consumer's attitude to craftsmanship. Opportunity for such activity is provided mainly by the traditional fairs in the region as a tourist attraction. In the last few years, hotel managers develop similar tourist attractions. Few are the craftsmen who provide such "services" in their private studios, and these are mainly ceramics related crafts. As a whole, this sales method is more time and labour consuming, so it is not popular and requires special conditions like a place for demonstrations at the craftsmanship studio.

- Desire to buy craftsmanship articles from the craftsman himself

"I insist on buying from the craftsman, to pay my respect personally." these are words of a Bulgarian lady who has lived abroad for many years and is evidently wealthy. In this

particular case, the reason for buying directly from the craftsman is not an effort to avoid the unnecessary raise of the cost of the article.

Another guest in the region, highly educated and with rich cultural interests, defining himself as “one who seeks and finds” shared another reason.

- “I buy stories.”

Besides the mastery of craftsmen, buyers look for the stories hidden in the craftsmanship item – the stories of the master himself, of the trade, of a legend. Similar incentives in the future could create a trend for frequent purchases.

- Making a collection of craftsmanship articles

Interesting data about the market for craftsmanship products provides an online survey among tourists conducted in England in 2010⁶. Survey findings could be of use for us in defining the areas of intervention and instruments for impact. the analysis within the survey shows that potential buyers (in that particular case tourists) need to be encouraged to look upon craftsmanship products as attractive and desired while the cost is Harnessing the Cultural Potential of traditional arts and Crafts also important.

68 As tourists are curious about finding new personal interests and sensations, providing them with new experiences could increase future purchases. As buyers themselves are active participants in various cultural events, they could respond well to the presented opportunity for a purchase linked to their personal, cultural interests. The analysis also highlights an opportunity for encouraging people to make a purchase and to collect craftsmanship articles in the future by using a new ways of trading in which the interaction of buyers and sellers could create personalized articles. the opportunity that buyers might have to choose between different kinds of purchase modes and to discuss the story of the craftsmanship article can result in different alternatives of purchase models. The connection between the purchase of craftsmanship products and their manufacturing (as a hobby) supposes that encouragement of participation in the process of making could widen the market for this type of products in mid to long term⁷.

In the opinion of an incoming Bulgarian tour-operator “Renaissance Tours” Ltd., ...”Many people have a particular hobby or leisure activity, which they enjoy at home. Travelling abroad with a group of like-minded people, finding out how that particular hobby is practiced in a completely new environment and culture can be a rewarding experience.”

⁶ 4 Consuming Craft: the contemporary craft market in a changing economy, Morris Hargreaves McIntyre, 2010.

⁷ Traditional Bulgarian arts and Crafts on the Market, Maya Krasteva

The Profile of their tourists is as follows: foreigners, aged 50 +. The focus is on shore excursions for cruise ship companies, therefore their tourists are mainly mixed nationalities – Americans mainly and European citizens in the recent years. They also tailor Bulgarian round trip tours especially for American and Japanese markets.

Such a craft tour offers the chance to share enthusiasm and experiences through a varied programme of visits individually tailored to suit their special interests. Ana Yancheva from “Renaissance Tours” Ltd. Share that “...In order to create the right conditions for this to take place we know the groundwork that has to be done. We undertake to make sure the right contacts are made and the appropriate visits arranged. Our aim is to make the experience as 'hands-on' as possible with the chance to participate actively and enjoy a lively exchange of information. Here are some examples of some activities on which we have based tours:

Pottery/Ceramics

Gastronomy/Culinary Tours

Wine-tasting

Fest- tour package – Festival of rose in Kazanlak, Apollonia- Sozopol, Folklore festival in Koprivshtitsa. “

69

The other representative of the Association of Tour-guides – PhD Zlatina Karadzhova, also professor in the Tourism University “Proff. Asen Zlatarov” in Burgas considers that ...” In recent years, I have witnessed a steady tendency in raising interest to festivals in the Burgas region. Increasing popularity and attendance have craft festivals and festivals of local products – such as craft festival "In Malko Tarnovo's manner- from the Spring of Strandja", Festival of Priwinkle, organized by Strandja Nature directorate, Festival of honey in Tsarevo, festival of contemporary arts also held in Tsarevo etc.

Unfortunately, the Bulgarian tourist does not have enough money to buy many quality but fairly expensive craft products. Bulgarian tourist appreciated handmade products and if they have the purchasing power they are very good customers. I personally observe another trend - most foreign tourists, eg. tourists who visited Sunny Beach have good purchasing possibilities, but not the culture and knowledge to distinguish a quality crafted local product from the low-quality Chinese goods that massively flood the resorts. In this respect, Bulgarian authorities are debtors of craftsmen. Conditions for encouraging the development of crafts in Bulgaria are not particularly beneficial. The idea of organizing a cross-border craft festival is related to the promotion of the cross-border region as a craft and festival destination with rich culture and traditions. Organizing a cross-border festival is a great challenge, requires considerable preparation and resources but it will provide: a richer and more varied program, more effective promotion of the common cultural heritage and traditions of the region on a national and international scale, it will encourage cross-border

cooperation and creating joint cross-border destinations and tourist products...”.

Despite the potential of crafts in tourism, our research based on questionnaires with craftsmen and interviews with stakeholders in the region indicate that this potential is under-utilised. This is most evident in the market for crafts and souvenirs, where currently, the majority of products available for purchase are sourced from foreign nations (China, Indonesia etc.).

The implemented research on the base of interviews with representatives of tour-operators shows that must be organised meetings between tourism and craft sector leaders to help reveal demand and supply opportunities. In these discussions proposed craft routes must be conceptualized and training needs assessments to be discussed.

All stakeholders have to recognise the important role and contribution of the Craft Sector, both to the sustainability of the Region’s Tourism Industry, and as a conduit for social and economic growth. ‘Craft’ is evocative of the local history, culture and tradition, and thus is inextricably linked to the tourism product and experience of the locality from which it originates. The craft tells the story of the place and its people, thereby generating interest and potentially repeat visits. It is the article or ‘memory’ exported from the ‘destination’ following a visit, and as such it is imperative, that it be fully representative of the authenticity of place and innate cultural heritage.

70

During the next project event there must be research findings present and a consensus on the gaps in the value-chain for crafts and tourism to be reached, and these sectors must be brought together forming stronger relationships and improved cooperation.

Branding and Packaging - Brand designs, packaging samples, info pamphlets and signage must be created and distributed to increase craft sales. Branding and promotion is important to spark interest in tourists while providing important information on the authenticity, history and cultural importance of local crafts.

Craft Routes and Tourist Handling Training upon craft routes must be developed for tourists and artisans and to be provided on-sight trainings on how to engage tourists and generate sales. The craft routes create a shopping experience for tourists, providing an educational and meaningful activity to add to their itineraries.

One of the main aims of the research is for the linkages between the local tourism sector and the crafts in the CBC region to be evaluated.

In many places, crafts such as textiles and art contribute greatly to the culture of a destination and the travel experience.

We know that crafts can be an important contributor to a country’s economy, employing artisans that are preserving cultural heritage, while generating an important source of

income through the informal sector.

Worldwide the tourism industry provides an important export market for a host of craft products. For example, hotels and restaurants demand diverse craft products in order to furnish and equip their establishments. Tourists often set a budget for themselves expecting to buy different products to take home as souvenirs. These souvenirs then serve as tourism marketing tools by telling a story of the destination and adding to the travel experience.

According to the made research in Kirkclareli and Bourgas among the local tour operators we could analyse the need from realization of programs and activities for improvement of the cohesion between the craft and tourism sectors by creating stronger linkages between the two along an integrated value chain.

On the base of the research and meetings made with local stakeholders, received feedbacks from the local tour-operators from the Turkish part of the project, we can summarize that in Kirkclareli region is missing specialized tour programs including visiting of the local crafts shops or ethnographical houses in the region. In Burgas region there are some craft tour-programs mainly in Brashlyan and Genger, Nessebar – the craft street, Medovo-ethnographic center. Shopping tours (in Kirkclareli, Edirne) are very popular for Bulgarian outgoing tour-operators and include visits in shops for craft and local products- jewelry, carpets, local products-cheese, Turkish delights etc.

The visits in the local ethnographical houses are organizing especially during a week of the Tourism in Turkey and with the support of the District Directorate of Culture and Tourism. Also, the local fairs and festivals are an important instrument for attracting the tourists in the cross-border region and for promoting of the local hand-made products to the local and foreign tourists.

The local tour- operators in Kirkclareli actively organizing tour programs for the Pavli fair-panayir in Pehlivankoy. They are very satisfied from the demand of these programs, but underline the fact that the local fairs and festivals are still not perceived as a place for promoting of the local crafts, but actually they are events consist mainly from food, entertainment and concerts.

The main opportunity for promoting of the local crafts and the products of the local artisans are the exhibitions of the local community centers, which have been organising in summer season each year.

The two districts need to from joint tourism marketing and promotion efforts of the local stakeholders for the tourism and crafts sectors to heighten awareness and appreciation for the artisanal culture among tourists.

Also, there is a need from training of the artisans on tourism business basics, which will allow them to be more successful in reaching tourism markets.

Some of the proposed activities, which will aim to increase the synergy and linkages between the tourism sector and local artisans are as follows:

- **Tourism and Craft Sector Workshop** – the workshops needed to be implemented to present findings, reach a consensus on the desired way forward and create an action plan for addressing gaps in the value-chain for crafts and tourism.

- **Conducting a branding survey** - A branding survey also needs to be conducted to begin the marketing strategy for craft sales to tourists. Bringing the sectors together forms stronger relationships and improves cooperation.
- **Branding and Packaging** - Brand designs, packaging samples, info pamphlets and signage need to be created and distributed to increase craft sales. Branding and promotion is important to spark the interest of tourists while providing important information on the authenticity, history and cultural importance of local crafts.
- **Craft Routes and Tourist Handling Training** – the local artisans who will be a part of the craft routes that will be developed under the project should be involved in on-sight trainings on how to engage tourists and generate sales. These routes will create a shopping experience for tourists, providing an educational and meaningful activity to add to their itineraries.

X. PROPOSAL FOR A MODEL FOR THE INTEGRATION OF LOCAL CRAFTS AND HANDMADE PRODUCTS IN THE TOURISM SECTOR

72

Creative tourism is a form of cultural tourism (Ohridska-Olson, 2010). More specifically it is “travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture” (UNESCO, 2006).

Although creative tourism is generally perceived as a form of cultural tourism, it is essentially different from the mainstream cultural tourism. While traditional cultural tourism is based on “viewing”, “seeing” and “contemplating” (e.g. visiting museums, art galleries, shows, concerts, performances etc.), creative tourism is based on “experiencing” (Pine and Gilmore, 1999), “participating” and “learning” (e.g. not only observing pottery or pottery painting but taking courses in pottery and pottery painting in the destination).

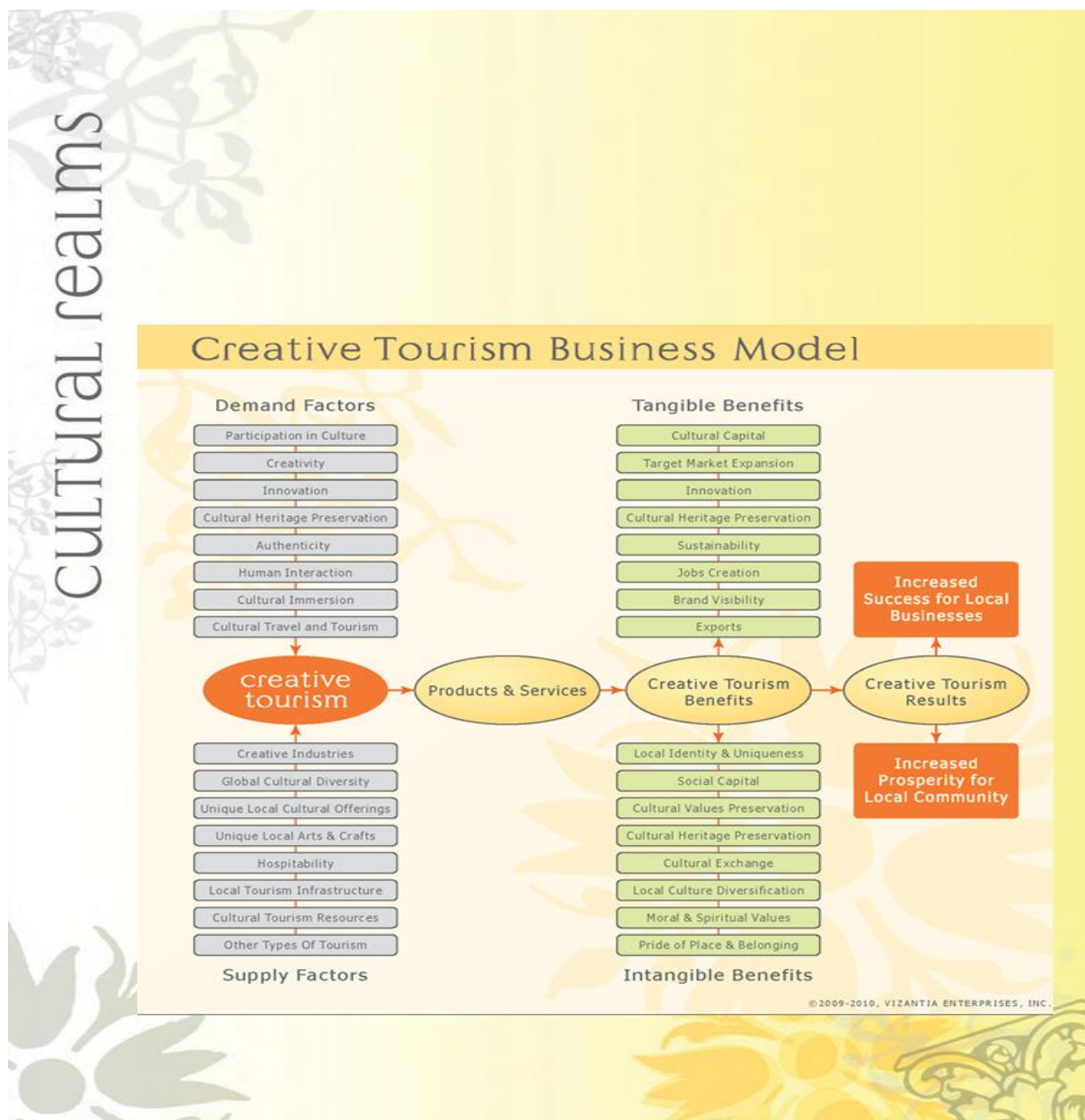
This puts creative tourism as the next generation of cultural tourism that satisfies the higher level need of self-actualisation with a primary focus of active skill development. Furthermore, creative tourism is not so place-bound as cultural tourism in general is, because creative tourism utilises tourist resources that are processes in essence – like dances, singing, crafts, painting, festivals (Prentice and Andersen, 2003) – and is, therefore, more sustainable in nature than traditional cultural tourism based on the consumption of built environments (Richards and Wilson, 2006) and contributes to the development of the destination (Lindroth, Ritalahti and Soisalon-Soininen, 2007).

Creative tourism is based on the authentic experience it delivers to the tourist. The specific location where the creative activity takes place can serve as a sign for its authenticity. One

can learn to traditional Bulgarian or Turkish dances from world- class dancers in many countries but only Bulgaria or Turkey provides the atmosphere that attaches the symbol of authenticity to the traditional dance classes experience.

Creative tourism counts on cultural resources to attract travellers to a destination. It is also a form of a creative community's development – by stimulating the creative industries from the outside, the local economy improves beyond the profits from tourism.

73



Creative tourism business model (Ohridska-Olson 2010), Creative Tourism Business Model and Its Application In Bulgaria- Rossitza Ohridska-Olson and Stanislav Ivanov

According to above mention model, the creative tourism business model includes 5 groups of elements:

✓ Demand Factors:

The “experience economy” (Pine & Gilmore 1999), which is growing since the 90s of the 20th century encourages unprecedented development of the creative industries in the tourists generating markets and an increasing interest for individuals to learn new skills, and participate in the creation of new cultural experiences.

In the European Community (E27) in 2007, at least 16% of all adults have participated in the creation of arts and 30% have produced a non-professional movie or have dedicated their free Cultural Heritage Preservation and Authenticity.

The demand for authenticity in cultural tourism has transformed the approach to cultural heritage preservation for the usage of creative tourism. More and more people are not satisfied with “staged reality/authenticity” involving history of place, inherited rituals and ceremonies.

✓ Human Interaction and Cultural Immersion

The demand for human interaction and cultural immersion during leisure travel has driven the increase of creative tourism for the last 20 years. Thanks to social networks on the Internet and new technology adoption, communication between local communities and visitors increased rapidly in the last 5 years. That makes possible cultural immersion tours to be developed by associations, organizations and individuals, and not only by tour operators and travel agencies. Organizations such as Global Exchange (an international human rights organization dedicated to promoting social, economic and environmental justice around the world), The Experiment in International Living (an international non-profit membership association that cultural immersion programs, with members in 27 countries), and many others, are example of how the demand of human interaction goes beyond the typical travel with a list of monuments to visit. Several pan-European programs encourage this interaction, especially in skills learning and travel for creative and cultural exchange (Geiser 2007). Such programs and organizations are: European Association of Historic Towns and Regions, The Cultural Routes Programme of the Council of Europe, European Institute of Cultural Routes, European Cultural Tourism Network and many others.

✓ Cultural travel and tourism

In spite of its mass character, traditional cultural tourism contributes to the creative tourism in various ways. First, it promotes the destination and its cultural heritage. Second, it provides visitors interested in culture, who, during a later trip or during a planned trip to a cultural tourism destination, decide to shift from observation/visitation form towards

participation/creativity mode.

✓ Supply factors

The supply factors for creative tourism are in their majority influenced by the same stakeholders as for cultural tourism.

✓ Creative industries

Creative industries have been included in a factor for development of tourism. They have been used increasingly to promote destinations and to increase their competitiveness and attractiveness (OECD 2009). Their role in branding is also very important for country branding for cultural and creative tourism (Ohridska-Olson 2009). With the development of creative tourism, the role of the creative industries increases rapidly on a global level.

✓ Global cultural diversity

The global cultural diversity has always been an important factor for cultural tourism. Since 2003 UNESCO recognizes the intangible cultural heritage as “an important factor in maintaining cultural diversity in the face of growing globalization”. As stated, the intangible cultural heritage is traditional, contemporary and living at the same time, inclusive, representative and community based (UNESCO 2003). It represents one of the major supply factors and resources for creative tourism worldwide.

Unique local cultural offerings and unique local arts and crafts

There is not a single community or sub-region in the world that doesn't have local traditions and unique place defined cultural offerings in arts, crafts, rituals, or any other expression of intangible or tangible cultural heritage. Even when a loaf of bread is made differently in the neighbouring village, or a song has one line different lyrics, these local cultural offerings represent resource and supply factor for the many forms of cultural tourism. In many cases this tourism is limited to domestic short trips. In other cases, these traditional technologies, crafts, arts and artistic expressions are worldwide famous and attract creative tourists from around the world, such as master classes in dancing to Stranzdha ensemble, icon painting in Nessebar or Ravadinovo (Sozopol), or pottery classes to Gengera (Aytos) or crafts center in Bozhura, Sredets municipality. These local traditions, unique in their characteristics, are one of the main resources for creative tourism and represent the biggest supply factor for creative tourism for both domestic and international travel.

Tourism infrastructure, cultural tourism resources, hospitality and other types of tourism

The overall tourism infrastructure, the resources for traditional cultural tourism and for other types of tourism play important role as a supply factor for creative tourism. The demand for authenticity, for example, although very important for the creative tourism, is

limited by the basics in tourism infrastructure – the Country Branding Index from 2009 (FutureBrand, 2009) shows a discrepancy between visitation and authenticity rating for these reasons. Another influence on the supply factors is the cultural tourism resources. Communities with supply of cultural tourism resources tend to develop creative tourism products much faster than communities without it. Edirne , Burgas, Nessebar and Sozopol, are a vivid example of how cultural tourism supply factors influence the creative tourism. Resources for wine and gourmet tourism, religious tourism (Sozopol etc.), are also a base for developing strong supply for cultural tourism.

Creative tourism products and services

Creating branded creative tourism products and services is recent phenomenon for local communities. Countries still don't have a vision to create a separate creative tourism branding and launch products and services, since they consider it as part of the cultural tourism or they envision it is as a local product marketing issue. On the other side, regional or global programs are in place to recognize the creative places, landscapes or events. UNESCO has a program for creative cities. Creative clusters that “feed on diversity and change and so thrive in busy, multi-cultural urban settings that have their own local distinctiveness but are also connected to the world” (UNESCO 2006 – 2) as well as the creative routes are often branded by the type of art or activity in the creative industry: music, dance, wine-making rituals, etc.

Because of the complexity of the creation of creative tourism products and services, several approaches are taken by DMOs, tour operators and other organizations towards creative tourism development:

- Destination based: creative tourism product is destination dependent. Such approach is typical tourism to creative cities, creative landscapes, corridors, or programs of tour operators that use the resources in a place already in the program of tour to the destination not specifically designed for creative tourism.
- Activity based: the creative tourism product is geographically dispersed. These are creative tourism programs based on a concrete activity and follow this focus, independently of the location, such are the Renaissance painting style classes, that might cover from Italy to France or the Roman Empire battles re-enactments that spread across several Mediterranean countries.

Creative tourism tangible and intangible benefits

While tangible benefits from creative tourism can be measured accordingly with the OECD (OECD 2000) definition for tourism expenditure being “the expenditure made by, or on behalf of, the visitor before, during and after the trip and which expenditure is related to

that trip and which trip is undertaken outside the usual environment of the visitor”, the intangible benefits coming from creative tourism are much more difficult to measure. The tangible benefits from creative tourism can be summarised as follows:

- Cultural capital – increase of creative and cultural assets (tangible and intangible);
- Market expansion – growth of the geographical reach for cultural and creative industries through creative tourism;
- Innovation – increase of innovation programmes to include creative tourism for the benefits of the community;
- Cultural heritage preservation – cultural heritage is preserved mainly to serve as a renewable resource for creative tourism;
- Sustainability – one of the most important benefits of creative tourism due to its characteristics as a process of creation and renewable activity;
- Brand visibility – local arts and crafts brands are usually not very known and valorised through tourism. Creative tourism helps brand visibility and hence, increases the brand equity for small communities;
- Job creation – in addition to the traditional tourism jobs, creative tourism creates employment for artists, craftsman and other professional groups;

Exports – in addition to the normal tourism exports, creative tourism contributes with exports of the cultural and creative industries, otherwise not related with tourism exports.

The intangible benefits from creative tourism are:

- Local identity and uniqueness – the focus on unique local arts and crafts and authenticity contribute to the emphasis on local identity;
- Social capital – by increasing social values that promote social cooperation to create and operate creative tourism products and services, the social increases dramatically thanks to creative tourism;
- Cultural values preservation – instead to destroy cultural values to “please” the visitor, the local communities learnt that preserving their local cultural values help develop creative tourism;
- Global human interaction and cultural exchange – the very nature of “experience” and “participation” model in the creative tourism products and services foster a human interaction and cultural exchange more and more on a global scale;

- Local cultural diversification – in order to compete successfully on the creative tourism marketplace, which is much more sensitive to uniqueness of the tourism offerings, communities are forced to emphasize and preserve their local cultural identity, pride of place and thus provide a clear diversification of the creative tourism resources.

Financial results for the destination

The financial results for the destinations are the fifth element of the creative tourism's business model. Creative tourism contributes to the local economy by generation of incomes for the local population and revenues for the municipal budgets through taxation. Leakages from the local economy are small as nearly all services and products are provided by the local residents.

Creative tourism business model vs. Cultural tourism business model

The creative tourism business model differs radically from the business model of conventional cultural tourism (Table 1, next page). First, it is based on a different resource set. Cultural tourism is focused on iconic buildings, mega events (festivals, etc.), strong presence of historic heritage, vibrant cultural life at a destination and limited famous geographies (Italy, France, Spain, Egypt, England, etc.).

78

Creative tourism demand, on the other hand, is related to the need for learning and experiencing the creative process – from textiles weaving in the Mapuche regions of Chile to icon-painting in Russia. In some out- bound markets, like the USA, the demand is driven in strong traditions and proliferation of hobbies and craft making. And because the creative tourism doesn't need impressive historic buildings, UNESCO lists or famous events, its destinations extend to all kind of countries and cities – from Berlin and Barcelona to small villages along the Yantra river and the high planes of Peru. This geographical enlargement benefits communities that otherwise wouldn't have a shot in taking a piece of the profit in the cultural tourism.

Table:

Creative tourism and cultural tourism – a comparison between business models

Creative tourism business model main characteristics	Traditional Cultural Tourism business model main characteristics
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Resource Set: Based on local creative capital in constant development. Any artistic or creative process can be resource for creative tourism: from pottery in Aytos to traditional dancings in Strandzha ensemble, from kaval making classes in Kameno to repussé metalworking in Gengera or Sredets.	Resource Set: based on existing cultural heritage resources with predetermined characteristics: Iconic buildings, mega cultural events, historically established brands of influence: UNESCO World Heritage List, National Monuments lists, etc.
Target markets: small groups and individuals with narrow niche interests	Target markets: large groups and individuals with general interests in culture
Benefits for the cultural heritage: non-destructive participation, visitors' responsibility, creation of new cultural heritage	Benefits for the cultural heritage: mass cultural tourism already represents a danger for many cultural heritage sites
Sustainability: very high, since creative tourism is based on a continuous process of creation	Sustainability: limited, since the resources for cultural tourism in many cases are not renewable

Another issue with cultural tourism is the vast percentage of the so called “accidental cultural tourists” – travellers who use the product of the cultural tourism once at a destination, but their motivation to travel to this destination is not driven by its cultural assets. That makes financial projections, forecasts and planning very difficult, especially on the domestic markets

Resources for creative tourism in Bulgaria

Bulgaria’s rich cultural traditions and tourism development climate provide ample resources for creative tourism growth.

- Established traditions in creative industries. Although Bulgaria ranks on 62nd place (below the competitiveness threshold) for creative industries exports (World Economic Forum, 2009), the country has established traditions and international prestige in the development of both traditional and modern creative industries.
- Institutional support through several national and European programs. Institutional support from the Bulgarian central government (Ministry of Culture, Ministry of Regional Development, Ministry of Economy, Industry and Tourism), local tourism councils, European

Community programs supply both expertise and financial support for creative industry and tourism compositeness increase.

- Traditional cultural tourism resources. Bulgaria ranking in the world for cultural resources is on 22nd place, which makes it very competitive on a global level. In addition, the country is one of the few to elaborate a very complex “Strategy for Development of Cultural Tourism” with the help of international experts.

Table 2 summarises few examples that can be utilised by tourism industry representatives:

As the creative tourism business model discussed above shows, the development of this type of tourism will have positive impacts on the small municipalities in Bulgaria that embrace the development of creative tourism:

- Revival of local crafts, tradition, music, costumes
- Renewed pride of the local population in their cultural heritage (Dogan 2010)
- Popularization of local customs and traditions
- Preservation of ancient arts and crafts
- Cultural heritage preservation (tangible and intangible): Integrating conservation and valorisation of cultural heritage in the domain of community development, education and tourism, as well as encouraging its accessibility and knowledge, can be helpful in raising awareness among communities on the importance of cultural heritage in its identity (Dogan 2010)
- Generation of jobs and income in creative industries
- Creativity spill-over effects
- Increased competitiveness of the destination; although further research is required, we expect

that the development of creative tourism will stimulate the intensive economic growth in the destination by adding value to the tourists’ experiences (in contrast to the extensive growth based on the greater resource consumption), for which the tourists will be willing to pay more, and therefore, generating higher economic benefits for the municipality and the local residents.

Application of the creative business model to the Bulgarian cultural tourism and cultural heritage

In order to profit from the creative business model, Bulgarian small municipalities and local

government have to create strategies for developing creative tourism products. Practice has shown that plans and programs are not enough to attract visitors (domestic or international) if strategy and resources exist. A strong marketing, regional and local branding have to be created as well in order to establish the creative destinations as choice for cultural tourism to the country. However, the drive for creative tourism development must come from the tourism business as tourist companies have to create, sell and deliver the creative tourism products and services, not EU or governmental policies.

For e- Create staff and experts, their solution was to create the e- Create platform -a new platform-driven movement for craftsmen, professionals etc. who want to support the crafts and arts. E- Create platform connects small crafts and arts organizations with the support of culture institutions and stakeholders to enable their growth as both artistic producers and entrepreneurs.

The platforms makes one-time investments designed to boost the audience, tour-operators and sustainability of craftsmen artists, while engaging arts lovers in an experience and adventure to create their own craft destination. These new possibilities may have the ability to complement different emotions, events and other valuable resources such as personal skills in small workshops and expertise in museums and visitor centers, as well as gaining access to craftsmen networks and influence among their peers and colleagues.

Creative Partnerships offered a host of new ideas, models, anecdotes, and initiatives that are forging new pathways to success. For any given community, the path to change will not be a singular one and it will include adaptations and innovations in the public and private sectors as well as changes in the working practices of the artisans themselves. As we move forward, it is our task to embrace change, engage our creativity to find innovative solutions I E-Create platform, be prepared to learn from our experiments, and remain determined not to fall prey to the comforts of the status quo.

The E-Create Platform should be an online platform allowing local artisans to make their online registration in the platform and to create their own sub-pages in the main website. Each member of the platform will provide actual information for its works, products, classes and events as exhibitions and workshops for tourists.

The interested visitors or local and foreign tour operators will have a chance through online interactive map and lists with the local craft-shops and studios to select the places that they want to visit or to include in their tour packages and to create their own thematic artisan and cultural heritage routes.

Also, the platform will provide a chance to its members to be informed for the eventual plans and requests for visitations of their workshops by the tourists through messages or an e-mail system.

The E-Create Platform will also be a web – space where the artisans could share their events and exhibition programs. The platform will provide updated information for the local craft-events, festivals and exhibitions.

The E-platform should provide a chance for increasing direct linkages between artisans and tourists and thus creating a stronger convergence between cross-border region's craft and tourism sectors.

Also, the web platform in addition to making strong linkages between artisans and tourism sector, should provide an opportunity for the local tour operators to announce their tour programs and packages for visiting hand-made products sales points and workshops in the cross-border region and to receive any inquiries from the potential visitors and tourists that plan to visit the region.

Proposed methods for the integration of the local crafts in the tourism sector are as the follow:

- Launching of artisan and cultural heritage routes: map routes in Burgas-Kirklareli region and update existing routes in cross-border region through stakeholder engagement (such as focus groups, meetings with individual artisans, etc.).
- Developing and updating route signage: create and update appropriate signage in the two regions to mark the routes and provide awareness of Bulgarian and Turkish craft traditions to tourists.
- Managing relationships: establishing and managing direct linkages between artisans and tourists and connecting the craft and tourism sectors and relevant stakeholders within them to aid in increasing revenue from both craft and tourism activities.
- Incentivizing the Travel Trade: Utilizing the targeted marketing campaigns and online tools to widely promote the launch of each route, increase awareness of cultural heritage, and increase revenue from the sale of crafts.
- Organizing trial tours for local interested tour operators for involvement of the artisan and cultural heritage routes in their tour packages.

Results

- Creation of as many as possible thematic artisan and cultural heritage routes in the cross-border region and updating the established routes .
- Creation of marketing collateral such as promotion materials, interactive map of routes, sales sheets, etc.
- Increasing direct linkages between artisans and tourists and thus creating a stronger convergence between cross-border craft and tourism sectors. The routes have a direct impact on more than 20 points of sale in Burgas and Kirkclareli regions where the artisans are now selling their products directly to consumers.
- Increasing awareness of cross-border cultural heritage and craft traditions and increasing visitorship.

XI. EXAMPLES FOR THE WORLDWIDE METHODS FOR NETWORKING AND PARTNERSHIP BETWEEN CRAFTSMEN

83

An artisan is a skilled worker in a particular craft, using specialized processes, tools, and machinery. Artisans were the dominant producers of goods before the industrial era. Today, knowledge artisans of the network era are obligated to use the latest information and social tools in an interconnected economy.

With the development of tourism sector and the preferences of the tourists there is a need from new and varied tourism packages and tour proposals. In this connection different types of tours including more attractions and direct connection between the tourists and the local community faster are taking popularity.

Many of the tour operators are looking for more colorful and attractive activities, for the places where the tourists could spend good time in different workshops and other leisure activities. The main problem here is how the tour operators could get to the local people and how they could present their activities by the best and attractive way.

In last few years various projects and actions in this domain are getting more and more popularity. Some examples for these actions are as the follow:

9.1. The project ÉCONOMUSÉE® - Artisans at Work

The project is supported by the European Union through North Periphery and Arctic



Programme 2014-2020:

The project objectives are to: Help artisan businesses prosper, lodge artisans firmly in their local communities; to deepen embeddedness, and, internationalize the artisans.

The Craft Reach project aims to develop and test services to help quality craft businesses grow and prosper in peripheral areas by improving their business models and their premises, lifting the products onto the international market and use the businesses as focal points in the local community and as inspiration for young people.



8 partners from 8 different countries participated in the project. Under the project were created thematic experiential tourism destinations as an **ÉCONOMUSÉE®**. This destination is the workplace of an authentic artisan who opens his/her workshop door and welcomes the visitors inside to hear their story. It is an independent business that operates in the fine crafts or agri-food sector using some form of authentic traditional know-how in the production of its products. Each member site showcases to visitors what they do and, in many cases, offers a hands-on component for the visitor to try. Each one has an on-site boutique so the opportunity to take home a souvenir of the visit. There are 70 **ÉCONOMUSÉE®** members in the world, spanning across eight countries.

9.2. Round the Mountain – Southwest Virginia Artisan Network



Round the Mountain Action began in the fall of 2004 when the local Governor designated funds to develop Southwest Virginia as a major cultural and heritage tourism destination and to begin an artisan and craft advocacy organization. The group received non-profit status in March 2006.

Round the Mountain has focused its efforts to promote sustainable economic development of the region's communities by assisting local artisans with marketing, educational, and entrepreneurial opportunities.

The Action has concentrate in two main activities: first entrepreneurial development and second development and maintaining of regional artisan trials network.

85

The main aims of the first activity are:

- Develop opportunities to build wholesale and retail markets for local craft work.
- Maintain a communication network for information and services for members.
- Provide a comprehensive educational plan
- Tourism Development

The aims of the second activity, namely the networking are:

- Work with each of our localities to develop their own artisan trail brochure.
- Link visitors to cultural heritage and outdoor recreation activities through integration of the Southwest Virginia, The Crooked Road, 'Round the Mountain and Heartwood websites.
- Regional Economic Development
- Provide a regional voice, brand and network for our members.
- Develop strategies to connect craft and local foods to regional markets.
- Design a public education effort that communicates the value of locally produced craft &

food; the unique experiences of the artisans themselves; and the authenticity of the communities that nurture the process.

9.3. INNOCRAFTS Project and networking

Small enterprises in particular have an important economic impact to the local and regional economies of the partner territories, especially when referring to artistic and contemporary crafts sectors.

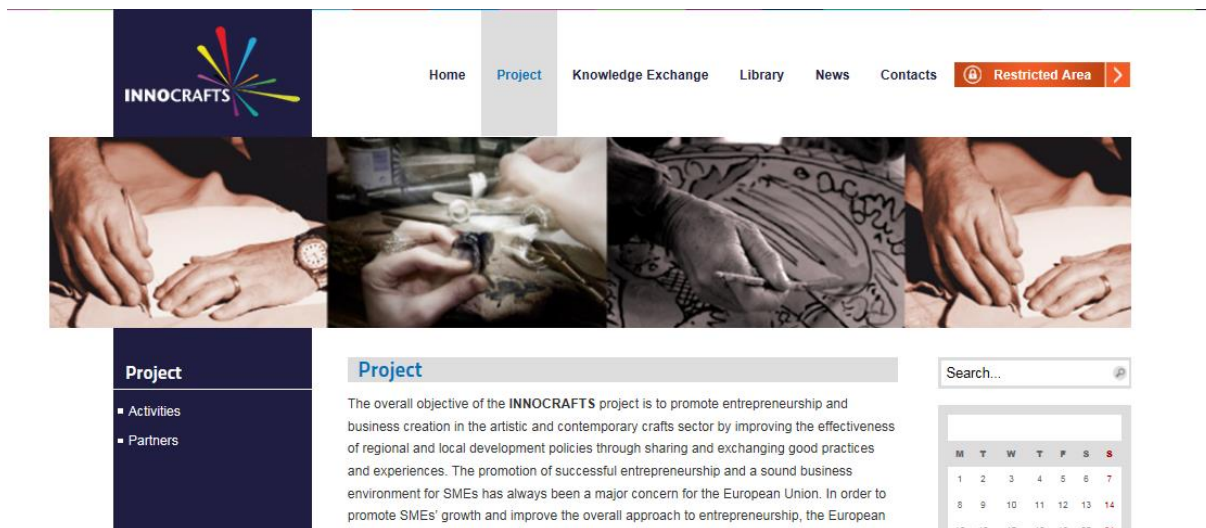
In this framework is developed the project INNOCRAFTS that aims to strengthen the policy capacity of the involved partners to support entrepreneurship and SMEs, to modernise their economies and improve their global competitive position.

The project is funded again by the European Commission, called for the promotion of innovation and research in micro businesses through cooperation, increasing the knowledge of the sector through studies, conferences, workshops and statistics as well as identifying obstacles to the sustainable development of SMEs and the preparation of proposals to address them.

The overall objective of the **INNOCRAFTS** project is to promote entrepreneurship and business creation in the artistic and contemporary crafts sector by improving the effectiveness of regional and local development policies through sharing and exchanging good practices and experiences.

Under the project the partners are implementing an intensive transfer of experiences, knowledge and know-how on jointly selected best practices and approaches, in the following areas:

- business models and business support services, including business incubators and business parks and other related facilities;
- access to innovation design and financial assistance to SMEs;
- SMEs internationalization, professional networking and information exchange;
- promotion of entrepreneurship among specific target groups such as young and female entrepreneurs.



9.4. GES – Geleneksel El Sanatları - Traditional Hand Crafts Stores Directorate in Turkey



Traditional Hand Crafts Stores Directorate (GES) was established in 2005 within the organization of R.T. Ministry of Culture and Tourism, Central Directorate of Circulating Capital Operations to organize researching, developing, supporting the production of, promotion and marketing of our traditional handcrafts. The stores and the organization are represented with the GES logo.

Ensuring the access of handcrafts designers and producers to the market, conducting the promotion and cultural communications of the traditional handcrafts products and hand

artists, making them visible, carries a great importance.

Approaches: addressing traditional handcrafts with a fresh view and putting to life a series of projects as a transforming actor with the broadest participation.

Works have been planned to reflect the renewed face of the organization according to the targets of:

- To reach artists working in the field of traditional hand crafts or entrepreneurs interested in the subject and show the business potential in this field to designers, producers, relevant departments in universities, and new entrepreneurs working in this field as amateurs who want to convert their work to business;
- To invite their products to the appraisal to be performed by the recommended committee of the organization;
- To determine a sustainable operation in order to ensure quality selection, which is compatible with the organization's mission;
- To create an address book through which the traditional handcrafts circles can be informed of each other and which can inspire various operations for cooperation;
- To make a contribution to our country's cultural promotions by also receiving the support of stakeholders.

88

Goals

- Taking innovative business ideas to the field of traditional handcrafts
- To support small and medium scale businesses in the field of traditional handcrafts and encourage new entrepreneurs
- To form a sustainable structure with a view in increasing employment
- To increase the interest in our handcrafts and cultural resources
- To contribute to the most effective use of our traditional handcrafts and cultural products in the promotion of our country; fulfilling the task of cultural presentation and promotion.
- To create a traditional handcrafts network and, by this means, increase the means of cooperation
- To encourage the design-traditional handcrafts relationship.

Strategic approach:

- Focus on the value which design will add to the field of handcrafts
- An approach to the task where entrepreneurship is supported with “signature” products, which focuses on a sustainable, transformative, leading, cultural presentation and

promotion which forms a model.

- Helping our designers and artists gain competitive advantages in the creation of sellable products
- Introducing the products to the market through various methods including the development of handcrafts market and direct purchasing
- Establishing cooperation with private sectors and activating the private sector's dynamism in the article of culture.

The stakeholders are very important for the activities of the GES: In GES projects, the participations which stakeholders make directly or indirectly regarding handcrafts and organization's activities are very valuable; they have strategic importance in the realization of the targets.

9.5. Regional brand Strandzha (Burgas region, Bulgaria)

The development and initiating of a trademark for quality Strandzha is based on the necessity for the creation and popularization of a more effective marketing instrument.

The proposal of the Park Directorate is still at the beginning of the procedure for the issuing and usage of this trade mark – it will include guest houses, family hotels and all of the other tourist objects, as well as contractors offering tourist services in the region. The trade mark will be used not only from tourist contractors, but **also from local producers and craftsmen.**

The basic purpose complies with the high standards of quality service and ecology:

- * accent on the nature, culture and historical heritages in the region through pictures, photos, print and electronic materials, contacts with leaders and opportunities for spending time in the nature reserve;
- * sustainable tourism, protection of the wild nature, local culture and traditions
- * offering products and souvenirs of local manufacturers, menu with traditional regional dishes and drinks



* information about the local culture and traditions

The Natural Park Strandzha is located in the border area of Bulgaria with Turkey. 90% of the population is elderly. Tourism is the main activity of the local population, which creates jobs and economic growth in the area. Local people have refurbished their houses and accommodate visitors in the park. They sing local songs, perform folk dances, prepare local food, and guide the tourists in the region. Each year in May, local people organise the “Festival of Periwinkle (Rhododendron)”. The old people in the village of Brashlyan established an organisation (so called performance Gathering (in Bulgarian -Sedyanka) – they made an exhibition of local crafts and clothes, refurbished the old school and church and provide tourism services – catering, guides, accommodation, demonstrations of folk dances and singing.

Unfortunately, the services are mainly provided by elderly people. The provision of services makes them active and creates employment and profits.

90

Objectives:

- To create employment in the remote area.
- To create possibilities for economic diversification in the Natural park Strandzha.
- To keep the population in the area.
- To preserve and promote the rich cultural and natural tourist resources in the area.

Results:

The activities performed by the organisation of elderly people in the Natural Park Strandzha have led to the following results:

- Increased employment.
- Increased sources of income.
- Increased number of visitors.
- New skills and services.

- Promoted natural and cultural resources.
- Decreased depopulation of the area.

Directorate of Strandja Nature Park, www.strandja.bg

X. PROPOSAL AN APPROPRIATE METHOD – MODEL FOR DIALOGUE/ NETWORKING AND PARTNERSHIP BETWEEN LOCAL CRAFTSMEN FROM THE TWO SIDES OF THE BORDER

Partnerships are intended for joint solutions of problems, resource exchange, cooperation, coordination and coalition building. The relationship among partners /members of a network can be temporary (local craftsmen chambers and organizations, stakeholders including government, NGO's) or permanent.

A partnership brings together institutional capabilities and human resources in the form of skills, experiences, and ideas to tackle common problems that are often beyond the capacity of a single organization or group.

91

10.1. Types of partnership

10.1.1. Networks - The relationships among partners within networks are often less formal or informal. The main purpose of most networks is to exchange information among members [e.g. Voluntary Action Network India (VANI), a network of voluntary agencies, NGOs, CBOs] and to share experiences in their local activities.

10.1.2. Coordination - Relations among members are more closely linked. Definition of specific tasks among organizations, which require resources (for representation, management, fulfilment of specific tasks) beyond information sharing.

10.1.3. Collaboration - Relations among members are strong with functional more broad ranging areas defined for joint activities. (e.g. Regional Craft Chambers).

10.2. Principles of partnership

10.2.1. Trust

Trust is the most important if the partnership crosses many boundaries - interpersonal,

inter-institutional, cross cultural - at the same time. In such conditions, relationships are open to risk of misunderstanding and there is need for a clear expression of interest and aspiration on both sides.

Transparency among partners is the basis for a solid and honest relationship. A relationship that involves the transfer of resources requires that strict business principles be followed, such as reporting, accountability and good stewardship. Yet, in most cases we have to depend on a relationship based on trust rather than legal conditions and threats of punitive action.

10.2.2. Mutuality

In this case, the partnership relations are open to dialogue and exchange of views. Respect is of utmost importance.

10.2.3. Solidarity

Solidarity means sensitivity and commitment to the problems, efforts and constraints of other partners particularly of those living in conditions of poverty and oppression. It implies a readiness to respond appropriately and in a timely manner to varied needs. If partners (even just one of the partners) are only 'doing' for the poor without 'commitment', it will be difficult to attack the roots of the real problems. Solidarity is not just a catch word; it means response to real needs and constraints based upon respect and equality in the partner relationships.

10.2.4. Accountability

Any partnership involves rights and obligations. It is a major challenge when one partner has the resources and the other has to ask for it, or one has the power to decide who gets funds and how much, and the other is accountable for their use. There is no fully satisfactory answer to this dilemma. That fact, however, does not make partnership a less desirable ideal. It is an ideal worthy of much effort.

10.2.5. Requirements of effective partnership

Partnership must be open, receptive, sensitive, responsive and must internalize, accept and institutionalize partnership at appropriate levels;

Local people, particularly the rural or poor, must develop skills in negotiation and claim-

making to effectively engage the government in participatory local development planning and partnership- building; and

NGOs must be open to collaboration with the chambers and government, share risks and be creative.

Governments in many European countries have launched a massive programme of decentralization and have empowered their community institutions through local democracy. Many governments and NGOs are extending support to make this programme a success.

Yet, NGOs are often skeptical of the role of local bodies in crafts development.

Sources of conflicts in a partnership

Value disagreements.

Personality conflicts.

Communication misunderstandings.

Doubts about priority need for partnership.

Confusion over differing degrees of members' autonomy.

93

Different power interests.

On the base of the made research in Kirkclareli and Bourgas regions and made analyses of the best practices presented worldwide, taking in mind the traditional and ethnographical specific characteristic of the region and mentality of the local communities, could be provided the following proposals for methods and models for dialogue and networking between the local artisans and craftsmen:

- Establishing the **common online E-Create platform for exchange of good practices and workshops' information** between the craftsmen from the cross-border regions. Members of the platform could have a chance to make their registration and to develop their own sub-site with actual information about their workshops and art activities. The members of the platform could be a part of the crafts- trial routes and there could be elaborated internal rules and statute for the participants in the route; each craft-shop will have to respond to these common rules. Each craft-shop participating in the crafts routes will be marked with the common brand symbolizing the elaborated network.
- Elaboration of **annual common agenda between the Regional Crafts Chamber in**

Bourgas and Kirkclareli Amateur Artisans Association, supported by the Kirkclareli Chamber of Tradesmen and Craftsmen (KESOB).

The agenda could include the traditional events, exhibitions, festivals and workshops' activities of the local craftsmen from the two side of the border. This annual agenda could be published online and should be accessible for the stakeholders and interested institution and artisans from the cross-border region and other parts of world.

- Organizing **common branding, promotion and sales courses for the craftsmen from Kirkclareli and Bourgas** – the courses should be organized together by the interested institutions from the two sides of the border and should aim increasing the capacity of the local craftsmen to work and to exist in the tourism sector.

The model of networking does not center only on luxury tourism as much as it focuses on the conservation, development and promotion of traditional crafts and artistry. iCreate network could unite and operate among retail galleries, workshops, art studios etc. The members and chambers must initiate future projects to promote awareness of the various communities in the locations where cross-border resorts are situated. The E-create network has the potential to expand to all village producers and stakeholders around the region.

By working closely with village craftsmen, workshops or cooperatives (if any) and non-profit craft marketing NGOs, museums, visitor centers, or agents in the cross-border region Burgas-Kirkclareli, the I-create network can help to conserve the unique culture and heritage of the villages, while sustaining their livelihoods.

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